Уральский федеральный университет
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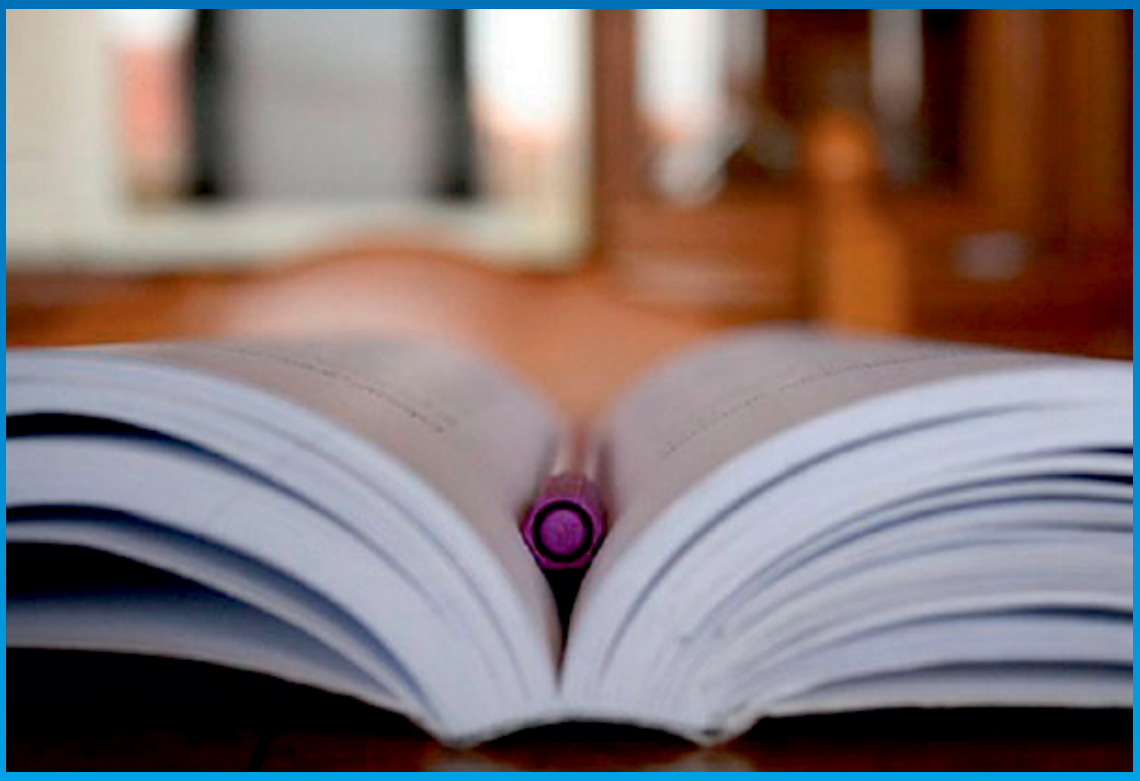
Институт фундаментального образования

А. Г. КОВАЛЕВА

HOW TO WRITE ESSAYS (ENGLISH FOR ACADEMIC PURPOSES)

Учебное пособие



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Рекомендовано методическим советом УрФУ
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ПРЕДИСЛОВИЕ

Стандарты последнего поколения для высшего образования имеют новый взгляд на основные требования к результатам образования в высшей школе. Эти требования продиктованы современным состоянием общества.

Современные выпускники вузов должны обладать определенными общекультурными и профессиональными компетенциями.

Исследовательская деятельность помогает студентам и магистрам приобрести профессиональные компетенции, а иностранный язык расширяет круг профессионального общения.

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Пособие составлено на основе публикаций британских и американских изданий последних лет.

Пособие состоит из 17 глав. Каждый раздел посвящен определенному этапу исследовательской деятельности: выбор темы, поиск и отбор материала, формирование структуры исследовательской работы, написание основных глав, редактирование, оформление.

В целом, пособие охватывает широкий спектр различных видов деятельности студентов: различные виды чтения, реферирование, письмо.

MAIN STEPS OF THE WRITING PROCESS

For any essay to achieve high marks it's essential to go through five distinct stages

1. Interpretation of the question
2. Research
3. Planning
4. Writing
5. Revision

If you omit any of these or just rush them, certain familiar problems will emerge in your writing: irrelevance, weak structure, insufficient evidence and examples to support your arguments, lack of fluency between paragraphs, inconsistent arguments, and many others.

It's also as important to separate each stage, so that you leave, say, at least a day between each of them. Of course, it may not always be possible for you to do this. You may have a number of competing obligations that leave you only a few days to complete the essay. On these occasions the skills you'll learn in this book to manage your time will help you cope more effectively. They will also help you organise your time so that with most pieces of work you can in fact find sufficient time between each stage. Not only does this allow you to return to your ideas fresh, so that you're able to see which of them needs to be edited out, but you will also find that your ideas and arguments have developed in the meantime.

Ideas are organic. Hardly ever are they the complete and finished article the moment you grasp them, like products on a supermarket shelf. They grow and develop over time. So, for example, returning to your plan after a day or two, you will almost inevitably discover new ideas, new evidence and new ways of developing your arguments. You're also likely to see a more sensible and logical way of ordering your ideas.

And the same goes for all the other stages. Each time you return to your work after leaving it to lie unattended for a while, you will find your subconscious has worked on the ideas, restructuring them, answering questions that you weren't sure of, and critically evaluating the arguments you've read in your texts.

But, be reassured, this is not an endless, confusing process, in which your ideas are thrown up in the air each time you return to your work. Within a short time, after revising your plan a couple of times, you will

realise that it's ready and you can begin writing. The same is true of your interpretation of the question, your research and the revision of your work. You will know when enough is enough. It may take three or four essays before you feel confident about your judgement, and during these you will have to rely on your tutor's judgement, but it will come.

1. These words are important for understanding the writing process. Match each word with the correct definition.

a. step	1. to check a piece of writing for errors
b. topic	2. a group of related sentences
c. gather	3. one thing in a series of things you do
d. organise	4. subject; what the piece of writing is about
e. paragraph	5. to change or correct a piece of writing
f. essay	6. a short piece of writing, at least paragraphs long
g. proofread	7. to arrange in a clear, logic way
h. edit	8. to find and collect together

STAGE 1
Pre-Writing: Choosing and Narrowing a Topic, Analising Concepts

Before you begin writing, you decide what you are going to write about. Then you plan what you are going to write. The process is called pre-writing.

Selecting a topic is possibly the most difficult part of doing research. Is it too big? Is it too narrow? Will I be able to find enough on it? Start by choosing a topic that you like or are curious about. You're going to be working on it for quite a while, so try and find one that's interesting and that you can reasonably cover in the time and space available.

The Reference shelves behind our Reference Desks are filled with books that can help you focus your topic. These books are good places to start your research when you know little about a topic, when you need an overview of a subject, or when you want a quick summary of basic ideas. They are also useful for discovering the names of important people, and can familiarize you with the vocabulary of the field. Encyclopedia articles are often followed by carefully selected bibliographies or lists of references to other works, useful items to have as you begin looking for additional information.

Though you should work on something you are interested in, you need to keep it in mind who your readers are and what their interests might be. The topic should be interesting, significant, important and comprehensive to the readers. You need to consider what your readers already know about your topic, their academic levels, what their beliefs are, etc.

Your research paper needs to be competing and answer all the questions you started with. You need to understand what other questions your readers may have, whether you have discussed all questions or hypotheses you have raised at the beginning of the paper.

There are many research papers that are very ambitious. They try to explain a big topic and since there are limitations on the length of the paper, they cover a broad topic only superficially. That is, the paper does not thoroughly answer questions it raised, and the readers may be left unsatisfied.

On the other hand, a good paper handles a small topic that is interesting, important and significant for both the writer/researcher and reader and covers it thoroughly. Then the readers will be convinced and satisfied.

All papers, not only those for classes but also intended for publication in journals, have the limitations on their length. You keep your paper within these limitations.

Your topic has to be small enough for the length of the paper. It is very important to choose limited topic so you can cover every aspect in depth rather than large topic that you can only deal with shallowly. Your paper has to be complete, that is, you have to be able to discuss all important points and show your conclusion, otherwise your reader will not be satisfied with your argument.

Often, and for the best of motives, our problems in essay writing begin the very moment we are given the question. Anxious to get on with the work and not fall behind, we skip the interpretation stage and launch straight into our research. As a result, we read sources and take notes without a clear idea of what's relevant, beyond some very general idea of the subject of the essay. Then finally, after hours of toil, tired and frustrated, and no clearer about what we're doing, we're left with a pile of irrelevant, unusable notes Yet, just an hour or two interpreting the question would not only have saved us this wasted time, but would have given us a clear idea of what the question is getting at and a better understanding of what the examiner is looking for in our work. And even more, it would have given us the opportunity to get our own ideas and insights involved at an early stage. Without this our work can seem routine and predictable: at best just the re-cycling of the ideas that dominate the subject.

So, what should you be looking for when you interpret a question? All essay questions tell you two things: the structure your essay should adopt for you to deal relevantly with all the issues it raises; and the range of abilities the examiner is expecting to see you use in answering the question.

There are times in the research of every assay when you find yourself collecting material that is interesting and so closely argued that you find it difficult not to take notes from all of it, particularly when it's relevant to the wider implications of the topic. But if it's not relevant to the problems raised in this essay, ditch it! File it away for other essays, by all means, but don't let it temp you in this essay. Otherwise it will lose focus and the reader will fall to understand what you're doing and why.

With these warnings in mind it's essential to pin down two things: how many parts there are to the question and what weight you will need to give to each part. With many questions these structural problems can be solved by analysing the key concepts used in the question.

Indeed, in most, if you fail to do this, the examiners will deduct marks: they will expect to see you show that you can analyse difficult abstract concepts and allow this to influence, if not determine, the structure of the essay.

For example, markers for the University of London are told to award the highest marks (70 – 100%) to those students who "note subtlety, complexity and possible disagreements, [which they] . . . will discuss", while only average marks (40 – 60%) are to be awarded to the student who adopts a "More relaxed application" of the question, and who "follows [an] obvious line . . . [and] uncritically accepts the terms of the question".

Similarly, in the Department of Sociology at the University of Harvard students are told:

Papers will be graded on the basis of the completeness and clarity of your analysis and the persuasiveness of your recommendations. As always, we will be appreciative of well-organised and well-written papers.

The same emphasis can be found at the University of Oxford, where examiners look for a good analytical ability, to distinguish first class and upper second class scripts from the rest. In the marking criteria it's only in these two grades that any mention is made of analytical ability, with those failing to display it more likely to end up with lower seconds and below. A first class script should show:

analytical and argumentative power, a good command of facts, evidence or arguments relevant to the questions, and an ability to organise the answer with clarity, insight and sensitivity.

An upper second class script also displays these qualities, but 'less consistently' or 'to a lesser degree' than a first class script.

To give you an idea of what this means in terms of actual questions, listed below is a selection of essay questions from different departments at different universities around the world. You will see that the answer to each of them hinges upon the same 'clarity, insight and sensitivity' that we can bring to the analysis of the key concepts in the question.

Some of them, as you can see, incorporate the concept in an assertion or opinion, which is not always obvious. Others present it in a statement of incontrovertible fact, which you must analyse before you can evaluate it to see whether it s consistent with the facts or just subjective opinion.

Alternatively the concept could be presented in the form of a generalization. Indeed, this is, in fact, exactly what concepts are: they are universal classifications that we develop from our observation of individual instances of something. Concepts like "love", "honour", "beauty" are universal classifications of the certain emotions, acts and desires that we experience or see other experience.

So it is important to identify the opinion, the statement or generalization and let the examiners know that you have done so. In the following questions key concepts are underlined.

• Do the narrators of *Pride and Prejudice* and *Great Expectations* speak with the same kind of irony?

(The English Novel, University of Harvard).

• Are there any good reasons for supposing that historical explanation is, in principle, different from scientific explanation?

(History, University of Kent at Canterbury).

• Did the years 16034 witness a crisis in the history of English Protestantism?

(History, University of Kent at Canterbury).

• Consider Duncan Kennedy's claim that people who favour casting the law in the form of rules are individualists while people who favour the use of standards are altruists. Do you agree that the debate between rules and standards reflects that sort of deep difference in general moral outlook?

(Law, University of Cornell).

• Hobbes insists that covenants extorted by force oblige. (Sovereignty by acquisition is a good example.) Is his argument consistent with his theory? What problems does his insistence pose for his theory? In your answer, be sure to address Hobbes's account of obligation, in particular the obligation to obey the sovereign.

(Philosophy, University of Harvard).

• 'Authority amounts to no more than the possession of power.' Discuss.

(Philosophy, University of Maryland).

• Is there any important sense in which all men are equal? If so, what is it?

(Politics, University of Maryland).

• Is democracy always compatible with individual freedom?

(Politics, University of York).

• Are concepts of anomie and subculture still of value in the explanation of criminality?

(Sociology, University of Oxford).

As you can see, no matter what the subject, the analysis of the important concepts is the main focus when we come to interpret questions like these. They may be couched subtly in everyday language, like ‘unacceptable inequalities’, ‘oblige’, or ‘efficient levels’, or they may stand out like beacons warning the unwary not to ignore them, like ‘Paretian Optimum’, and ‘anomie and subculture’. Historians, for example, are fond of using concepts like ‘revolution’ and ‘crisis’: seemingly inoffensive and untroubling words. But then, look at the British Industrial Revolution and you find yourself wondering, was this a revolution or just accelerated evolution? Indeed, what is a revolution?

Is it all a question of the speed of change? In which case, the Industrial Revolution was more an evolution than a revolution, spread as it was over seventy to a hundred years. Or is it more to do with the scale of change? If this is the case, then there’s little doubt that it was a revolution, what with the mechanisation of labour, factory production, the growth of cities and the development of mechanized transport.

Much the same could be argued for a concept like ‘crisis’. Again it appears to be inoffensive and untroubling; that is until you ask yourself, what do we really mean by the word? It comes from the Greek, Krisis, meaning a decisive moment or turning point. So are we really justified in arguing that the years 1634 were not only a time of serious challenge to Protestantism, but also a decisive turning point in its history? Whatever your answer, you now have a structure emerging: on the one hand you can argue that it was a time of serious challenge to Protestantism, but on the other you might question whether it really was a genuine turning point in its history.

The same analysis of concepts and arguments can be found in just about every subject. In politics there are concepts like freedom, ideology, equality, authority, power, political obligation, influence, legitimacy, democracy and many more. Do we really harbour not a single fear of ambiguity when we use such a large and important concept like freedom, or was Donovan Leitch right when he admitted in the sixties that, ‘Freedom is a word I rarely use without thinking’? What do we mean by legitimacy and how does it differ from legality? And when we use the word ‘democracy’ do we mean direct or indirect democracy, representative or responsible, totalitarian or liberal, third world or communist?

In literature what do we mean by concepts like tragedy, comedy, irony, and satire? Indeed, it’s not unusual to find universities devoting complete

courses to unravelling the implications of these and others like them: concepts like class, political obligation, punishment, revolution, authority and so on. In the following course outline, the concepts of punishment and obligation, and the distinction between law and morality, are central concerns that run throughout the course.

Entitled 'Moral Reasoning – Reasoning In and About the Law', it is part of the programme at the University of Harvard: How is law related to morality? How is it distinct? Do we have an obligation to obey the law? What, if anything, justifies the imposition of legal punishment? These issues, and related issues dealing with the analysis and justification of legal practices, will be examined using the writings of philosophers, judges, and legal theorists.

Take just about any course at any university and you will see the same: that many of the challenges we face are questions about concepts. For example, the Philosophy Department of the University of Southampton describes its Philosophy of Science course in the following terms:

This course examines concepts of evidence, justification, probability and truth, in relation to scientific explanation, causality, laws of nature, theory and fact; the distinctions between science and pseudo-science, as well as between science and metaphor, are among the topics explored. Examples illustrating the philosophical argument will be drawn from the histories of the physical, biological and social sciences.

Syllabuses like these indicate the importance of key concepts both in the courses you're studying, and in the essays you're expected to write. By analysing them you not only give your essay a relevant structure, but, equally important, you qualify for the highest marks on offer. If, at this stage, you don't acknowledge the significance of these concepts by analysing their implications, you will almost certainly fail to analyse them in your essay. This will indicate not only that you haven't seen the point of the question, but, more seriously, that you haven't yet developed that thoughtful, reflective ability to question some of the most important assumptions we make when we use language. It is as if you're saying to the examiner that you can see no reason why these concepts should raise any particular problem and, therefore, they deserve no special treatment.

2. Choose one topic from each of three groups. Narrow each of the three down to a research topic. Then think of three-five titles of paragraphs in the research paper. Compare with your partner.

Example:
Topic: Microsoft
Research topic: Microsoft products
Paragraph 1: Windows
Paragraph 2: Office
Paragraph 3: Business solutions
Paragraph 4: Developers & IT Pros

A.	B.	C.
People's needs	Authority	Multimedia
Health	Privacy	Gadgets
Hobbies	Democracy	New Technologies
Traveling	Publicity	World Wide Web
Communication	Country	Network

3. Underline the key concept in the following questions for research.

1. Discuss the management of health needs within a population group in the Primary Care setting.
(Nursing and Applied Clinical Studies, Canterbury Christ Church University).
2. What is bribery and can it be justified as an acceptable business practice?
(Business and Administration, University of Newcastle, Australia).
3. How do culture, race and ethnicity intersect in social work practice in multicultural society?
(Social Work, University of British Columbia, Canada).
4. "Geomorphology is a branch of geology rather than of geography". Discuss.
(Geography, University of Oxford).
5. "Mill has made as naïve and artless a use of naturalistic fallacy as nobody could desire. "Good", he tells us, "desirable", and you can find out what is desirable by seeking to find out what is actually desired … The

fact is that “desirable” does not mean “able to be desired” as “visible” means “able to be seen”. G. E. Moore. Discuss.

(Philosophy, University of Kent).

6. In the light of a number of recent high profile complaints about invasion of privacy, critically assess whether the press should continue to be self-regulating.

(Journalism, University of Newcastle, Australia).

7. What are the assumptions of the revealed preference approach to life valuation?

(Biology, Stanford University).

8. “Free Trade leads to a Paretian Optimum”. “Free Trade leads to unacceptable inequalities”. Discuss.

(Economics, University of Oxford).

STAGE 1
Pre-Writing: Brainstorming, 'Pattern Notes', Mapping

Brainstorming is a way of gathering ideas about a topic. Think of a storm: thousand of drops of rain, all coming down together. Now, imagine thousands of ideas "raining" down onto your paper! When you brainstorm, write down every idea that comes to you. Don't worry now about whether the ideas are good or silly, useful or not. You can decide that later. Right now, it is important to gather as many ideas as possible.

It is important to stake your claim as early as possible, indeed as soon as you get the question. This involves two things: first, as we've seen, thinking through your analysis of the concepts and implications of the question, and second, writing down your own ideas on the question. It's now time to turn to the second of these: brainstorming your own ideas. This means that you empty your mind on the subject, without the aid of books. As quickly as possible you track the flow of your ideas as you note what you know about the subject and what you think might be relevant to the question.

Brainstorming is just a part of the process of analysis. After all, they both involve your own ideas, which you get down on paper as quickly as you can without the aid of books. But they are, in fact, quite different, and if you allow yourself to merge the two, skimping on one, you will almost certainly have problems. In analysis you're unwrapping what's already there. It may be buried deep, but by a process of introspection, through which you examine the different ways you use a concept such as authority or advertisement, you come to see more clearly the contours of the concept, its essential characteristics.

In contrast, with brainstorming you are going beyond the concept: this is synthesis, rather than analysis. You are pulling together ideas, arguments and evidence that you think may have a bearing on the question's implications that you have already revealed through your analysis. So, whereas analysis is a convergent activity, brainstorming is divergent, synthesising material from different sources. If you like, one activity is centripetal, the other centrifugal. Confuse the two and you'll do neither well.

If you overlook this distinction and merge the two activities, you're likely to struggle with two problems. First, if you abandon analysis too

soon and embark on brainstorming, your focus will shift away from the implications of the question and the concepts it contains. Consequently, you're likely to find that you don't have the guidelines to direct your brainstorming into profitable areas. You will find a lot less material and much of what you do unearth you will no doubt discover later that you cannot use, because it's irrelevant. On the other hand, if you analyse without brainstorming you'll fail to arm yourself with your ideas and what you know about the topic. As a result, almost certainly two things will happen:

1. The authors you read for your research will dictate to you without your own ideas to protect you, it will be difficult, at times impossible, for you to resist the pull of their ideas and the persuasiveness of their arguments. As a result you'll find yourself accepting the case they develop and the judgements they make without evaluating them sufficiently, even copying large sections of the text into your own notes.

2. And, equally serious, you will find it difficult to avoid including a great mass of material that is quite irrelevant to your purposes. All of this material may have been relevant to the author's purposes when he or she wrote the book, but their purposes are rarely identical with yours. Nevertheless, having spent days amassing this large quantity of notes, it's most unlikely that you're going to find the detachment somewhere to decide that most of these notes are irrelevant to your essay and you've got to ditch them. You're more likely to convince yourself that they can 'be made' relevant, and you end up including them in a long, discursive, shapeless essay, in which the examiner frequently feels lost in a mass of irrelevant material.

So, brainstorming should be seen as distinct from analysis. It needs to be done straight after you've completed your analysis, which in turn needs to be done as soon as you have decided upon the question you're going to tackle. This will give your subconscious time to go away and riffle through your data banks for what it needs before you begin to set about your research.

If you don't make clear your own ideas and your interpretation of the implications of the question, your thinking is likely to be hijacked by the author and his or her intentions. If you don't ask your author clear questions you are not likely to get the clear, relevant answers you want.

Now that you've analysed the implications, use this to empty your mind on the question. Most of us are all too eager to convince ourselves that we know nothing about a subject and, therefore, we have no choice but to skip

this stage and go straight into the books. But no matter what the subject, I have never found a group of students, despite all their declarations of ignorance and all their howls of protest, who were not able to put together a useful structure of ideas that would

help them to decide as they read what's relevant to the essay and what's not. Once we tap into our own knowledge and experience, we can all come up with ideas and a standard by which to judge the author's point of view, which will liberate us from being poor helpless victims of what we read. We all have ideas and experience that allow us to negotiate with texts, evaluating the author's opinions, while we select what we want to use and discard the rest. Throughout this stage, although you're constantly checking your ideas for relevance, don't worry if your mind flows to unexpected areas and topics as the ideas come tumbling out. The important point is to get the ideas onto the page and to let the mind's natural creativity and self-organisation run its course, until you've emptied your mind. Later you can edit the ideas, discarding those that are not strictly relevant to the question.

One of the most effective methods for the brainstorming stage is the method known as 'pattern notes'. Rather than starting at the top of the page and working down in a linear form in sentences or lists, you start from the centre with the title of the essay and branch out with your analysis of concepts or other ideas as they form in your mind.

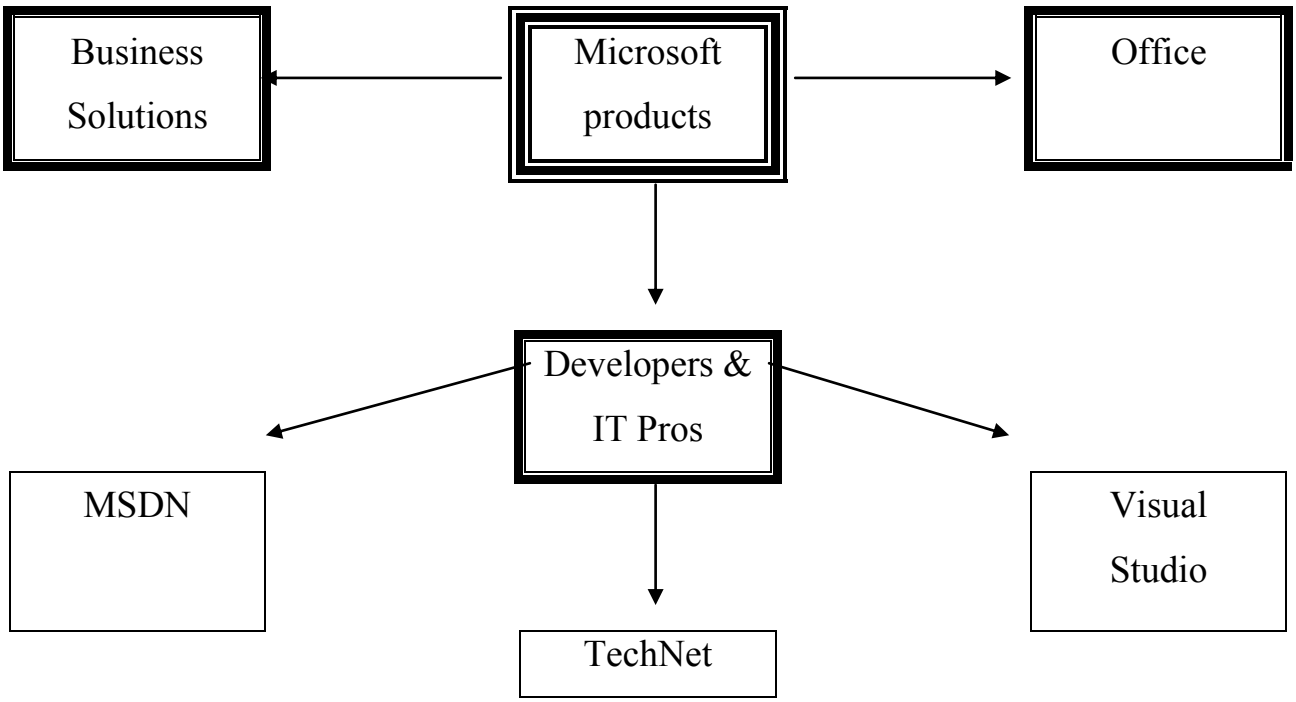
The advantage of this method is that it allows you to be much more creative, because it leaves the mind as free as possible to analyse concepts, make connections and contrasts, and to pursue trains of thought. As you're restricted to using just single words or simple phrases, you're not trapped in the unnecessary task of constructing complete sentences. Most of us are familiar with the frustration of trying to catch the wealth of ideas the mind throws up, while at the same time struggling to write down the sentences they're entangled in. As a result we see exciting ideas come and go without ever being able to record them quickly enough.

The point is that the mind can work so much faster than we can write, so we need a system that can catch all the ideas it can throw up, and give us the freedom to put them into whatever order or form appears to be right. The conventional linear strategy of taking notes restricts us in both of these ways. Not only does it tie us down to constructing complete sentences, or at least meaningful phrases, which means we lose the ideas as we struggle to find the words, but even more important, we're forced to deal with the ideas in sequence, in one particular order, so that if any ideas come to us

out of that sequence, we must discard them and hope we can pick them up later. Sadly, that hope is more often forlorn: when we try to recall the ideas, we just can't.

The same is true when we take linear notes from the books we read. Most of us find that once we've taken the notes we're trapped within the order in which the author has dealt with the ideas and we've noted them. It's not impossible, but it's difficult to escape from this. By contrast, pattern notes give us complete freedom over the final order of our ideas. It's probably best explained by comparing it to the instructions you might get from somebody if you were to ask them the way to a particular road. They would give you a linear list of instructions (e.g. 'First, go to the end of the road, then turn right. When you get to the traffic lights, etc.'). This forces you to follow identically the route they would take themselves. If you don't, you're lost. By contrast, pattern notes are like a copy of a map or the *A to Z* of a large city: you can see clearly the various routes you can take, so you can make your own choices.

So mapping is one of the affective ways to organize your ideas. To make a map use a whole sheet of paper, and write your topic in the middle, with a circle around it. Then put the next idea in a circle above or below your topic, and connect the circles with lines. The lines show that the two ideas are related.



4. Choose one topic from each of three groups. Brainstorm one of the topics (list as many ideas as you can in five minutes), make 'pattern notes' to the second topic (use any resources you can) and map the third topic. Share your notes with partners.

A.	B.	C.
People's needs	Authority	Multimedia
Health	Privacy	Gadgets
Hobbies	Democracy	New Technologies
Traveling	Publicity	World Wide Web
Communication	Country	Networks

STAGE 1
Pre-Writing: Using the Right Ability

So far we have seen how important it is to interpret the question carefully, because it tells us the structure our essay should adopt for us to deal relevantly with all the issues it raises. With this clear in our mind we can avoid taking masses of irrelevant notes, which are likely to find their way into our essays, making them irrelevant, shapeless and confusing.

There is one more important thing to take into account: the range of abilities we are expected to use. This is normally made clear through what is known as 'instructional verbs'. Given below is a list of short definitions of those most frequently found in questions, which should help you avoid the common problems that arise when you overlook or misinterpret them.

Analyse – separate an argument, a theory, or a claim into its elements or component parts; to trace the causes of a particular event; to reveal the general principles underlying phenomena.

Compare – look for similarities and differences between two or more things, problems or arguments. Perhaps, although not always, reach a conclusion about which you think is preferable.

Contrast – set in opposition to each other two or more things, problems or arguments in order to identify clearly their differences and their individual characteristics.

Criticise – identify the weaknesses of certain theories, opinions or claims, and give your judgement about their merit. Support your judgements with a discussion of the evidence and the reasoning involved.

Define – outline the precise meaning of a word or phrase. In some cases it may be necessary or desirable to examine different possible, or often used, definitions.

Describe – give a detailed or graphic account, keeping to the facts or to the impressions that an event had upon you. In history this entails giving a narrative account of the events in the time sequence they occurred.

Discuss – investigate or examine by argument; sift through the arguments and the evidence used to support them, giving reasons for and

against both sides; examine the implications. It means playing devil's advocate by arguing not just for the side of the argument that you support, but for the side with which you may have little sympathy.

Evaluate – make an appraisal of the worth of something, an argument or a set of beliefs, in the light of their truth or usefulness. This does involve making your own value judgements, but not just naked opinion: they must be backed up by argument and justification.

Explain – make plain; interpret and account for the occurrence of a particular event by giving the causes. Unlike the verb 'to describe', this does not mean that it is sufficient to describe what happened by giving a narrative of the events. To explain an event is to give the reasons why it occurred, usually involving an analysis of the causes.

Illustrate – explain or clarify something by the use of diagrams, figures or concrete examples.

Interpret – reveal what you believe to be the meaning or significance of something; to make sense of something that might otherwise be unclear, or about which there may be more than one opinion. So usually this involves giving your own judgement.

Justify – show adequate grounds for a decision or a conclusion by supporting it with sufficient evidence and argument; answer the main objections that are likely to be made to it.

Outline – give the main features or the general principles of a subject, omitting minor details and emphasising its structure and arrangement.

Relate – this usually means one of two things. In some questions it means narrate a sequence of events – outline the story of a particular incident. Alternatively, it can mean show how certain things are connected or affect each other, or show to what extent they are alike.

Review – examine closely a subject or a case that has been put forward for a certain proposal or argument. Usually, although not always, this means concluding with your own judgement as to the strength of the case. However, if it involves examining just a subject or a topic, and not an argument or a proposal, it will mean just examining in some detail all the aspects of the topic.

State – outline briefly and clearly the facts of the situation or a side of an argument. This doesn't call for argument or discussion, just the presentation of the facts or the arguments. Equally it doesn't call for a judgement from you, just reportage.

Summarise – give a clear and concise account of the principal points of a problem or an argument, omitting the details, evidence and examples

that may have been given to support the argument or illustrate the problem.

Trace – outline the stages in the development of a particular issue or the history of a topic.

5. Gather together as many research papers or articles you have ever read or touched upon for your course as you can, at least enough to give you a representative sample.

For each paper, list the questions in three columns: those that ask for a descriptive and factual answer (the 'what', 'how' and 'describe' type of question); those that ask for an analytical answer (the 'outline', 'analyse', 'compare' and 'contrast' type of question); and those that ask you for a discussion of the issues (the 'criticise', 'evaluate' and 'discuss' type of question).

Once you've done this, calculate the percentage of each type of question on each paper.

STAGE 2
Research

We have now reached the point where we can confidently set about our research. We've interpreted the meaning and implications of the question, in the course of which we've analysed the key concepts involved. From there we've brainstormed the question using our interpretation as our key structure. As a result, we now know two things: what questions we want answered from our research; and what we already know about the topic.

There are three main key skills in research: reading, note-taking and organisation.

It's important to read purposefully: to be clear about why we're reading a particular passage so that we can select the most appropriate reading strategy. Many of us get into the habit of reading every passage word-for-word, regardless of our purpose in reading it, when in fact it might be more efficient to skim or scan it. Adopting a more flexible approach to our reading in this way frees up more of our time, so that we can read around our subject and take on board more ideas and information.

It also gives us more time to process the ideas. We will see how important this is if we are to avoid becoming just 'surface-level processors', reading passively without analysing and structuring what we read, or criticising and evaluating the arguments presented. We will examine the techniques involved in analysing a passage to extract its structure, so that we can recall the arguments, ideas and evidence more effectively. We will also learn the different ways we can improve our ability to criticise and evaluate the arguments we read. In this way we can become 'deep-level processors', actively processing what we read and generating more of our own ideas.

But before you hit the books, a warning! It's all too easy to pick up a pile of books that appear vaguely useful and browse among them. This might be enjoyable, and you might learn something, but it will hardly help you get your essay written. Now that you've interpreted the question and you've brainstormed the issues, you have a number of questions and topics you want to pursue. You are now in a position to ask clear questions as you read the books and the other materials you've decided to use in your research.

Nevertheless, before you begin you need to pin down exactly the sections of each book that are relevant to your research. Very few of the books you use will you read from cover to cover. With this in mind, you need to consult the contents and index pages in order to locate those pages that deal with the questions and issues you're interested in.

To ensure that you're able to do 'deep-level processing', it may be necessary to accept that you need to do two or three readings of the text, particularly if it is technical and closely argued.

Reading for comprehension

In your first reading you might aim just for the lower ability range, for comprehension, just to understand the author's arguments. It may be a subject you've never read about before, or it may include a number of unfamiliar technical terms that you need to think about carefully each time they are used.

Reading for analysis and structure

In the next reading you should be able to analyse the passage into sections and subsections, so that you can see how you're going to organise it in your notes. If the text is not too difficult you may be able to accomplish both of these tasks (comprehension and analysis) in one reading, but always err on the cautious side, don't rush it. Remember, now that you've identified just those few pages that you have to read, rather than the whole book, you can spend more time processing the ideas well.

Reading for criticism and evaluation

The third reading involves criticising and evaluating your authors' arguments. It's clear that in this and the second reading our processing is a lot more active. While in the second we're analysing the passage to take out the structure, in this, the third, we're maintaining a dialogue with the authors, through which we're able to criticise and evaluate their arguments. To help you in this, keep the following sorts of questions in mind as you read.

- Are the arguments consistent or are they contradictory?
- Are they relevant (i.e. do the authors use arguments they know you'll agree with, but which are not relevant to the point they're making)?
- Do they use the same words to mean different things at different stages of the argument (what's known as the fallacy of equivocation)?
- Are there underlying assumptions that they haven't justified?
- Can you detect bias in the argument?
- Do they favour one side of the argument, giving little attention to the side for which they seem to have least sympathy? For example, do they

give only those reasons that support their case, omitting those that don't (the fallacy of special pleading)?

• Is the evidence they use relevant?

• Is it strong enough to support their arguments?

• Do they use untypical examples, which they know you will have to agree with, in order to support a difficult or extreme case (what's known as the fallacy of the straw man)?

• Do they draw conclusions from statistics and examples which can't adequately support them?

This sounds like a lot to remember, and it is, so don't try to carry this list along with you as you read. Just remind yourself of it before you begin to criticise and evaluate the text. Having done this two or three times you will find more and more of it sticks and you won't need reminding. Then, after you've finished the passage, go through the list again and check with what you can recall of the text. These are the sort of questions you will be asking in Stage 5 (Revision) about your own essay before you hand it in. So it's a good idea to develop your skills by practising on somebody else first.

One last caution – don't rush into this. You will have to give yourself some breathing space between the second reading and this final evaluative reading. Your mind will need sufficient time to process all the material, preferably overnight, in order for you to see the issues clearly and objectively. If you were to attempt to criticise and evaluate the author's ideas straight after reading them for the structure, your own ideas would be so assimilated into the author's, that you would be left with no room to criticise and assess them. You would probably find very little to disagree with the author about.

Many of the same issues resurface when we consider note-taking. As with reading, we will see that it's important not to tie ourselves to one strategy of note-taking irrespective of the job we have to do. We will see that for different forms of processing there are the most appropriate strategies of note-taking: linear notes for analysis and structure, and pattern notes for criticism and evaluation. Cultivating flexibility in our pattern of study helps us choose the most effective strategy and, as a result, get the most out of our intellectual abilities.

But our problems in note-taking don't end there. The best notes help us structure our own thoughts, so we can recall and use them quickly and accurately, particularly under timed conditions. In this lie many of the most common problems in note-taking, particularly the habit of taking too

many notes that obscure the structure, making it difficult to recall. We will exam ways of avoiding this by creating clear uncluttered notes that help us recall even the most complex structures accurately. Given this, and the simple techniques of consolidating notes, we will see how revision for the exam can become a more manageable, less daunting task.

Finally, if our notes are going to help us recall the ideas, arguments and evidence we read, as well as help us to criticise and evaluate an author's arguments, they must be a reflection of our own thinking. We will examine the reasons why many students find it difficult to have ideas of their own, when they read and take notes from their sources, and how this affects their concentration while they work.

As we've already discovered, our aim here is to identify and extract the hierarchy of ideas, a process which involves selecting and rejecting material according to its relevance and importance. Although by now this sounds obvious, it's surprising how many students neglect it or just do it badly. As with most study skills, few of us are ever shown how best to structure our thoughts on paper. Yet there are simple systems we can all learn. Some students never get beyond the list of isolated points, devoid of all structure. Or, worse still, they rely on the endless sequence of descriptive paragraphs, in which a structure hides buried beneath a plethora of words. This makes it difficult to process ideas even at the simplest level.

Without clear structures we struggle just to recall much more than unrelated scraps of information. As a result students do less well in exams than they could have expected, all because they haven't learnt the skills involved in organising and structuring their understanding.

They sit down to revision with a near hopeless task facing them – mounds of notes, without a structure in sight, beyond the loose list of points. This could be described as the parable of two mental filing systems. One student uses a large brown box, into which she throws all her scraps of paper without any systematic order. Then, when she's confronted with a question in the exam, she plunges her hand deep into the box in the despairing hope that she might find something useful. Sadly, all that she's likely to come up with is something that's, at best, trivial or marginally relevant, but which she's forced to make the most of, because it's all she's got.

On the other hand there is the student who files all of her ideas systematically into a mental filing cabinet, knowing that, when she's presented with a question, she can retrieve from her mind a structure of interlinked relevant arguments backed by quotations and evidence, from

which she can develop her ideas confidently. And most of us are quite capable of doing this with considerable skill, if only we know how to

Linear notes, perhaps, the most familiar and widely used note-taking strategy, because it adapts well to most needs. As we've already seen, at university the exams we prepare ourselves for are designed to assess more than just our comprehension, so notes in the form of a series of short descriptive paragraphs, and even the list, are of little real value. Exams at this level are concerned with a wider range of abilities, including our abilities to discuss, criticise and synthesise arguments and ideas from a variety of sources, to draw connections and contrasts, to evaluate and so on. To do all this requires a much more sophisticated and adaptable strategy that responds well to each new demand. It should promote our abilities, not stunt them by trapping us within a straitjacket.

Linear notes are particularly good at analytical tasks, recording the structure of arguments and passages. As you develop the structure, with each step or indentation you indicate a further breakdown of the argument into subsections. These in turn can be broken down into further subsections. In this way you can represent even the most complex argument in a structure that's quite easy to understand.

Equally important, with clearly defined keywords, highlighted in capital letters or in different colours, it's easy to recall the clusters of ideas and information that these keywords trigger of. In most cases it looks something like the following:

A Heading
1. *Sub-heading*
(a)
(b)
(c)
(i)
(ii)
(iii)
e.g.
(d)
2. *Sub-heading*
(a)
(i)
(ii)
(iii)
97
(b)
(c)

B Heading
1. *Sub-heading*
(a)
(b)
(i)
(ii)
(c)
(i)
(ii)
e.g.
(d)
2. *Sub-heading*
3. *Sub-heading*
(a)
(b)
(c)

Needless to say, if we are to make all these successfully, we will have to make sure we organise our work in the most effective way. In the final chapters of this stage we will look at how to reorganise our retrieval system to tap into our own ideas and to pick up material wherever and whenever it appears. We will also examine the way we organize our time and the problems that can arise if we fail to do it effectively. Indeed, if we ignore either of these, we make it difficult for ourselves to get the most out of our abilities and to process our ideas well. Even though most of us routinely ignore it, organisation is the one aspect of our pattern of study that can produce almost immediate improvements in our work.

Here are a number of things you can do to make sure your structure works:

Keywords – choose sharp, memorable words to key off the points in your structure. In the notes on the Rise of Nazism the three main points are not difficult to remember, particularly with keywords, like ‘Humiliation’, ‘Ruins’ and the alliteration of ‘Weakness of Weimar’. But you need other words to key off the subsections, although you don’t need them for every step and every subsection in the notes.

Keying off the main points and the principal subsections will trigger off the rest. Don’t doubt yourself on this, it will – try it. So just choose sharp, memorable words for the principal subsections, words like ‘Treaty of Versailles’, ‘Allies’, ‘Weaken Germany’, ‘Revenge’, ‘Reparations’, ‘Economic slump’, ‘Middle class’, ‘Discontented’ and so on. They don’t have to be snappy and bright, just memorable.

Capitalisation – having chosen your keywords they must stand out, so you can see at a glance the structure of your notes. It's no good having a structure if it can't be seen beneath the undergrowth of words. Some people choose to put all their keywords into capitals.

Colour – if you don't think this is sufficiently prominent, put your keywords in different colours. This doesn't have to be too fussy – you're not creating a piece of modern art – but it's not too much of a bureaucratic task to get into the habit of working with two pens of different colours, one for picking out the keywords and the other for the rest. You will be surprised just how well this works. It's not unusual to come across people who can still visualise accurately in their mind's eye pages of notes they took when they were studying for their school-leaving exams many years ago.

Gaps – if the structure is to stand out, your notes must not appear too crowded. To avoid this, leave plenty of gaps between your points. This also gives you the opportunity to add other related things as you come across them in your reading, although you need to do this in such a way as to avoid overcrowding.

Abbreviations – most of us use these, indeed we all tend to create our own personalised abbreviations for those words we seem to use most often. Even so, it's still surprising how many students look with open-mouthed astonishment when you list the standard abbreviations, like the following:

Therefore _
Because _
Leads to A
Increase/decrease ≠ O
Greater than/smaller then ><
Would/should wld/shld
Would be, should be w/be, sh/be
Equivalent =
Not π
Parallel llel

Nevertheless, as your tutors have no doubt told you, although these abbreviations are indispensable in compiling clear, concise notes, they shouldn't find their way into the final draft of your essay.

If you've left sufficient time between reading the text the first time for comprehension, and then reading it for structure, you're more likely to have a clear, uncluttered set of notes free from all unnecessary material.

You'll certainly be free of that most time-consuming of activities, taking notes on notes, which many of us are forced to do because our notes are not concise enough in the first place.

Unfortunately, there are many students, even at university, who convince themselves that this is a valuable thing to do; that it's a way of learning their notes if they rewrite them more concisely. They seem to believe that by committing their notes to paper, they're committing them to their minds, whereas, in fact, they're doing anything but that.

Taking notes can be a pleasant substitute for thinking. It's something we can do on auto-pilot. In fact it can be one of the most relaxing parts of our pattern of study. While we are placing few demands on our mind, it can go off to consider more pleasant things, like the plans for the weekend, or reminiscences about last year's holiday.

This underlines the main problem in note-taking: most of us find it difficult to be brief. While we have our minds on auto-pilot we're able to convince ourselves that almost every point, however insignificant, is vitally important to our future understanding. Not surprisingly then, we end up omitting very little, obscuring the structure so that when we come to revision we have to start taking notes on our own notes.

But there's another reason that's more difficult to tackle. Most of us, at times, doubt our ability to remember details, so we allow ourselves to be seduced into recording things that 'might' be useful in the future.

Inevitably, this results in masses of notes that obscure the main structure, which, as we've seen, is the only means by which we can recall them in the first place.

To avoid this we need to remind ourselves constantly of two things: first, that almost certainly we have better memories than we think; and secondly, that we're not producing encyclopaedic accounts of the subject, in which we record every known fact. To be of any use, notes should be an accurate record of *our* understanding, of *our* thinking, not someone else's.

We can easily lose sight of this when we try to take notes while we're reading the text for the first time or straight after we've read it. We lose our objectivity: all we can see is the author's ideas and opinions, not our own. We need to give our minds time to digest the ideas and selforganise.

You will find that if you leave time between reading and noting, your mind will have created its own structures out of the ideas it has taken from the text. Then, after we've allowed our minds sufficient time to do this, we need to organise ourselves to tap into it, to get our own understanding

down on paper, without using the text. Otherwise the author will hijack our thinking and we'll simply copy from the text without thought. Remember, you can always go back to check on details afterwards.

6. Read the following passage, first for comprehension, and then for analysis and structure. Leave it for a few hours, even a day or so, then go back to it to take out the structure in normal linear notes.

But remember, your aim is to take out the hierarchy of points, the main sections and the way they break down into subsections. Cut out as much unnecessary detail as you can. Where there are examples or explanations, and you think you might need reminding of them, briefly note them in one or two words to act as a trigger for your memory, and nothing more. Choose words or succinct phrases that you know will make the connections to the information you want.

Keep in mind that the most important part of this exercise is to have a clear, uncluttered model of the passage. You will not achieve this if you allow yourself to be tempted into noting unnecessary detail. Your mind will have self-organised in the interval between reading and noting, producing a very clear structure of the passage in your subconscious, so you must develop the skills to tap into this to get an accurate picture of it clearly and simply on paper.

You won't do this if you continually tell yourself that you must note this and this and this, otherwise you're bound to forget them. Don't make it difficult for your mind by doubting its capacity to remember details that don't need to be noted.

Ethics in Business

Over recent years we have seen an unprecedented growth in the numbers of students around the world taking courses in professional and business ethics. Research suggests that in the USA, UK and Canada alone there are at least three million students engaged in philosophy modules as part of their professional degree courses, most of which are in ethics.

More than half of the leading international business schools now feature courses dealing with ethics and corporate responsibility as part of their compulsory syllabuses, according to recent research by the World Resources Institute and the Aspen Institute. In their 'Beyond Grey Pinstripes', a biennial ranking of international business schools, the 91 accredited schools featured in their 2005 report offer 1,074 such courses. And the number of schools requiring students to take them as part of their

Individual programmes rose from 34% in 2001 to 54% in 2005. Indeed, the top ten schools worldwide each offer around 50 courses.

At the London Business School, ranked by the Financial Times, as the best in Europe, all MBA students are required to take a course in business ethics and responsibility. De Montfort University in Leicester has recently set up an MSc in International Business and Corporate Social Responsibility. The Said Business School at the University of Oxford and the Achilles Group have recently announced the creation of 'The Oxford-Achilles Working Group on Corporate Social Responsibility': an initiative designed to bring intelligent debate and practical recommendations to what they describe as an important but underdeveloped field of corporate life.

In the USA a number of business schools have set up specialist centres to meet the increasing demand for ethics-related courses. Georgetown University, for example, established a Business Ethics Institute in 2000 to stimulate empirical and applied research into the issues involved. Boston College has established five distinct institutes, with themes ranging from corporate citizenship and responsible investment to work-life balance and ethical leadership.

There are a number of reasons for this rapid increase. Perhaps the most obvious is that the recent corporate scandals have made professionals and corporate executives more aware of the damage that unethical practices could do to their professional lives and businesses. Even so there is probably more to it than this. In the USA the growth of these courses has been fuelled by consumer pressure groups demanding more ethical corporate management and improved environmental performance, as well as accountability to stakeholder groups other than just shareholders. Public outrage, particularly over the dramatic increases in the incidents of business crime, corruption, irresponsibility and environmental degradation, has also led to growing interest in business ethics over the last few years. And in Europe similar forces are working to raise awareness of the importance of good ethical practices as European integration brings with it increasingly stringent sets of standards.

But for many businesses the key motivating factor is self-interest. As the business environment changes they are beginning to realise that good ethics is good business. A good business ethics policy is the key to building a good reputation, which is likely to bring more business in the future I prevent fraud and motivate employees, who tend to be more productive! when they can trust the ethical standards of their employer.

Self-interest works in another way, too. Aside from their concerns about developing a good reputation, more and more businesses in the USA are also beginning to realise that a good business ethics policy is the first and most important line of defence against unethical or illegal activities. Under US federal sentencing guidelines, companies whose employees break the law can be fined a maximum sum based on the amount of money involved in illegal acts, plus legal and court costs; the total is then multiplied by four. But companies with an effective ethics programme pay a maximum 20% of that total. Unethical acts cost North American businesses over $100bn a year.

With the changes in government and public attitudes it seem ethics is at last beginning to pay its way.

STAGE 3
Planning

As a result of what we did in the last stage, you should now have a wealth of material to work with. Moreover, you should feel more confident not just that you understand it well, but that you've successfully integrated it with your own ideas and made it your own. You've processed it thoroughly at all levels: for comprehension; for analysis and structure; and for criticism and evaluation. This should have left you with clearly structured notes taken from what you've read, which also record your own responses to the ideas in the form of criticism and evaluation.

What's more, you've now organised your retrieval system and your time to ensure that you catch the best material, including your own ideas, wherever and whenever it presents itself. You are, then, in a much better position to meet the demands of an essay that asks you to use the higher cognitive skills: to criticise, discuss and evaluate a claim or an argument. Given this, you can now move on to plan your essay; a stage that many regard as the most important, yet the most neglected. In this stage we will look not just at planning the essay, but at how this can improve your memory, your revision for the exam, and your exam technique.

Without a plan you will always struggle to produce your best work. The plan gives your essay a clear structure for examiners to follow as they navigate their way through ideas and arguments that are unfamiliar to them. Without this you're likely to lose them, and if they can't see why your arguments are relevant, or they can't see what you're doing and why, they cannot give you marks, no matter how good your work might be. Even your weakest arguments gain strength from planning. A carefully planned structure, which is clear, logical and relevant to the question, lends support to an argument that, on its own, might not be completely convincing.

In this stage we will look at the benefits of rehearsing your arguments in detail before you write, by planning an essay we interpreted and brainstormed in the first stage. In this way we are able to make sure that all of our arguments are relevant, that they are clearly and consistently argued, and that we have sufficient evidence to support them. It also

reduces the risk of omitting some really important section or argument that is central to the issues raised by the essay.

What's more, by rehearsing your arguments in detail you will avoid the problem of trying to do the two most difficult things in writing, at the same time: pinning down your ideas clearly, and then summoning up the words and phrases that will convey them accurately.

To do this effectively we have to work through two stages: editing, and ordering the ideas. We will see that if the essay is to succeed we have to learn to be ruthless in cutting out irrelevant material that we may have worked hard to collect. Otherwise we will pass on problems to later stages and, if they're not dealt with there, they will seriously weaken the clarity and logical structure of our essay. They will cloud the structure with unnecessary distractions that weaken our arguments, and break up the logical sequence we've worked hard to create.

The same applies to ordering our ideas, if we are to create logical coherence and give our essay more persuasive force.

The benefits of rehearsing our arguments in a detailed plan:

1. We make sure all our arguments are relevant.
2. That they are clearly and consistently argued.
3. That we have sufficient evidence to support them.
4. That we haven't omitted some important section.
5. That we avoid doing the two most difficult things in writing at the same time: pinning down our ideas clearly and communicating them accurately.

Nevertheless, careful thoughtful planning, in which you rehearse your arguments in as much detail as you can muster, is vital. It will not only improve the structure of your essay, making it more coherent and logical, but it will make the business of writing a lot easier. Indeed, it is always possible to tell the difference between an essay that has been planned and one that hasn't.

Reading somebody else's work is like entering an unfamiliar city: you can get lost easily, you're dependent upon others to give you directions, and even worse, you really don't know why you're there in the first place, unless somebody else tells you. The plan of the essay, therefore, represents the city map, and the introduction and the 'topic sentence' at the beginning of each paragraph are the writer's attempt to let readers know where they are being taken, which turnings they will be taking along the way, and why.

Without the plan and its clear development in the body of the essay, you will most certainly lose the examiners reading your work, and if they are lost they cannot give you marks, no matter how well argued your point is, or how skilfully it is supported by evidence. If they cannot see why a passage is relevant, they must ignore it. They are not expected to make great efforts on your behalf to try to make sense of your work, to fill in the gaps that you've left. They must accept it on face value, otherwise they could find themselves spending more time on your essay – making more allowances for what they thought you meant to say – than on the work of other students.

Examiners regularly report that students fail examinations, or just do badly, not because they don't know the subject, not because they haven't got the abilities, nor even because they lack the knowledge, but because they lose the reader, who is unable to discover why their work is relevant to the question. Almost always this comes down to the lack of planning.

The comments of one professor at Harvard are not untypical.

One common problem is the meandering paper, one that wanders from one thinker to another, from summaries of concepts to counterarguments to restatements of the paper topic, without a clear plan or logical progression.

In fact the benefits of this go even further. By providing your readers with a sequence of obvious logical steps, so they can follow your train of thought, you give yourself an invaluable safety net. In many cases a weak or poorly defined point will gain strength and precision from being a step in a clear logical argument.

We all experience this when we come across an unfamiliar word: in most cases we can deduce its meaning from the context in which it's used. Examiners are no different. When they read your essay and come across a set of phrases or explanations that seem unclear, if they are part of a set of arguments and points thoughtfully planned in a logical sequence, your meaning will probably be all too obvious. Your arguments will gain strength and clarity from the clear, well planned context in which they are developed.

But it's not just a clear logical sequence that's created in planning: we're also able to sort out the main ideas and the important details we need in order to explain, illustrate and develop them. Doing so reduces the risk of omitting an important section or argument that is central to the issues raised by the essay.

Even so, it would be unwise to be so rigid that you cannot move away from your plan. Some new idea or relationship may occur to you and you might need to reorganise your material to include it. But be careful that this is really useful material for your argument, and not just irrelevant padding. Ultimately, the test of good planning comes when you rehearse your arguments in detailed note form before you write. At this point you make sure you've predicted what you need and you've rehearsed how you're going to use it, so there should be no last-minute changes.

Nevertheless, beyond the need to get high marks for your essay, planning has a still more important role to play: it's indispensable if you're to understand the subject. This is the opportunity to rehearse your arguments in note form so you can see how well you've understood the ideas.

It always surprises me to find how many students still choose not to plan, and therefore force themselves to do the two most difficult things in writing, both at the same time: that is, to summon up the ideas and plan the order in which they ought to be developed, and at the same time to search for the right words to convey them with just the right strength and nuance, in order to develop the argument in the direction they've chosen. This is a task that is virtually impossible for all but the most familiar subjects that we've written about many times before.

Rehearsing our ideas in the plan calls for different skills and techniques from those used in the brainstorming stage. As a result, some students feel more comfortable rehearsing their ideas in linear form, rather than the pattern-note form they used in the interpretation stage.

Nevertheless, there are clear differences between the two stages. Rehearsing ideas is a deliberate step-by-step process, unlike the imaginative flow of ideas in brainstorming, so if you feel more comfortable converting your pattern notes into the linear form prior to writing, this might make sense. But remember the importance of flexibility. Some assignments lend themselves more easily to pattern notes throughout, while others call for a combination of the two.

In the examination under timed conditions, when you want to capture the ideas quickly as they come tumbling out, pattern notes are clearly the most useful. But outside of that, when you're writing an essay on a subject for the first time and you're not pressed for time, you'll find the step-by-step patient rehearsal of your arguments in linear form gives you more control.

7. Brainstorm the topic "Advertisers seek only to ensure that consumers make informed choices Discuss". With this notes in front of you convert them into linear notes, rehearsing your arguments in the sort of detail you would need if you were to write the assay.

Then compare your notes with those below. Your notes may not be quite so detailed, but it will give you a clear idea of the level of detail you need to aim for in order to answer most of the problems you are likely to face when you come to write.

A. Advertisement

1. Just informative

e.g. railway timetable

(a) no catchy jingles – 'Let the train take the strain'

(b) no persuasive messages – 'Children travel free'

(c) just information:

(i) routes

(ii) times – departures and arrivals

(iii) platform numbers

But intention = crucial characteristic:

(i) to demonstrate it's more convenient, efficient, and lesd stressful to travel by train

(ii) e.g. fete notice – nothing but information – but intention

= to encourage people to attend, in order to raise funds for local causes

2. Therefore, information = surface appearance

• what matters = intention – to suggest/persuade us to adopt certain course of action

B Informative

• all but a few = informative

1. Some only concerned with giving information:

e.g. public information – changes in regulations & rates of taxation government warnings – smoking, use of domestic fire alarms

2. Others give information while covertly promoting their products:

• information about:

(a) New products & technology:

(i) computer tech. & software

(ii) telecommunications, e.g. mobile phones

(iii) entertainment/hobbies:

• digital tech. – TVs, cameras

• music systems

But rarely just information:

suggestion = we can't afford not to keep up with progress

(b) New designs:

e.g. fashions/clothes

household equipment – washing machines, dish washers, microwaves

Suggestion = we can't afford to allow o/selves to fall behind our friends & neighbours – comparisons/envy/conspicuous consumption – you are what you own

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But not the 'only' thing they do:

• overt manipulation

1. Selective use of information:

• says what's good about the product, but omits the bad

e.g. car accelerates 0-60 in 6 sees – but omits to tell you that it

has a record of rusting in 5 years e.g. the latest printer that can do more than any other printer on the market – but omits to tell you that the print cartridge costs 5 times as much as any other printer.

2. Uses information out of context:

• uses only those comments that appear to be in favour of the product in a report that is critical of it

e.g. a critical report by a consumer association e.g. unfavourable comments of an art, literary or theatre critic ignored by promoters who comb through the article for isolated expressions of approval.

3. Association:

• associates information about the product with strong feelings and desires

(a) Sex – associates product with sexual desires

e.g. cars – clothes – perfume – alcohol

(b) Status – respect for authority

e.g. prestige of science – laboratory coats worn by those promoting washing powders, vacuum cleaners, dishwashers, detergents

(c) Popular/respected public figures

e.g. sports-men & -women/TV personalities selling mobile phones, health drinks, clothes, deodorants, shampoos

(d) Prejudices:

(i) sexual stereotypes

(ii) class – accents

(iii) weight/size

(iv) race

(e) Subliminal manipulation through association:

(i) to reduce shoplifting – messages like 'I will not steal,' 'I will be honest.' 1970s experiment = 30% reduction in shoplifting

(ii) Dangers:

(a) political & social manipulation

re. Aldous Huxley, Brave New World Revisited

(b) promoting commercial interests

subconscious manipulation to buy unwanted products.

4. Distorts:

(a) archetypal characters & scenarios created to evoke predictable responses:

(i) that we all want to be slim – that large people are asso ciated with social failure & self-indulgence

(ii) that we all believe that to find the dishes aren't clean when they come out of the dishwasher is a major life crisis

(iii) that we all believe if our neighbour were to discover that our kitchen floor was not spotless this would be a disgrace we would have to carry through the rest of our lives

(iv) induces us to feel bad about ourselves – discontent fuels consumerism

(b) appeals made to some imagined social consensus – to 'basic' or 'shared' values:

(i) that we all want the fastest car on the road

(ii) that we all want to keep up with the neighbours

(iii) that we all worry endlessly about being seen out in last year's fashions

(c) myths created and sustained by the media to sell products

e.g. that housewives are paranoid about the whiteness of their wash and the cleanliness of their floors.

TAKE INTO ACCOUNT
• The plan represents the map of the essay to guide readers through it without losing them. • The introduction and topic sentences at the beginning of each paragraph are the directions guiding the reader at each change of course. • Lose the examiner and you lose marks. • A clear, logical structure will support your weakest arguments. • Rehearsing in detail what you plan to write helps you sort out the main ideas and important details, and improves your understanding. • It also means you are not forced to do the two most difficult things in writing both at the same time.

8. Choose one the same topic you brainstormed or map in Task 4 with a partner. With those notes in front of you convert them into linear notes, rehearsing your arguments in the sort of detail you would need if you were to write the assay.

Then compare your notes with the partner. Discuss weak and strong points of your plans and notes.

STAGE 3
Editing and Ordering Your Material

Planning your essays in this way involves routinely working through two quite distinct stages: editing, and ordering your material. Neither of them can be rushed: you must work through them carefully and deliberately.

Both call for what you might describe as the personality profile of a military planner: inexhaustible supplies of quiet patience matched by cool ruthlessness. There will be ideas, arguments and evidence with which you have developed a strong emotional bond, but you may have to cut them out and abandon them without a tear, if the essay is to succeed. However painful it is to realise that some of the material you've worked hard to collect is irrelevant to this essay, you cannot shirk the responsibility. If you do, you will pass on problems to later stages and, if they're not dealt with there, they will seriously weaken the clarity and logical structure of your essay.

Unless you've spent enough time interpreting the question, editing the material you've collected can be a tortuous nightmare. We are all quite naturally reluctant to give up material that we've struggled hard to uncover and record, especially if it includes particularly interesting points that we know will impress our reader. It's not surprising, then, that without a clear criterion by which you can decide what's relevant and what's not, you will find it difficult, if not impossible, to resist using material that's not relevant. This will have the effect of clouding the structure of your essay with unnecessary distractions that weaken your arguments, and break up the logical sequence you've worked hard to create. On the other hand, however, with a clear interpretation of the implications of the question, it is so much easier to be uncompromisingly ruthless with your material.

Although you don't have the same heart-wrenching problems of ditching material you've become attached to, you still need an iron will in ordering your ideas, if you're to avoid the same problem of being dictated to by your sources. It can simply be very difficult to abandon the order in which we recorded the notes in the first place.

Some people find that keeping their notes on index cards helps in sorting out and selecting their material: they can change the order of the

cards, and their ideas, much more easily than if they are recorded on continuous sheets of paper in the order the notes were taken from the texts. Others use just one side of the paper and then cut the papers up and organise them. Both methods give you more control over your material. They free you from the sense of being dictated to by your sources.

In general it makes sense to arrange your ideas in ascending order: from the simplest to the most complex. Logically this makes sense, particularly if the clarity of your most complex arguments depends upon how convincingly you've used your simpler, more obvious arguments to build a basis for them. But it also makes psychological sense in that in dealing with the most subtle and impressive arguments at the end of the essay you leave your examiners with the impression that the whole of your essay was of that quality. Hopefully, you will have left them with a well developed, interesting argument to think over as they consider what mark to award you.

9. Use your ready plans from Task 8. Edit them and change order. Discuss your changes with your partner.

TAKE INTO ACCOUNT
• Be ruthless with your material, ditching anything that is not strictly relevant. • To do this well you will need to have interpreted the question well in STAGE 1. • Be careful not to obscure your structure and weaken the logical sequence of your arguments with irrelevant distractions. • Impose your own order on your ideas rather than follow the order in which you recorded them from your sources. • As a general rule arrange your arguments by moving from the simplest to the most complex.

STAGE 4
Writing

At last we have reached the stage at which many students think the process of producing essays begins. Writing the essay should be much easier now that you have completed the earlier stages. Because of this you're spared the nightmare we spoke of earlier – that of trying to do the two most difficult things in writing both at the same time. In other words, you no longer have to summon up your ideas and arrange them in a logical sequence and, at the same time, search for the right words that will convey the arguments accurately, at the right strength and with every subtle nuance accommodated.

However, you will still find there are advantages to be gained from splitting the actual writing into the two last stages: writing and revision. This helps you inject fluency into your writing that may not otherwise be there. To do this you must keep your inner editor at bay. We all have one; some are more persistent than others. They will try to intervene whenever they can, but particularly when you start your work, or when you complete a significant section and sit back to bask in the glow of your achievement. At moments like these you will be tempted to read it all through to allow your editor to give his or her approval. Editors are persistent and, if you allow them to come in too early, they will overpower the artist. To avoid this unwelcome intrusion allow yourself to write freely without too much concern for style. You need to tell yourself that it doesn't matter if you don't get the wording exactly right on the first attempt. The emphasis should be on allowing your thoughts to flow freely, while you follow your plan and develop your ideas. The key to success here is to remind yourself that the best writing reads as though it is talk in print. To help yourself, imagine you're talking to a group of friends who know about your subject, but have never seen it in exactly the way you do.

After this, when you move into the revision stage, you can clean up your work. Ideally, you should leave your first draft a few days. If you revise it straightaway, you may miss things that need to be changed. You may be so delighted to have got it out of the way, that your powers of self-criticism may have become blunted.

Equally important, as you set about to write, it's worth reminding yourself that while you ought to have a point of view, you should avoid telling your readers what to think. Try to hang a question mark over it all. This way you allow your readers to think for themselves – to discover for themselves the points and arguments you're making. As a result they will feel more involved, finding themselves just as committed to the arguments you've made and the insights you've exposed as you are. You will have written an essay that not only avoids passivity in the reader, but is interesting and thought provoking.

However, advising students to hang a question over what they write can be confusing, particularly if their departments insist they write thesis statements. While most universities have a fairly broad and complex understanding of what they mean by a thesis statement, some insist on a more restricted interpretation, imposing a narrow range of expectations on students, who are told they must have a point of view, which must be stated in the introduction and then defended throughout the essay. As one university department puts it, 'form your own viewpoint and convince the reader that your viewpoint or perspective is credible'. This doesn't appear to be a strategy designed to produce imaginative thinkers with minds capable of suspending judgement as they think beyond their own biases and preconceptions, so why adopt such a restricted and defensive strategy to essay writing?

As we've already seen, one answer, which makes this approach more understandable, is that many students come to university bringing with them a submissive attitude to authority, which encourages them to believe that to get good grades they must trade facts for marks and write the descriptive essay, even though they are asked to discuss and explore issues that have no right answers. At Harvard, students are warned, 'When you write an essay or research paper, you are never simply transferring information from one place to another, or showing that you have mastered a certain amount of material.'

Therefore, to overcome this, students are told they must have an opinion of their own, which they must defend in their essays. However, this is just one side of academic work. The analogy of a hill will serve to make the point. One side, the more difficult inductive part, involves climbing the hill – analysing the problems and concepts involved, synthesizing and discussing evidence and arguments from a range of sources, and finally, after careful measured thought, coming to your evaluation. The other side, the deductive part, going downhill, is far easier,

because it is less open. Here you merely have to defend your view, drawing only upon the material you need to prove it. This is simpler, convergent, less imaginative. It uses a more limited range of abilities.

Predictably, then, when we emphasise just this one side, more often than not, opinion becomes the crude substitute for evaluation. We sidestep the careful process of analysis, synthesis and discussion done in a context in which judgement is suspended. We merely declare an opinion, which we then set about to defend.

In effect we abandon discussion in favour of the narrow intellectual demands of a debate. A discussion calls for an open, not a closed, mind.

We suspend judgement, hanging a question over everything as we analyse the concepts and problems involved, explore the full weight of the evidence, empathise with others, synthesise ideas and evidence from different sources, and discuss conflicting arguments. In short, we play devil's advocate. As a tutor at Oxford makes plain, 'a good essay should always consider more than one point of view'.

But as soon as we declare our opinion, the search for truth is ended. There is no need to play devil's advocate and no need to use this wide range of cognitive skills.

It becomes a debate, in which we merely set out to defend our own opinion:

a convergent, not a divergent, activity.

Witness how one university department describes an essay: 'an essay has: an introduction which introduces your viewpoint (thesis or position), a body which develops and supports this viewpoint, and a conclusion which draws together the main lines of the argument to conclude that your viewpoint is correct'. Everything is contained within the narrow confines of a simple objective: to convince the reader of a preconceived opinion.

Some departments even compare it to the adversarial process of a courtroom, telling their students to think like a lawyer presenting a case – decide on your opinion and then set about defending it. They are advised that everything in their essay should be directed towards establishing its validity. Time is spent spelling out the 'tactics' you should use to 'disarm' your opponent. If you come across something that conflicts with your case, you have no obligation to mention it. To do so would only weaken your case and strengthen your opponent's. And it's no business of yours to make your opponents' case for them.

Aware of how inconsistent this one-sided courtroom analogy is with academic work, some departments step back, arguing that the inclusion of

opposing ideas actually strengthens your case. Yet, it's difficult to see how this could possibly be the case. A defence lawyer knows only too well that he or she would be foolish to mention something that conflicts with the defence they and their client have agreed upon, unless, that is, they can dismiss it convincingly in court and thereby influence the jury to their advantage. But then this amounts to no more than a rhetorical device: a deception achieved using the fallacy of the straw man, which might work in a courtroom, but rarely in an academic essay.

The fact is that academic work is not adversarial in this sense of combative one-sided advocacy. It's a more open endeavour aimed not at winning a case, but at approximating to the truth by suspending your judgement and exploring all the issues and evidence available. It does not set out to win its case by withholding information that might damage it, nor by using rhetorical devices to manipulate the reader as a lawyer might seek to influence a jury. After all, as the Greats Handbook at Oxford advises, 'Examiners will notice if you try to fudge issues or sweep difficulties aside; it is much better to be candid about them, and to show that you appreciate the force of counter-arguments.'

Nevertheless, not all universities adopt this narrow interpretation of thesis statements, and in this may lie a solution. Those who advocate them often maintain they are necessary, because this is the only way to give your essay a structure in which to develop a coherent argument. If this is all we are after, there might be less of a problem.

As we've already seen in Stages 1 and 3, you can come to a clear interpretation of the implications of the question, from which you develop a clearly structured plan of the essay, without that entailing a viewpoint that you must defend. Indeed, two students can have an identical structure and plan, yet come to quite different conclusions. Structure does not depend on having a preconceived opinion, just an interpretation of the implications of the question and a plan to go with it. In turn, as this means we have no need to set out to defend opinions which we have stated at the outset, we are free to suspend our judgement, on which all our higher cognitive skills depend. We need to be clear about this – unless we suspend our judgement as we write, we cannot and need not use these higher cognitive skills.

Take the following example of a thesis statement from the Writing Center at Harvard:

Further analysis of Memorial Hall, and of the archival sources that describe the process of building it, suggests that the past may not be the

central subject of the hall but only a medium. What message, then, does the building convey, and why are the fallen soldiers of such importance to the alumni who built it? Part of the answer, it seems, is that Memorial Hall is an educational tool, an attempt by the Harvard community of the 1870s to influence the future by shaping our memory of their times. The commemoration of those students and graduates who died for the Union during the Civil War is one aspect of this alumni message to the future, but it may not be the central idea.

It gives structure, yet it suspends judgement and is not driven to prove one preconceived viewpoint. A question is hung over each sentence, with words like 'suggests', 'may not be' and 'it seems'. As this suggests, essays are far more complex than just the defending of a preconceived opinion, like a defence lawyer attempting to persuade a jury. Genuine discussion, and the higher cognitive skills that go with it, depend upon suspending judgement. As one tutor at the Writing Center at Harvard argues, 'An effective thesis cannot be answered with a simple "yes" or "no." A thesis is not a topic; nor is it a fact; nor is it an opinion.' So, if your department does require you to write thesis statements, just clarify for yourself: does this mean I am expected to announce my opinion and defend it in the essay; or am I expected just to give a clear indication of the map of my essay, while I suspend judgement and hang a question over the issues involved?

10. Use the words in the box to complete the text.

introduction	formula	planning	good plan
	structure	problems	

The framework.

There are few of us who could confidently claim that we have never had 1. … with the structural features of essays: introductions, paragraphs and conclusions. At least part of the problem is a lack of 2. …, which leaves us with no clear idea of the 3. ... and content of the essay. It's impossible to write a good 4. ... if you don't know what you are introducing, and much the same can be said for paragraphs and conclusions.

Nevertheless, even with a 5. ..., most of us still have problems, because we are unsure what we are trying to achieve when we write introductions, paragraphs and conclusions. To cope with this, you need a simple 6. ... for each, which you can use as a model each time you write them.

TAKE INTO ACCOUNT
To write good introductions, paragraphs and conclusions we need to know: • The plan of the essay – its structure and content. • What we are trying to achieve when we write them.

STAGE 4
Introduction

There are very few students who wouldn't list introductions as one of the most difficult aspects of writing an essay. Much of this is due to the fact that most of us are unsure about what we should be doing in the introduction. If we don't know why we're doing something, what we're trying to achieve, we shouldn't be too surprised to find that we're not particularly good at it. But there's another reason why most of us are not good at writing introductions: we neglect stages 1 and 3 (interpretation and planning). If we have very little idea what we're going to be writing, it's difficult to do a good job of introducing it.

However, even with a clear interpretation of the question and a well structured plan it can be a problem; unless you set simple and clear objectives that you want your introduction to fulfil. These should include two things:

- the interpretation of the question (what is it getting at?); and
- the structure of your answer, the map the reader is going to follow.

The first question examiners are going to ask themselves as soon as they begin to read your essay, before they even consider anything else, is 'Has the writer seen the point of the question?' In two or three sentences you need to outline the main issues raised by the question, which you will have uncovered in the interpretation stage. This may involve identifying the main problem or set of problems at the heart of the question, or it may involve pointing to the central importance of one or two concepts, which need to be analysed. But this does not involve discussing these problems nor analysing the concepts in the introduction; it merely means you show the examiners that you have the ability to see the implications of the question and point them in the direction you intend to take them.

For example, in the following question you might begin with the following introduction:

Question

'Authority amounts to no more than the possession of power.' Discuss.

Most of us would no doubt agree that in the cases of police officers and government officials this claim is largely true: their authority does seem to derive exclusively from the power they have been given.

Indeed, we acknowledge their authority because we are all too aware of the consequences of not doing so. But to accept that every case of authority amounts to no more than the claim that might is always right, threatens the very existence of modern democracy along with its goal of balancing order with accountability and justice. Either way, whatever we're prepared to believe depends upon our understanding of the two central concepts, power and authority.

By identifying the major issues in the first few sentences you establish the relevance of these, and the relevance of your essay in tackling them. This is what writers describe as the 'hot spot': the first sentence or two in which you sell the subject, making it clear that you've seen the problem the question is getting at, and you're aware of its importance.

Having done this you then need to outline in the broadest of details the structure of your answer, the plan you're working from. You don't need to do this in the authority/power question, because you've already done it by pointing to the central importance of the analysis of the two concepts. Again this need not be in any great detail, but it must provide a map so that your examiners are at no time unsure which way you're going and where you're taking them. At Harvard students are told:

A good introduction is successful because it allows readers to prepare themselves mentally for the journey they will undergo as they follow your argument through the paper. Like a travel guide, it enables them to recognize and understand the major points of interest in your argument as they go by.

Remember, lose the examiners and you lose marks, it's as simple as that. Your introduction should point them in the right direction, giving them a clear idea of what is to follow.

The real value of writing introductions in this way lies in the fact that most of us benefit from having a simple structure, a formula to work from. As a result we're likely to feel more confident about what we're doing when we write introductions. They'll present fewer problems and they'll focus the reader's attention on the issues we believe are the most relevant.

Nevertheless, you may find as your confidence grows that you want to do more with introductions. You may want to set the problem in the context of recent history, or you may want to endorse your analysis of the problem by quoting a respected authority.

For example, in the following question, which asks you to consider the inevitability of progress, you could begin with this:

Question

'You can't stop progress.' Discuss critically with reference to one major technology.

Looking back at the early years of the industrial revolution in Britain it's tempting to view opponents of progress, like the Luddites who smashed the machines they believed were threatening their way of life, as naive and short-sighted. But in this we ought to be cautious; after all, theirs might not have been opposition to progress as such, but to just one account of it. It's worth wondering what makes our view of progress, with all its alienation at work, dissipated communities, rising crime, social disaffection and persistently high levels of poverty and homelessness, any better than that of the Luddites.

Today the problem is the same. Developing countries in the Third World can claim to have learnt from the mistakes of western industrialized countries. As a result their account of progress is quite different.

So, while we might agree that 'you can't stop progress', there is no reason why we should accept the implication of this, that we have lost our freedom to choose. We may not be able to stop progress, but we can still choose the type of progress we want.

Doing more with introductions in this way carries with it the danger of obscuring the original intentions: to reveal the implications of the question and outline the map of your answer. In this case it was wise to split the introduction into two paragraphs to give us a chance of making the structure clearer in the second paragraph. But there are no hard and fast rules to this. Just keep in mind the simple structure on which you are weaving these improvisations and avoid allowing the introduction to become so long and complex that it obscures the simple intent that lies behind it.

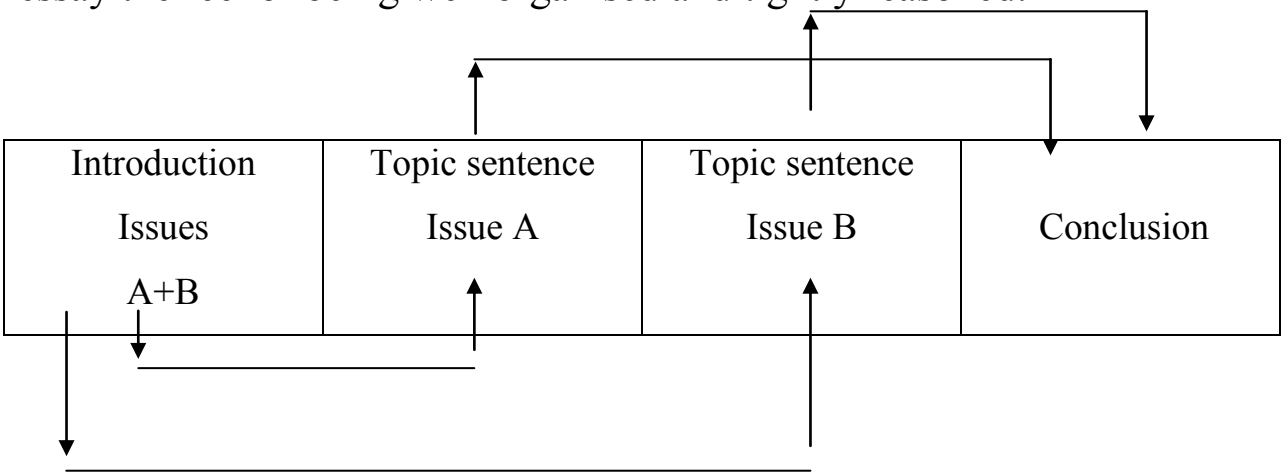
11. Choose any topic you narrowed, brainstormed, mapped, planned and write the introduction.

Get ready to give reasons for such the introduction to your partners. Share your introductions in the class and discuss strong and weak points.

STAGE 4
Paragraphs – Topic Sentences

Having outlined in the introduction the broad map of what is to follow, as you write each paragraph you can now develop in your essay the tautness of a well planned, coherent piece of reasoning. Often essays fail because they read like a loose list of isolated points each dependent upon itself, and not supported by the context in which it is developed.

To avoid this, tie your paragraphs in with the major issues you identified in your introduction as being central to the question. You will be picking these issues up anyway as you follow the structure of your plan, but as you do so, make it clear to the reader that you are following the map you outlined in your introduction. In this way you not only maintain relevance throughout, but by tying each paragraph in with the introduction you create a cohesive piece of work. Its structure will be taut, giving the essay the feel of being well organised and tightly reasoned.



Of course, this doesn't mean you should announce clumsily that this is what you're doing, repeatedly making the same sort of reference to your introduction at the beginning of each paragraph. This would be tedious and the reader would begin to suspect that your concern was more for form than content. It can be done more subtly than this, as we'll see. But whichever way you do it, remember that in the first sentence of each paragraph, the 'topic sentence', the examiner needs to be informed about what you're doing in that paragraph, and why it's relevant to the issues you identified in your introduction.

Nevertheless, there is a qualification to this we need to mention. Not every paragraph needs to be tied in with the map in your introduction.

Some of the major issues in the essay will take a number of paragraphs to develop. Therefore, in this case, you only need to tie in with the introduction the first paragraph of each major section. The paragraphs that follow will then have to be tied in with this paragraph to create fluency and cohesion.

This raises an important issue, as we'll see. In order to create a taut, coherent piece of work, each paragraph has to have a clear connection with the one that preceded it. To make sure of this you will need to have effective 'transitions' at the beginning of each paragraph to indicate to the examiners the course of your argument. From this they should be able to see that this is an extension of the previous paragraph, or that you're making a comparison, or that you're illustrating the point you've already made, and so on. In some paragraphs it will be obvious what you're doing and there will be no need to announce it, but if in doubt use a transition.

As we've already seen with introductions, we do most things much more effectively if we know what we're doing and why. But for many students paragraphs are a complete mystery. This shows up in their concern over the length of paragraphs. Some suspect that theirs are either too short or too long, while others confess that they decide to end one paragraph and begin another on a mere whim. In fact, although this may not appear too helpful, the best advice is simply to vary their length. It will make the essay more interesting to read and you'll be less inclined to send your readers off into a deep sleep as they follow the predictable rhythms of your writing.

Of course, ultimately the key to the length of paragraphs lies in the logic of the essay as a whole. In other words, keep to your structure and at all costs let the examiners see that, as they move from one paragraph to another, they're moving from one section within the structure to another. For the same reason, avoid long, ambling paragraphs that obscure the structure. In fact, this is not as difficult to avoid as it might seem. Long paragraphs, in which you lose the thread of what the writer's doing, are like the long, ambling essay: the product of writing without structure.

You can build this structure into each paragraph by keeping a simple formula for paragraphs in your mind. Although it would be arrogant to lay down the law on the structure of paragraphs, as it would be with introductions, it helps to have a simple formula, particularly when you're

unsure of what you're doing. As for introductions, you can always use the formula as the basis for improvisation once you've grown in confidence using it.

For this purpose remind yourself that there are three parts to a paragraph: the topic sentence; the development; and the evidence. This structure may not always be appropriate, you may need to adapt it, but if you remind yourself of each part, you will always be aware of the weaknesses you're allowing to appear in your essay when you omit one part. You'll be reminding yourself that if you do decide to leave one part out, you will have to address the problem later in the essay.

The topic sentence, as its name implies, introduces the topic of the paragraph. But even more important, it establishes the topic's relevance by tying it in with one of the major issues in your plan, that you mapped out in your introduction. As we've already pointed out, by tying all the components tightly together in this way you create both relevance and tight cohesion within the essay.

For example, the paragraph after the introduction in the advertising essay might begin:

As this suggests, at least part of the advertiser's role is to provide consumers and the public with information.

And, later in the essay, after you have examined the way advertisers manipulate through the selective use of information, you may go on to examine the other forms of manipulation by introducing it with the topic sentence:

However, advertisers have developed still more effective forms of manipulation, particularly in their exploitation of the sex, status and prejudices of the consumer.

As this illustrates, the topic sentence is important to establish the relevance of the paragraph you are about to write in the context of the paragraphs that have already been completed, and to indicate to your examiners which way you're now going to take them. To do this you need a 'transition' at the beginning of the sentence. This can be a short phrase, like 'As a result', or a single word, like 'Nevertheless'. In the examples above, we used 'As this suggests' and 'However'.

In effect these work as 'logical indicators': they indicate what you will be doing in the paragraph. You might be striking a contrast with what you've just done in the previous paragraph ('In contrast', 'However'). You may simply be extending the argument you've already developed in a slightly different way ('Moreover', 'Therefore'). Or you may want to

strengthen your argument by developing a point that reinforces it from a different angle (‘Similarly’, ‘Likewise’).

In view of their importance, make sure your transitions do what you want them to do. Occasionally we find ourselves using weak transitions, which create only weak links and a weak essay structure. The worst are those we use for a list of points, words and phrases like ‘Also’, ‘Another point is’ and ‘In addition’. These have their counterparts in subjects, like history, where we resort to time to order our ideas, which we introduce with transitions like ‘After’, ‘Then’ and ‘The next’. When you find yourself using this sort of transition, just check to see what’s happening in your essay. More often than not they will indicate that you’re no longer discussing issues by developing a critical analysis. Instead, you’ve slipped into a description of the issues or into a narrative of the events.

The same warning about transitions doing real work applies to all those times when we’ve found ourselves pressing a transition into service to create fluency that simply isn’t there in the first place. If we haven’t planned carefully enough, establishing clear intellectual links between paragraphs, examiners will not be fooled if we try to paper over the disjointed paragraphs with carefully chosen transitions. It will always sound false and manufactured.

However, if your essay is clearly planned, not all of your paragraphs will need transitions. There are going to be some that are set in the context of a clearly sign-posted argument or analysis, and it’s all too obvious what you’re doing. Nevertheless, don’t forget these are important directions for the examiners, who need to know which way you will be taking them as they try to navigate the unfamiliar terrain of your thinking. To take the city analogy again, they need to know at each intersection and every turning, which way you intend to go, otherwise you will leave them mystified and confused as to what you’re doing, and they will be unable to award you marks, even though your work may be good. So, if in doubt use one.

12. Choose three topics and write main ideas to them to make the topic sentence to the paragraph.

A.	B.	C.
People's needs	Authority	Multimedia
Health	Privacy	Gadgets
Hobbies	Democracy	New Technologies
Traveling	Publicity	World Wide Web
Communication	Country	Networks

Share your sentences with your partner, discuss topic sentences to the paragraphs, explain your ideas.

STAGE 4
Writing
Paragraphs – Development and Evidence

Once you've established in the topic sentence the relevance of the topic you're going to be dealing with in the paragraph, the examiner can get down to assessing the quality of your work. It is here in the development that you show the examiner you are capable of the sort of intellectual processing that was called for in the question by the 'instructional verb'.

At this point it's worth reminding ourselves of the issues we raised when we first examined this. You'll remember we pointed out that all syllabuses are written in the context of six 'cognitive domains' – six intellectual abilities, ranging from the simplest, 'recall', to the more complex abilities, such as analysis, synthesis and evaluation.

Again, as we pointed out then, most of our problems, both in writing and in our study skills, begin here. We wrongly assume that education is exclusively concerned with the possession of knowledge, so we aim to produce evidence in our writing that we know a great deal, that we have good recall, the simplest cognitive domain. Whereas we should be exercising the more complex abilities to analyse, to criticise, to synthesise ideas and evidence, and to evaluate arguments.

All too often, even though the question might ask us to discuss, analyse or criticise, we assume the examiner merely wants evidence that we can understand the subject. With this in mind, as we set about researching the essay, we begin to take vast quantities of irrelevant, unstructured notes from texts, arguing that we cannot possibly leave any material out, because these are the facts and we are required to show evidence that we can recall them all. As a result, we lose sight of the implications of the question and our need to address them relevantly, preferring instead to put everything into our essays as long as they are facts. We assume the more facts we put in, relevant or not, the more marks we will earn.

Similarly, although we're told to put arguments in our own words, it's difficult to shake off the belief that, as the texts we use are the source of right answers, of indisputable facts, we can do nothing else but copy them with complete accuracy and without alteration, because to change anything would be to make it less than right. So we copy into our notes large chunks

of them that we have neither structured nor processed in any way. As a result our notes assume the structure the author gives us, which might be quite inappropriate for our purposes in preparing to write this particular essay.

The way we understand the purpose of setting essays determines how we go about tackling them

Settings	Wrong	Right
Purpose	To assess our understanding, our knowledge	To assess our higher cognitive abilities
Notes	Vast quantity Irrelevant	Selective Relevant Structured
Essay content	Everything goes in Irrelevant Plagiarism	Relevant to the question In our own words
Essay structure	Author's structure Inappropriate to the structure	Our structure based on our interpretation
Abilities	Copying Reproducing Imitating	Analysis Criticism Evaluation
Processing ideas	Surface level	Deep level

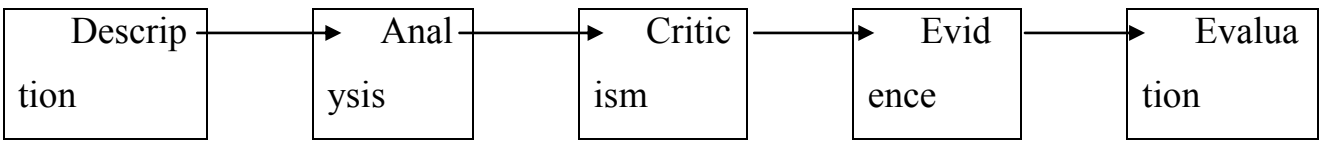
In other words we become passive 'surface-level processors': we neither exercise any judgement as to the relevance of the material, nor to the credibility of what is being said. We've ignored the instructions to operate in the higher cognitive domains, to evaluate the ideas critically, and instead we've settled for the simpler task of copying, reproducing and imitating what we've allowed ourselves to assume is the unquestioned authority, the source of right answers. Not surprisingly, then, in our writing we're inclined to plagiarise large sections, believing that to alter

anything would be to make what is otherwise a right answer, less than right.

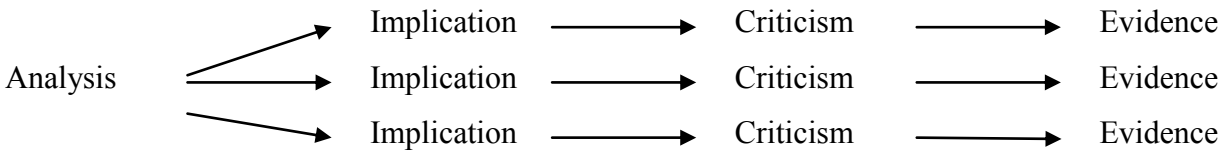
However, in universities the examinations we prepare ourselves for are not concerned with demonstrating recall or with reproducing faithfully what our authorities say. They're aimed at assessing the higher cognitive domains, where we synthesise ideas and analyse arguments critically. Rather than accept that there are authorities that are beyond question, this asks us to criticise and evaluate received ideas and opinions – to accept nothing on trust.

In this stage of essay writing, then, as we develop our arguments in the paragraph, it's important to remind ourselves that those who assess our essays are not concerned so much with right answers as they are with the abilities we use to reach our answer. Two essays can both receive the same high mark, even though they come to completely different answers. And, conversely, even though two essays may come to exactly the same conclusion, this doesn't mean they will be awarded the same mark: one might receive the lowest mark awarded, while the other the highest. And, of course, it's equally true that even though an examiner might agree with your conclusion, he or she may still award you low marks. It's not the conclusion you reach that matters so much as the way in which you reach it: the way you travel.

Given this, it should now be clear that in the development of the paragraph, examiners want to see you use these higher cognitive domains. They will want to see how well you travel from the simple description of the case, to an analysis of its implications, to the criticism of each one of these implications, to the evidence to support your view, and finally to your evaluation. In such a sequence you will have travelled far, and for this you will earn high marks.



Of course, it may not be possible to do all of this in one paragraph. After the analysis you may want to take up each implication as the subject for each subsequent paragraph.



In this case, in one paragraph you would describe the implication, criticise it and show evidence for your view, before moving to the next implication in the next paragraph, where you would do the same, and so on. Then your evaluation may come two or three paragraphs later at the end of this section of your essay, when you've dealt with all the implications. Alternatively, it may come at the end of the essay, if this is more appropriate. As we will see when we examine the role of the conclusion, this is often the most appropriate stage in which to bring the various strands together and reach a measured evaluation based on the strength of the arguments and evidence you've considered in the essay as a whole.

Given what we have just said about the development, the evidence should present few problems. Obviously, if the development of our argument is clear, the relevance of our evidence should be equally clear. We will have a much better idea of the sort of evidence we need, to support and illustrate our arguments in the paragraph. The problems come when we revert to the assumptions that tell us the only thing worth anything in education is knowledge and facts. Then we can become obsessed with impressing the examiners with our knowledge by presenting a wealth of facts irrespective of whether they're relevant or not. The paragraph becomes overloaded, the facts are out of proportion with what they ought to be to support and illustrate our argument, and examiners become confused about what we're trying to do. They will assume that either they have missed something, or the structure of our essay has broken down.

Nevertheless, in virtue there can also be vice. There are some students who, realising that they should not be taking authorities on trust, that they should be analysing, criticising and evaluating them, jump from a statement of the problem in the topic sentence to evaluation, without any attempt to analyse and discuss the issues. As a result, because there has been no development, the evaluation is usually neither measured nor thoughtfully considered.

In effect they've convinced themselves that the only thing of any value is opinion – their opinion. As a result they fill up each paragraph with a

series of unsupported claims, for which they provide neither analysis, nor argument, nor, in our present context, any evidence. In most examiners' minds this extreme of unsubstantiated opinion is probably worse than the other: blind acceptance and description of so-called right answers.

TAKE INTO ACCOUNT
• In the development, show the examiner you have the ability to analyse, criticize, discuss and evaluate issues. • Avoid simply trying to impress the examiner with how much you know. • It's not the conclusions you reach, but the abilities you use to get there, that matters. • Try to avoid giving too much evidence: it might confuse examiner by breaking up the structure of your essay. • Equally, avoid giving too little, relying instead on mere opinion.

There are some common ways to develop a paragraph and evidence.

Details or Hard evidence

This is the strongest form of evidence, which includes statistics, examples, quotations, even anecdotes. Obviously, wherever possible use this form of evidence to support your arguments. Although readers can challenge your judgements and the interpretation you place on this evidence, they cannot criticise you for dispensing mere opinion. The hard evidence you use shows that there are serious grounds for someone to consider the arguments and points you've developed.

Even so, try to avoid using evidence like numerical data, diagrams andl quotations as a substitute for your own arguments. They should support and illustrate your arguments, not replace them. Don't let them do the work for you. Introduce them carefully and integrate them within your arguments, rather than just state them and expect them to speak for themselves.

The best way to do this convincingly is to critically evaluate them, revealing what you believe to be their implications and their limitations. If you use empirical data, how is it collected? Are there problems with this which mean that it is not wholly reliable? This may mean that while we

can draw some conclusions from it, we cannot draw others. For example, if your sources claim that the data clearly reveals the cause of something, this may not be the case – there may be more than one cause or it may commit the 'Post Hoc fallacy' (to be accurate, the 'Post Hoc Ergo Propter Hoc fallacy', which is the mistake of assuming that just because A occurs before B it must be the cause of B). If you use graphs or bar charts, do they accurately represent the magnitudes or do they exaggerate?

By now you will have realised that there is a rich reward for this sort of critical evaluation, particularly when you show that you can be even-handed with the very sources you are using to support your argument.

TAKE INTO ACCOUNT
• Don't let them do the work for you: introduce and integrate them. • Critically evaluate them – it will make your arguments more credible.

The same can be said for your use of examples: select and use them carefully. Wherever possible support your arguments with more than one, arranging them so that you start with one that has the most significant and far reaching implications and then use those that are more specific, that have more limited application. It also helps their credibility if you can select them from a range of different sources. If they all come from reports of people in the same profession or political party, this will make them less persuasive.

TAKE INTO ACCOUNT
• Use more than one. • Select them from different sources.

Explication

However, often it's simply not possible to support an argument with the sort of hard evidence it needs. Nevertheless, you may still believe it's a valuable argument to develop, one that most people will accept for good reasons. It may not even be possible to gather any evidence of any kind to support it: it's just that most of us accept that it's reasonable to believe that this is the case. Of course, common opinion is not always common-sense, but in these cases it is more a question of what makes reasonable sense.

For example, you might claim that most people believe that tobacco companies should not target their products at children. Now there may be no hard evidence for this claim: there may have been no surveys ever done, or government statistics issued about what people believe. Yet it's obvious you're probably right. All you can do, therefore, is to reveal the reasonableness of this claim through careful explication of your argument. In this way you show that your assumptions are reasonable, that they're based on common-sense, and there are no flaws in your arguments.

In our claim about tobacco companies, for example, we might argue that most people are aware of the long-term health problems that smoking creates; that children are not in a position to evaluate all the information and make a free and informed choice; and that once hooked at an early age most smokers find it difficult to quit and, therefore, end up suffering from these health problems, some of which may be terminal. Given all this, it now seems a reasonable claim to make. It's founded on a common-sense understanding that you share with others, including the reader, and you've demonstrated that the case is argued consistently.

Report

However, if you lack hard evidence, or you're in a timed exam and you can't remember any, and you don't feel confident enough to argue for the reasonableness of your case, then you're left with only one alternative: shift the weight of responsibility from your shoulders onto someone else's. You do this by attributing the view to some named authority or, if you can't remember who advocated the view, to some impersonal authority,

like ‘many believe. . . .’, ‘some people claim. . . .’, ‘it is argued. . . .’ and so on.

Clearly this is the weakest form of support for your argument and, although it can be useful under timed conditions, you must be aware of the degree to which it weakens your argument. Hard evidence and explication will earn higher marks, because, as you take on the responsibility

of defending the argument as your own, you are obliged to use the abilities in the higher cognitive domains to argue and justify it with evidence of the appropriate quality and strength.

In contrast, by shifting the responsibility to others you merely exercise abilities in the lower cognitive domains: you’re merely recalling and describing a case developed by somebody else. Nevertheless, without this, without any attempt to support your argument, it will be dismissed as merely a statement of opinions, of no particular value, beyond the fact that you can remember it.

And, as we said before, anyone can express opinions.

13. Details are specific points that tell more about a general statement. Read this brochure from a health club. Notice the details that help develop the paragraph.

Atlas Health Centre

You’ll love working out at the Atlas Health Centre, and you’ll love what it does for you! We have stat-of-the-art exercises equipment in large, air-conditioned rooms. You can work out alone or with the help of one of our professional personal trainers. If you like exercising with friends, join an aerobics or swimming class – or even try kickboxing! Our staff nutrition experts are always on hand to talk with you about health issues. When you’ve finished, you can relax with whirlpool bath or sauna. Come and exercise with us at Atlas, and you’ll soon be feeling strong and looking good.

In this paragraph above, underline the topic sentence. List the details used to support the topic sentence. Compare your answers with your partner.

14. An explanation tells the reader what something means or how something works. In paragraph, underline the topic sentence. Then answer the questions.

‘A stitch in time saves nine.’ My mother, who likes sewing, used this simple saying to teach me the value of working on problems when they are still small. Originally, the saying referred to sewing—if you have a small hole in a shirt, you can repair it with one stitch, but if you wait, the hole will get larger, and it will take you nine stitches. This simple sentence reminds me to take care of small problems before they become big problems.

a. What is the writer trying to explain?
b. Is she successful? Do you understand the explanation? yes / no

15. An example is a specific person, place, thing, or event that supports an idea or statement. This paragraph includes an example from the writer's own experience. Underline the topic sentence.

Even when a first date is a disaster, a couple can still become good friends. For example, my first date with Greg was terrible. I thought he was coming to pick me up at 6.30, but instead he came at 6.00. I didn't have time to do my hair, and my make-up looked messy. When I got into his car, I scraped my leg against the car door and tore my tights. Next, he took me to an Italian restaurant for dinner, and I accidentally dropped some spaghetti on my shirt. Then we went to a film. Greg asked me which film I wanted to see, and I chose a romantic comedy. He fell asleep during the film, and I got angry. Now that Greg and I are good friends, we can look back and laugh at how terrible that first date was!

Why do you think the writer chose to use an example to develop the paragraph above? Write your reason here, and then compare with a partner.

16. Listed below you will see three statements. Give three or four reasons why you think these might be reasonable statements to make. Most of us believe these statements are reasonable, but, if you don’t, set aside your doubts and give the sort of justification that you think someone would give who does in fact believe them.

Compare your reasons with those listed in the keys.

1. Most people believe we're right to try to protect the environment.

2. Most of us are opposed to the systematic use of very young children in the labour force.

3. Most of us accept that we should not be cruel to animals.

What way of developing each of these topics would you use? (details or hard evidence, examples, explication or report).

Develop your own paragraph. Follow these steps:

Step one: Choose one that you would like to develop into a paragraph.

Step two: Brainstorm some ideas using any method you like.

Step three: Develop your paragraph with supporting sentences.

Step four: Exchange paragraphs with a partner. Say what kind of support your partner used. Could your partner say what kind of support you used?

STAGE 4
Writing
Conclusions

It's surprising how many people believe that the conclusion is for them the most difficult part of writing an essay, whereas it should be the easiest of the three parts. Having got your readers safely to this point without losing them or confusing them as to the relevance of your arguments, there is little you can do now to weaken your work. However, there are still one or two problems that we should avoid.

As we've seen with other aspects of essay writing, the source of many of these problems is that we are simply unsure what we should do in a conclusion, and if we're not clear what we're doing we are unlikely to do it well.

Some students are convinced they must finish on an upbeat note, with a clear, firm declaration of their opinion. If the question asks for your opinion, they argue, you must give it. The problem with this is that such a declaration of opinion may just come completely out of the blue.

The essay may be full of the most skilful analysis and discussion of the problems, leaving you with no clear grounds for absolute certainty one way or the other. Therefore, to make a clear statement of your opinion, showing no doubt or uncertainty, would be inappropriate.

The opinions you express in the conclusion must reflect the strength and balance of the arguments that have preceded them in the body of the essay. They must be carefully measured to match the discussion you have developed, and this may not allow for a firm declaration of certainty one way or the other. If you've genuinely discussed the issues and not just given a one-sided defence of your opinion, your conclusion might be pitched anywhere on a spectrum ranging from unqualified opposition to the proposition in the question, to qualified acceptance or denial, to outright support with no qualifications. In a genuine discussion it's all up for grabs.

It's well worth reminding yourself that firm, clear opinions have no particular value in themselves. Anyone can express their opinions, and almost everyone does. Down at your local bar you can find people with opinions on just about everything from the reasons why your local football team is doing badly this season to the ethical implications of human cloning. But you're not going to earn marks for your opinions. Marks are

earned by developing your analysis and discussion of the issues, and then supporting them with relevant, well chosen evidence.

Most of us down at the local bar are rarely so scrupulous in our attention to the quality of our arguments.

Of course, if you do want to make clear your own opinions and, on balance, they reflect the preceding discussion, then do so. Failing that, if you are genuinely undecided, give a tentative conclusion couched in the appropriate qualifications. Pick up the theme raised in the introduction. Alternatively, you can summarise the main points in the essay, coming to a measured judgement of what you believe to be the most important issues the essay has raised. Or you could pick up the theme you raised in your introduction, reflecting on this in the light of what you've discussed since. Tying up the introduction with the conclusion in this way lends greater cohesion to your work – it is satisfying to the reader to know that you have come full circle and everything has found its appropriate place.

For example, the essay that examined the possibility of stopping progress began in the introduction by referring to the activities of the Luddites in the nineteenth century during the British industrial revolution. It suggested that in hindsight they might be viewed as naive and short-sighted. Given this, you could conclude the essay by picking up this theme again. You might suggest that in the light of the discussion in the essay, rather than the Luddites, it might be more appropriate to accuse our own generation of naivety and short-sightedness in how we define and measure progress.

The wider implications or future trends

As this suggests, the best conclusion is one that is as thoughtprovoking as possible. As we've already seen, there are a number of ways of doing this. You could just re-state the theme of the essay, or you could summarise the main points of the arguments you've developed.

Alternatively, you may want to suggest the wider implications, or what you believe to be the future trends: you may want to tell the reader what you believe has to be done to solve the problems you've discussed, or predict what might happen if the problems are left unresolved. This might pick up on the broader issues that go beyond the limits of the essay, but which you have suggested in the introduction might become our ultimate concern.

Say, for example, you were writing an essay on the ethical implications involved in human cloning. In the introduction you might have pointed to the broader, long-term fears that we might be encouraging the

development of a world in which children can be manufactured by parents according to their own ideal blueprints, rather like going along to a genetic supermarket to select the characteristics you most want in your children. In the conclusion, after your discussion, you may have decided that this really is a problem that needs to be faced now before it is too late, or you may want to conclude that the problem has been overstated. Either way, both would be appropriate as long as they don't go beyond the strength of the arguments and evidence you have presented.

Similarly, if you were discussing a literary text, you might suggest that the implications of the issues you've raised go beyond the scope of your essay.

For example, if you were answering the question, 'How can the description of the need for distance at the beginning of chapter 19 of *Adam Bede* square with the novel's more general emphasis on novelistic sympathy?' (Harvard), you might suggest that a study of George Eliot's other novels, like *Silas Marner* and *Middlemarch*, would be interesting to see if this apparent contradiction runs throughout her work.

TAKE INTO ACCOUNT
You can do any of the following: • give your opinions as long as they match the strength of your arguments; • summarise the main points; • pick up the theme of the introduction; • suggest wider implications; • predict future trends

The following example of an introduction and conclusion employs all of these devices in some measure. It is taken from a paper on organ donation and the effects that modern medical practices are having in discouraging potential donors from pledging their organs. The first two paragraphs present two contrasting anecdotes, while the third and fourth outline the theme of the paper, the problem it sets out to examine.

Introduction

On a cold, frosty morning, as the sun begins to rise above the lingering fog of night, a Chinese prisoner awaits his execution in a dark, damp cell that echoes with the reverberations of his own faltering heartbeat. Blindfolded, with his hands and legs bound as he kneels with bent head, he feels the cold steel of the gun at the back of his neck. The shot is fired and he loses consciousness, but he is not dead. He is rushed to the hospital ward, not to save his life, but to

have his organs ‘harvested’. In another hospital, a world away in a small children’s ward in South London, two parents clutching each other, worn down by years of struggle and tension, look anxiously on as their fiveyear-old son, Nicholas, is connected to a now-familiar machine that will do for him what his own kidneys cannot. Despairingly, they know he cannot struggle on indefinitely without a new kidney.

These horrifying scenes portray two sides of a problem that defies easy solution. Despite the shortage of donated organs and the despair of those who wait, most of us, out of fear and mistrust it seems, choose to have our bodies and all their lifesaving organs either incinerated or buried to decompose beneath the ground. In Britain, a country with a population of 59 million, the number of donors fell to just 981 in 1995, and in Europe as

a whole there were 15% fewer hearts and 14% fewer kidneys available to the Eurotransplant Foundation, that co-ordinates organ collection.

As a result the death toll of those who could wait no longer grows day by day. In the US each year over 3,000 patients die for the lack of organs, that is eight to ten a day, one every three hours. And all this tragic waste of life could be avoided. More than enough organs could be retrieved each year under the right conditions to satisfy the demand, if only we could find an effective and morally acceptable way to do it.

Conclusion

None of us like to think of our bodies as just collections of spareparts, like old discarded automobiles. And we all probably realise that for each of us who refuses to carry a donor card, someone, somewhere, pays the price. It may be the prisoner in his dark, damp cell, or five-year-old Nicholas, who can wait no longer. But as long as a doctor is free to omit treatment that might save our lives, to give up on us after only two minutes of resuscitation, and as long as the definition of death creeps under pressure for more organs, sadly this tragic death toll seems set to continue.

If you do nothing more in a conclusion, always try to achieve at least one thing: to wrap up the essay leaving your readers satisfied that they have read something worthwhile – leave them with a sense of discovery.

Whether you use an idea that pulls everything together or extends it, or whether you tie up the essay by picking up an anecdote you've already used, let your readers participate, so that they feel they've been able to come to their own conclusion and have discovered something thought-provoking and interesting.

TAKE INTO ACCOUNT
Don’t introduce new ideas in a conclusion. A conclusion only restates or gives further commentary on ideas discussed in the essay.

17. The conclusion is the final paragraph of the essay.

A good concluding paragraph

- *Summarises the main points of the essay.*
- *Restates the thesis (using different words).*
- *Makes a final comment about the essay’s main idea.*
- *May emphasise an action that you would like the reader to take.*

Read the essay. Answer the questions:

a. Does the conclusion us any of the four techniques described above? Which ones?

b. Which sentence in the conclusion restates the thesis (from the introduction)?

Changing English: the African American Influence

If you ask average Americans where their language comes from, they will probably say 'England'. However, English vocabulary has also been influenced by other countries and groups of people. Some words are borrowed from other languages, such as typhoon, which originally came from the Chinese word, 'tai-fung', meaning 'big wind'. Skunk, the name of a small, smelly, black-and-white animal, came to English from a Native American language. African Americans, too, have both contributed new words to English and changed the meanings of some existing words.

African Americans, many of whose ancestors were brought to the States as slaves hundreds of years ago, have introduced a number of words to English from languages that they spoke in their native countries. The common English word OK is used around the world today, but it was not always part of English vocabulary. One theory is that slaves in America used a phrase in their own language that sounded like OK to mean 'all right'. Americans heard the phrase and started using it. Today, almost everyone in the world uses OK to mean 'all right'. Another good example of a 'new' word is the word jazz. African American musicians living in the United States began playing jazz music in the city of New Orleans, and

they used the word jass or jazz to describe the music and certain kinds of dancing. No one is sure where the word originally came from, but as jazz music became more and more popular, the word jazz became a common English word.

The meanings of words sometimes change over time. The word cool is a good example. Cool has been used in English for a long time to describe a temperature that is 'not warm but not too cold' or to describe a person who is 'calm or unemotional'. However, an additional meaning was given to the word cool in the past 100 years. Just like the word jazz, African American musicians used the word cool to describe the music they were playing. For them, cool meant 'good'. As jazz music and other forms of music played by African American musicians became popular, more and more people started to use the word cool in conversation. Today, it is still a commonly used word, especially by younger people, to mean 'good' or 'great'. A word with the opposite meaning of cool is square. Square is, of course, a shape, but it also is used to describe a person who is not cool. This may be because a person who is too old-fashioned and not flexible is like a shape with four straight sides and four corners.

English owes some of its interesting and colourful vocabulary to African Americans. Existing ethnic groups in the United States as well as new immigrants will surely continue to bring new words to English and give fresh meanings to existing words. Who knows what the 'cool' words of tomorrow will be?

18. Match each of these introduction thesis statements with its rewritten version for a conclusion.

a. Supermarkets are the best places to buy food because of their convenience and lower prices.

b. Travelling abroad is a valuable learning experience.

c. Learning to play a musical instrument is very beneficial for children.

1. People can learn many things by travelling to other countries.

2. Despite the challenges, being an entrepreneur can offer more benefits than other types of employment.

3. The fact that larger supermarkets offer cheap prices and a large selection of products makes them the best place for shoppers.

d. Creating and owning a business offers more advantages than working as an employee in a company.

e. More houses should be adapted

f. The World Wide Web can be very useful for research, but it also contains a lot of incorrect information.

4. The World Wide Web gives access to a huge amount of knowledge, but users shouldn't believe everything they read there.

5. When children are exposed to music and are taught to play instruments such as the piano or violin, there are many positive.

6. The sun gives a constant, free supply of clean energy, which more homes should take advantage of.

19. Choose the best conclusion (a – c) to the given introduction.

Before I traveled to the UK last year, I thought that British food was just fish and chips, roasted beef, apple pie, rice pudding and endless cups of tea. These foods are popular in Britain, but during my travels, I discovered that there is so much more to eating in the UK. People from all over the world have made their home on Britain, and they have brought with them their own food. Even in small towns, you can find Chinese, Indian and Italian restaurants, amongst others. The UK can be divided into different regions that each has its own characteristic foods influenced by the culture of the people who live there.

a. The British eat many different kinds of food, but the typical diet of many people includes eating a lot of fast food and ready-made dishes. The popularity of hamburger and pizza restaurants has increased greatly over the years. As a result of this diet, many British people have food-related health problems. To create a healthier society, people should learn about eating a good diet and should teach their children to do the same.

b. Clearly, it is difficult to say that there is one type of British food. Every part of the country has its own special dishes based on the produce and tastes of that region. From the Ancient Britons and the Roman, Saxon and Viking invasions to present-day immigrants, the cuisine of the UK continues to change with its changing population.

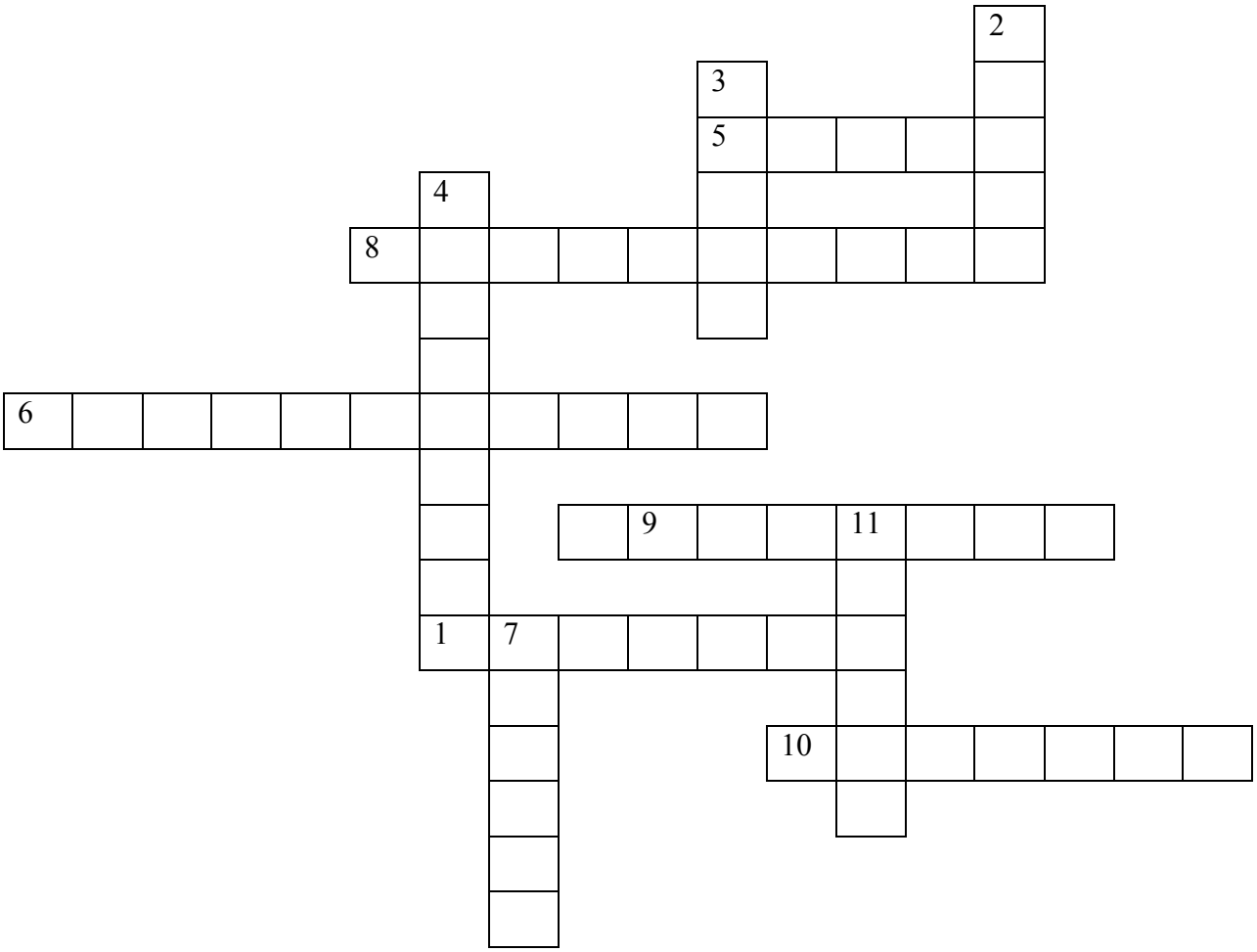
c. People who have come from other countries to live in the UK have brought their own traditions and customs with them and added them to British culture. It is possible to find restaurants from all different ethnic backgrounds, especially in larger cities around the country. Immigrants

may also maintain their traditions by building places to practise their religion, such as mosques, temples and churches. By continuing to follow some of their customs and beliefs, immigrants can stay in touch with their past while also living a new life in a new country.

20. Complete the crossword puzzle.

A strong introduction catches the reader's (1) i…. . It can do this by including interesting (2) f…., a personal (3) s…., or an interesting (4) q…. . It also gives the general (5) t…. of the essay, several sentences of (6) i…. about the topic, and states the (7) t…. .

A conclusion (8) s…. the main points of the essay. It also (9) r…. the thesis, make a final (10) c…. about the essay's main idea, and it may emphasise an (11) a…. for the reader to take.



21. Write an introduction and conclusion for the statements from exercise 16:

1. Most people believe we're right to try to protect the environment.
2. Most of us are opposed to the systematic use of very young children in the labour force.
3. Most of us accept that we should not be cruel to animals.

Exchange these with your partner. Make comments on your partner's paragraphs using the information you learned about writing good introductions and conclusions.

STAGE 5
Revision

A surprising number of students still seem quite unaware of just how much the writing stage depends for its success on the revision stage. As we thump the page with our last emphatic full stop there are those of us who breathe a deep sigh of relief that the essay's finally done, without a thought for revision, beyond a cursory check to see the spelling is all right. But, if nothing else, revision has the effect of freeing your hand, allowing you to write without the burden of knowing you have to produce the final polished version all in one go. Knowing that you can

polish up your prose later, you can be more creative, allowing your ideas to flow and your mind to make the logical connections and comparisons that give your writing impact. In this lies an interesting parallel with the invention of the word processor. Before the modern home computer and the wordprocessing packages we now use, you were condemned to write with pen and ink, or on a manual or electric typewriter. Either way you went into the task of writing knowing that unless you were prepared to go through the whole process of typing your essay out again, what you were producing was your final draft. It not only had to be right the first time, it also had to be presentable. This meant that as soon as you'd made a mistake, your flow of ideas had to stop while you got out the tip-ex to correct the error. Your creative flow was constantly interrupted both for the correction of errors and to give you time to find exactly the word you wanted, along with its correct spelling.

Now, with the word processor, it's possible to divide up the task one step further than we've already done with our stages of writing. By having a planning stage, distinct from the writing stage, we've already separated the two most difficult things in writing: on the one hand, summoning up our ideas and putting them in a logical order, and on the other, choosing the right words, phrases and sentence structures to convey them accurately. But now we can go even further: we can separate the ideas entirely from the choice of words and their correct spelling. You don't even have to worry too much about the sentence structure and punctuation, because these too can be cleaned up later.

If you think about this carefully, you'll see that the whole process of dividing writing into the five distinct stages of this book (interpretation, research, planning, writing, and revision), along with all the advantages that a word processor gives you, is designed to free you from responsibilities at each stage. As a result you can be more creative and use more of your own ideas, many of which, you'll no doubt be surprised to find, like most students when they first do this, are full of insight and intelligence.

We've all had the experience of writing the old way with pen and paper or with a manual typewriter. All too frequently the words would get hopelessly tangled up with the ideas as they began to flow like a torrent. Your mind would make connections, analyse issues, synthesise arguments and evidence, and draw all sorts of interesting contrasts, all of which you would struggle desperately to retain and use. But as fast as you fought to find the right words and their correct spelling in order to capture these ideas, they would be gone and others, equally evanescent, would replace them.

The mind simply moves much faster than our inadequate techniques will allow us to record. Breaking the essay up into stages, and using a word processor, both gives us the same advantages as using pattern notes in the interpretation stage, rather than linear notes: it's a more effective way of keeping up with the mind and using more of its creativity.

The same can be said for revision. The importance of this stage lies in the fact that it allows you the freedom to focus more of your attention on the ideas in the writing stage and on your creative use of language. If you make mistakes with your grammar, your spelling, or your sentence structures, don't worry, you can pick them up and sort them out in the revision stage.

The shift from the writer in you to the editor, then, involves a shift of focus from the creative activity of converting your ideas into language to a more self-conscious focus on the way you've used words, phrases and structures. The editor inside you should be asking, how does it sound, is it fluent, does it move logically from one stage in the argument to another, are there sections that need more evidence, or more development?

With this in mind, you've got to allow yourself to undergo a conversion from the writer to the editor, from the artist to the craftsman. To do this, the first thing is to put your essay aside. Allow yourself a cooling off period of at least a day, so your editor can surface. It's not that you're trying to create objectivity between yourself and what you've written. This

would endanger those rich insights you saw in your ideas when you first began to plan and write them. It's these that first engaged your interest and commitment, and they're likely to engage your readers' too. So, if you were to revise in an objective, dispassionate frame of mind, you might kill the very thing that's likely to grab your readers and make them think.

Nevertheless, aware of these dangers, try to approach your work as you believe the examiner or any reader will approach it. Allow yourself to feel the impact of your original insights as you expect the reader to be affected too.

However, once you begin to revise you will soon find your most difficult problem is that there are so many things to check – so many questions to ask of your work. The only effective way of making this simpler and manageable is to revise a number of times, each time checking on a different range of things.

This may seem a lot of work, but it will certainly pay dividends: each extra revision always improves your work. The effortless feel of talk in print that flows across the page in light elegant prose only comes from multiple revisions undertaken with a clear purpose in mind each time. But that's not to say that this is an endless process. As your writing improves you'll know when it's time to stop and put it aside – you'll know when it's finished.

Five main strategies of revision

What follows is a strategy of five revisions, each one looking for different things. You may find you want to do more than five, because you can see there are still improvements coming through each time, but you should regard five as the minimum.

First revision – revising for reassurance

This is the lightest of all revisions. After we've finished writing an essay most of us are keen to read it through to see how it sounds. We like to be reassured that it reads well, so we can give ourselves a mental pat on the back. This may sound like aimless self-indulgence, that we should train ourselves to do without, but, in fact, this sort of revision and the reassurance it brings does have a valuable point to it. It allows us to set down a marker: not only are we reassured that it reads well and it's interesting, but we're also clearer about those areas we need to work on to improve it. More often than not these may just involve a clumsy word or passage that needs tidying up, but they can be more serious. They may indicate that you haven't thought through your arguments clearly enough, or your ideas have developed further since you wrote the passage, and you

now see the issues differently. This revision is not just about making sure what you've written is clear from the outside, but also about ensuring that your writing expresses clearly the ideas on the inside. If you were not entirely clear about them when you wrote the passage, then your writing is likely to be unclear, too. Either way, at this stage you just need to mark the passage so that you can come back to it later. After the cooling off period, then, read it through for reassurance. But as you read through, tolerate your mistakes. Don't stop and start working on them. Just jot down notes on mistakes and weak areas that you must look at later.

Second revision – the larger questions

In the second revision your main concern is with the larger structural features of your essay – the introduction, the conclusion, the logical structure of the essay, the relevance of your arguments and the evidence you use.

With this in mind, as you work through your essay concern yourself just with the following things.

Introduction

Check that you've interpreted the implications of the question clearly and haven't missed anything. Your examiners will want to assure themselves that you have thought this through thoroughly and that you haven't begged questions, taking some things for granted that you shouldn't have. Then, having done this, check that you've outlined the structure, the map of the essay, clearly, so the reader knows not just what you're going to do, but why.

A clear logical structure

Now, as you move on to read the body of the essay, you're checking that you've delivered on all these promises. You must be sure that you've led the reader clearly through the essay. Of course, this is helped if you've organised the material in a clear, logical sequence that the reader can follow. But it also depends on the direction signs you erect in your essay to make sure the reader is never lost.

Keeping this at the front of your mind, in addition to checking that there is a logical sequence in your arguments, a clear pattern to your essay, also check your transitions and topic sentences. If your structure is clear, you won't need transitions for every paragraph, but if in doubt use them. They help the reader follow the route you're taking without getting derailed and side-tracked. The same can be said of topic sentences – they allow the reader to see clearly what the following paragraph is going to be about. But check that everything else in the paragraph supports it.

Your arguments

Having checked that you have made clear the relevance of what you're doing through the overall structure of your essay, now look at the content of each paragraph. Read the arguments contained in each paragraph checking two things. First, make sure that all the arguments bear directly on the map of the essay outlined in the introduction. If they don't, it will dilute the overall approach of the essay and it will tend to confuse the reader. Secondly, check that you have developed each argument sufficiently and that they are clear. If there are difficult passages that could be clearer, rewrite them.

This will include most of those you identified as a problem in the first revision.

Your evidence

As you read these arguments you should also be concerned that you've supported them with enough evidence. But make sure you haven't used too much – remember, pruning all unnecessary detail means that what remains stands out. It's the art of knowing what not to say. For similar reasons, make sure you haven't given the reader irrelevant information.

This will blur the focus of your arguments and weaken the structure of your essay.

Now, make sure your evidence is specific. If you're developing arguments that employ generalisations, perhaps involving fairly abstract concepts, your examples should be as specific as possible, so that they pin your arguments down. Not only have your examples got to support your arguments, but they must illustrate them vividly. This will make them more believable and interesting – they will grab and hold your reader's attention.

Finally, check that, wherever possible, your arguments have shown your readers what you mean, rather than simply told them. For this, make sure you've used enough quotations and anecdotes. They will make your writing more readable, but they must make the point you want them to make. Therefore, make certain they all do real work. And remember, like other forms of evidence, too many are as bad as too few.

Your conclusion

Having checked all of this, when it comes to your conclusion it should be plain sailing. The key thing you must be certain of is that the introduction and conclusion relate to each other, giving your essay a tight cohesion. If you haven't achieved this, then rewrite it so that you come back to the issues you raised, and the anecdote you may have used, in the

introduction. But avoid raising any new issues that weren't raised in the body of the essay. The key to conclusions is to let your readers know that you have delivered on all the promises you made in the introduction.

TAKE INTO ACCOUNT

Checklist

1. Have I interpreted the implications of the question thoroughly? Have I missed anything?
2. Does the introduction analyse the implications clearly and give the reader a clear indication of the structure of my answer?
3. Have I arranged the material logically?
4. Does the essay move fluently from one section to the next, from paragraph to paragraph?
5. Does each topic sentence introduce the subject of each paragraph clearly?
6. Have I developed each argument sufficiently?
7. Have I made my arguments clear, or are there difficult passages that would benefit from being rewritten?
8. Do I support each argument with sufficient evidence and examples?
9. Do all my examples and evidence do real work?
10. Have I *shown*, rather than *told*, the reader wherever possible?
11. Have I answered this particular question relevantly?
12. Have I dealt with all the implications of the question that I identified in the interpretation stage?
13. Have I covered these in enough depth?
14. Have I spent too much time on less significant issues, while only dealing superficially with any of the major issues?
15. Have I presented a convincing case which I could justify confidently in a discussion?
16. In the conclusion, have I avoided introducing new ideas that haven't been dealt with in the body of the essay?
17. Have I tied my conclusion in with my introduction?

Third revision – checking the details

In the third revision your concern is for the accuracy of your facts and quotations. Particular care needs to be taken in checking these. If you lose your readers' trust over these details it may infect all of your work.

They may conclude that they must be cautious about everything you say.

In addition, you will also be checking your spelling and grammar.

You must be sure that if you break the rules of grammar, it's deliberate – that you're doing it for reasons of style, to produce a certain effect – and it's not the result of a lack of knowledge. But whether you keep to the rules or decide to break them, the key is clarity: it must be the best way of making your meaning clear.

TAKE INTO ACCOUNT
Checklist 1. Is the content accurate? 2. Are the grammar, punctuation and spelling correct? 3. Have I distinguished clearly between my own ideas and those of others? 4. Have I acknowledged all sources and references? 5. Have I omitted any text from my bibliography?

Fourth revision – style

For most of us this is the most difficult and confusing of all revisions. There's just so much we need to focus on. To make it easier, just work from a simple list of things you're looking for. Eventually, you may want to include other things that you come to realise are significant problems in your writing. But at this stage just confine yourself to the following simple list of the most important things that you need to pay attention to – they will have an immediate impact on your writing, making it light, interesting and easy to read.

It's worth reminding yourself that the more you take out at this stage, the more readable your work becomes. What remains becomes more vivid, grabbing and keeping the interest of your reader. In view of this you will almost certainly need a number of revisions of this type. I find the more of these revisions I can do the better it becomes, until I reach a stage when I realise all too clearly that I need do no more.

As you go through your work, keep asking yourself if there are any unnecessary words, phrases, sentences, or even paragraphs, that ought to be removed. Again, remind yourself that the readability of your work will improve in proportion to the unnecessary material you eliminate.

In the advertising essay you might have a sentence like the following:

A small sign nailed to a village tree announcing where and when the local village fete will take place might be giving just information, but beneath it lies a covert message, an appeal to people, who might be reading it, to come along and support local causes in their fundraising activities.

By taking out the unnecessary words the meaning is made clearer, sharper and more direct.

A small sign nailed to a village tree announcing where and when the local village fete will take place might be giving just information, but beneath it lies a covert appeal to come along and support local causes in their fund-raising activities.

With long sentences you run the risk of confusing, even losing, your readers, who will then be unable to give you marks for your good work. They may even lose patience with you as they struggle to find their way through the unfamiliar terrain of your thinking. To guard against this, cut up every long, complex sentence that can be reduced to two or more shorter sentences.

For example, although it's not impossible to understand the following sentence, its meaning is difficult to track at times. But once you've broken it down into three sentences, it presents no problem at all:

Appeals are made to some imagined social consensus, to 'basic' or 'shared' values, it's assumed we all want to drive the latest and fastest car on the road and our lives will be unfulfilled unless we have a 'multi-valve engine' and 'ABS braking' and to sustain these appeals myths have to be created by the media.

Appeals are made to some imagined social consensus: to 'basic' or 'shared' values. It's assumed we all want to drive the latest and fastest car on the road and our lives will be unfulfilled, unless we own a 'multi-valve engine' and 'ABS braking'. And to sustain these appeals, myths have to be created by the media.

Much the same advice goes for long words, although they have a different effect on your writing. They may not confuse your readers quite as much as long sentences; nevertheless they can leave them wondering whether you really meant to say what you did, and they will often make

your writing sound unnecessarily pompous. It makes sense, then, wherever possible to replace long obscure words with short and simple ones.

The following example presents no problem in understanding what is meant, but it does sound slightly pompous:

Our constant demand for material possessions and a higher standard of living has bestowed on politicians an effective way of influencing the way we vote.

It would be simpler and more direct to say:

Our constant demand for material possessions and a higher standard of living has given politicians an effective way of influencing the way we vote.

This example not only sounds pompous, but leaves you wondering whether you are clear about what the writer really meant to say:

An advertiser will work to establish a close contiguity between driving a certain car, or drinking a certain drink, and a full, active social life.

Once you've substituted a more familiar word, the meaning is immediately clearer:

An advertiser will work to establish a close association between driving a certain car, or drinking a certain drink, and a full, active social life.

Enough has already been said about the importance of writing with strong nouns and verbs, rather than shoring them up with adjectives and adverbs. So, check that you have used strong nouns and verbs with the minimum of modifiers. And constantly remind yourself that the fewer verbs you have to modify with adverbs, and nouns with adjectives, the better your writing will be.

You might argue,

A manufacturer of computer printers will be keen to tell you that theirs is the most advanced printer on the market, but be really nervous about revealing that their print cartridges cost on average five times as much as any other printer.

But your meaning will be clearer if you argue,

A manufacturer of computer printers will be keen to tell you that theirs is the most advanced printer on the market, but be reluctant to reveal that their print cartridges cost on average five times as much as any other printer.

'Nervousness' manifests itself in many different forms. So, in the first sentence, where you really wanted to identify one particular form that was relevant to the printer manufacturer, it was too vague to do this. In fact shoring it up with the word 'really' didn't help much either, because,

although you might be interested in the intensity of nervousness, what you really wanted to convey was the type of nervousness involved.

In the following sentence there are examples of both weak nouns and weak verbs. By substituting stronger, more specific words, see how the sentence gains in clarity and directness:

Theatre promoters are likely to comb through unfavourable reviews looking carefully for any isolated expression of a favourable comment that can be used to promote their plays.

Theatre promoters are likely to comb through unfavourable reviews in search of any isolated expression of approval that can be used to promote their plays.

The same can be said of the active as opposed to the passive voice – we have already spent some time stressing the importance of the active voice in making your points clearer, by making them more concise and direct. Therefore, as you revise ask yourself, have you used the passive voice on only those occasions when what is done is more important than the doer. Wherever possible make the doer the subject of the sentence.

In the following example the most important information is what was actually done, rather than by whom. So, re-forming the sentence in the passive form makes the point more effectively:

In the 1970s managers in some US supermarkets, in order to reduce shoplifting, recorded subliminal messages onto the music played throughout the store.

In the 1970s subliminal messages were recorded onto the music played throughout some US supermarkets by managers, who wanted to reduce shoplifting.

TAKE INTO ACCOUNT

Checklist

1. Have I removed all unnecessary words, phrases, sentences and paragraphs?
2. Have I cut up all the long complex sentences that can be cut up?
3. Have I replaced all long, obscure words with short and simple ones?
4. Have I removed all unnecessary modifiers in favour of good strong nouns and verbs?
5. Have I written in the active voice?

Fifth revision – revise by ear

Finally, your last revision! This appears to come back to your first, because you're reading your work through to see how it sounds. You're interested in its flow and rhythm. Hopefully, it should read like talk in print, with light effortless prose that glides across the page with a pace and rhythm that holds the reader's attention.

Unfortunately, most of us get so close to what we write and the thought patterns our sentences represent, that we find it's difficult to read it as another person would. If you have this problem, ask a friend to listen while you read it out aloud or, better still, ask your friend to read it out aloud to you.

This is the best test of all: if it doesn't come across fluently to someone who has never seen or heard it before, then it will need to be changed. This reading will certainly identify clumsy sentences or where you might have dealt with your ideas in an illogical order. The other advantage of this is that, because you're not reading it yourself, you'll be free to note where in your work it was difficult to understand the meaning of what was written. Failing this, if you haven't got a compassionate friend, or you're afraid to risk your friendship in this way, then record it on a cassette and play it back to yourself as if you were listening to it for the first time.

But beyond the question of whether your work can be read and understood easily by someone reading it for the first time, think about one other thing. You may want to change the pace of your work at certain times in order to make your points more effectively. You may want to speed up or slow down in some sections by varying the length of sentences. Long sentences are very comforting and reassuring. They may be best suited to the development of the core elements of your arguments, which need to be analysed and elaborated carefully. But when you want to be abrupt, to grab your reader's attention with a vivid piece of detail, or an insight that you feel is a key point to get across, use a short sentence – don't let it get drowned in the words that surround it.

TAKE INTO ACCOUNT
Checklist 1. Does it read well for someone reading it for the first time? 2. Is the pace and rhythm right for the arguments I want to make?

Using the checklists always helps if you have a simple, clear strategy to work with: even though you may know what you're looking for, it helps to have a checklist so you can deliberately ask yourself questions which you just might overlook. It will also help you to assess how well you've completed each stage of the process, so you can see where you need to spend more time in the next assignment.

With these advantages in mind, get into the habit of using checklists and try to answer the questions as you think your examiners might answer them when they assess your work.

Appearance

Does your essay have a neat professional appearance?

Amid every other consideration, this last question appears to be the least significant. And, of course, it is, or it should be. But first impressions count, however unfair this may seem. Despite every effort made to ensure that each essay is subjected to the same objective criterion for assessment, marking still contains an element of subjectivity. Most people find it difficult to shake off their first impressions as they read an essay.

What's more, there may be an inductive truth here. There are people who're convinced that experience shows that a sloppily presented essay is more than likely to be sloppily argued. It's likely to lack sufficient attention to detail in terms of accuracy and the evidence used to support arguments convincingly. Whether these views have any credence or not, you can avoid the danger of dropping a grade by making sure your essay is clearly and neatly presented, with as few mistakes in it as possible. Your work must look like the work of a fastidious person.

The final step

With this done you will have completed the five-stage revision on your essay. As a result you should be seeing a marked improvement in your work. The introduction should outline a clear structure for your readers to follow. Your paragraphs should have transitions and topic sentences that clearly signpost the direction of your argument and its relevance to the question. And your conclusion should tie up the issues raised in the introduction, producing an essay that has a tight, convincing structure.

Equally important, your writing should be much lighter. You should be able to see that it is getting closer to talk in print. You will already notice that with fewer modifiers and prepositions it's possible to read your ideas without the bumpy ride you might be used to. What's more, knowing how to use your punctuation, and sentences of different lengths, you will begin

to enjoy more confidence in your ability to develop your arguments and make your points in a way that holds your reader's attention.

In short, you will begin to realise that you can produce an essay that not only does justice to your ideas, but leaves your readers knowing they have read something that is interesting and thought provoking.

22. You've already learned that an essay should be organised into an introduction, a body, and a conclusion. The next step is to make sure that all three parts of the essay work together to explain your topic clearly.

Unity in writing is the connection of all ideas to a single topic. In an essay, all ideas should relate to the thesis statement, and the supporting ideas in a main body paragraph should relate to the topic sentence.

Read the essay about Chinese medicine. Then do these tasks.

(i) *Underline the thesis statement with two lines.*

(ii) *Underline each topic sentence with one line.*

(iii) *List the supporting ideas in each main body paragraph on a separate piece of paper.*

(iv) *After you have finished, review the topic sentences and supporting ideas. With a partner, discuss how the topic sentences relate to the thesis statement and how the supporting sentences relate to the topic sentences. Is the essay unified?*

Next Time, Try Chinese Medicine

The last time I had a cold, a friend suggested that instead of taking the usual cold medicines, I visit the traditional Chinese doctor in our city. Although I knew nothing about Chinese medicine, I decided to try it. When I walked in to the Chinese doctor's surgery, I was amazed. It was not at all like my usual doctor's. There were shelves up to the ceiling full of glass containers filled with hundreds of different dried plants and other things I could not identify. Could this really be a doctor's surgery? It seemed very strange to me. When I met the doctor, he explained that Chinese medicine is thousands of years old. The plants in the jars in his office were herbs. These herbs could be mixed together to make medicines. He explained the philosophy of Chinese medicine. The philosophy of traditional Chinese medicine is not the same as the philosophy of modern medicine, but it is useful for curing many health problems.

Modern medicine focuses on illness. If a patient with a cough visits a modern doctor, then the doctor will give the patient a medicine to stop the

cough. If the patient also has a fever, the doctor may give a different medicine to stop the fever. For every person with a cough, the doctor will probably recommend the same cough medicine. The philosophy of modern medicine is to stop problems like coughing and fever as quickly as possible. Western doctors usually see illness as an enemy. They use medicines like weapons to fight diseases.

Chinese medicine, in contrast, has a different philosophy. Instead of focusing on a patient's health problems, Chinese medicine tries to make the patient's whole body well again. Specifically, doctors of Chinese medicine believe that inside people, there are two types of energy The first type of energy, called 'yin', is quiet and passive. The other type of energy, called 'yang', is active. When these two energies are in equal balance, a person is healthy. When there is an imbalance—too much yin, for example—a person becomes unhealthy. A doctor of Chinese medicine doesn't try to stop a person's cough by giving a cough medicine. Instead, the doctor gives a mixture of herbs that will restore balance in the patient's body. As a result, when the body is in balance, the cough will stop naturally.

The Chinese doctor's herbs seemed strange to me at first, but they made me feel better. My cold wasn't cured instantly, but I felt healthy again after a few days. For a very serious health problem, I would probably visit a modern hospital, but the next time I catch a cold, I am going back to the Chinese doctor. Chinese medicine definitely works for some health problems.

The last time I had a cold, a friend suggested that instead of taking the usual cold medicines, I visit the traditional Chinese doctor in our city. Although I knew nothing about Chinese medicine, I decided to try it. When I walked in to the Chinese doctor's surgery, I was amazed. It was not at all like my usual doctor's. There were shelves up to the ceiling full of glass containers filled with hundreds of different dried plants and other things I could not identify. Could this really be a doctor's surgery? It seemed very strange to me. When I met the doctor, he explained that Chinese medicine is thousands of years old. The plants in the jars in his office were herbs. These herbs could be mixed together to make medicines. He explained the philosophy of Chinese medicine. The philosophy of traditional Chinese medicine is not the same as the philosophy of modern medicine, but it is useful for curing many health problems.

Modern medicine focuses on illness. If a patient with a cough visits a modern doctor, then the doctor will give the patient a medicine to stop the

cough. If the patient also has a fever, the doctor may give a different medicine to stop the fever. For every person with a cough, the doctor will probably recommend the same cough medicine. The philosophy of modern medicine is to stop problems like coughing and fever as quickly as possible. Western doctors usually see illness as an enemy. They use medicines like weapons to fight diseases.

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The Chinese doctor's herbs seemed strange to me at first, but they made me feel better. My cold wasn't cured instantly, but I felt healthy again after a few days. For a very serious health problem, I would probably visit a modern hospital, but the next time I catch a cold, I am going back to the Chinese doctor. Chinese medicine definitely works for some health problems.

23. One way to keep unity in an essay is to edit the outline for ideas that are not relevant to the thesis statement or topic sentences, as you learned in Unit 9. Likewise, after you have written the essay, it is helpful to review the text and look for ideas that do not relate to the thesis or the topic sentences.

Read this thesis statement and main body paragraphs. The writer has begun to cross out sentences that do not belong. There is still one large piece of the text that should be removed because it isn't relevant to the thesis. Can you find it? Compare your answer with a partner. Then look at the edited version in exercise 27.

Thesis statement: Sign language, the language used by many deaf people, has a 500-year history.

The first sign language for deaf people was developed in Europe in the 1500s. In Spain, a man named Pedro de Ponce was the first person to teach

deaf children using sign language. Another Spaniard, Juan Pablo de Bonet, was the first person to write a book on teaching sign language to deaf people. Most of his students wore from rich families. Another important teacher who influenced the development of sign language was a Frenchman named Abbe de LEpee. LEpee understood that deaf people could communicate without speech. He started to learn the signs used by a group of deaf people in Paris. Using these signs, he developed a more complete French sign language. LEpoo also taught religion classes. Another Frenchman, Louis Braille, also lived during this time. He invented a system of reading and writing for blind people, using raised bumps that can be felt with the fingers. In Germany, a man named Samuel Heinicke was another important teacher of the deaf during this time. However, he did not use sign language for instruction. Instead, he preferred to teach the deaf to understand other people by looking carefully at other people's mouths when they spoke. This is called lip or speech reading.

Speech reading became a popular way of teaching deaf in the United States in the mid-1800s. Alexander Graham Bell, who invented the telephone, was one of the strongest supporters of teaching deaf people to do speech reading. Bell became interested in deafness and teaching deaf people. With his interest in science and the production of sound, he focused on ways of helping the deaf communicate with

listening tools and speech reading. He eventually opened a training school for teachers of the deaf.

Not much is known about the use of sign language among deaf people in the United States before the 1800o. The early 1800s were an important period in the development of American Sign Language. In 1815, a man named Thomas Gallaudet became interested in teaching deaf people. He travelled to Europe to study ways of communicating with deaf people. He was twenty-seven years old at this time, and he studied at a school for deaf students in Paris for several months. In 1817, Gallaudet returned to the United States, and he brought with him Laurent Clerc, a deaf sign language teacher from Paris. Gallaudet started the first school for the deaf, and Clerc became the first sign language teacher in the USA. The school, called the American School for the Deaf, still exists in Hartford, Connecticut. American Sign Language developed from the mixture of signs used by deaf Americans and French Sign Language. Today, it is used by more than 500,000 deaf people in the United States and Canada. About twenty million people in the United States have hearing problems, and about two million of those are deaf.

24. Coherence is related to unity. Ideas that are arranged in a clear and logical way are coherent. When a text is unified and coherent, the reader can easily understand the main points.

As you've learned, creating an outline helps make a well-organised essay. When organising your ideas, think about what type of organisation is the best for your topic or essay type. Here are some examples of types of writing and good ways to organise them.

Type of writing

Chronology (historical events, personal narratives, processes)

Description

Classification

Comparison / contrast

Argumentation / persuasion and cause / effect

Type of organisation

Order by time or order of events / steps

Order by position, size, and shape of things Group ideas and explain them in a logical order Organise in point-by-point or block style Order from least important to most important.

Look again at the essay in exercise 22. What type of organisational pattern does the essay use? How do you know? What about the text in exercise 23?

25. Cohesive devices are words and phrases that connect sentences and paragraphs together, creating a smooth flow of ideas.

Transitions are linking passages/phrases between divisions in an essay.

Here are several types of writing and some common transitions that are used with them.

Chronology	*Comparison*	*Contrast*	*Additional information*	*Examples*	*Cause and effect*	*Concluding ideas*
before	*likewise*	*however*	*and*	*for example*	*therefore*	*in conclusion*
after	*compared to*	*on the other*	*also*	*in general*	*so*	*in summary*
next	*similarlv*	*hand*	*in addition*	*generally*	*thus*	*finally*
since	*as ... as*	*but*	*in fact*	*for instance*	*as a result*	*therefore*
first, second	*and*	*yet*	*furthermore*	*specifically*	*since*	*to conclude*
while		*in spite of*	*moreover*	*in particular*	*because*	*to summarise*
when		*in contrast although instead*	*Another ... is/was*			

Use transitions from the list above, or others that you know, to connect these sentences taken from the essay about Chinese medicine. When you have finished, compare your answers with the essay.

(1) … of focusing on a patient's health problems, Chinese medicine tries to make the patient's whole body well again. (2) … doctors of Chinese medicine believe that inside people, there are two types of energy. The first type of energy, called 'yin', is quiet and passive. The other type of energy, called 'yang', is active.

... When there is an imbalance—too much yin, (3) … —a person becomes unhealthy. A doctor of Chinese medicine doesn't try to stop a person's cough by giving a cough medicine. (4) … the doctor gives a mixture of herbs that will restore balance in the patient's body. (5) …, when the body is in balance, the cough will stop naturally.

26. Two sentences can be connected by the use of a pronoun. A pronoun (he, she, it, they, etc.) takes the place of a noun (a person, place, thing, or idea) or a noun phrase (several words that refer to a person, place, thing, or idea). Look at the following example taken from the essay on sign language:

American Sign Language *developed from the mixture of signs used by deaf Americans and French Sign Language. Today,* **it** *is used by more than 500,000 deaf people in the United States and Canada.*

The pronoun it refers back to the subject, American Sign Language, and connects the two sentences together.

For each of the italicized pronouns in this passage, identify the noun or noun phrase to which it refers. Write your answers on the lines below the text.

Barcelona, Spain's second biggest city and the capital of Catalonia, is a popular tourist attraction for several reasons. First, the city is ideally located for both the mountains and the beach. Although (a) *it* is on the coast, it is only a couple of hours away from the Pyrenees. In addition, Barcelona is both modern and historic. There are many stylish hotels. (b) *It* has a clean and efficient underground system, and visitors can find a variety of shops and restaurants, especially in the Eixample area. The oldest area of the city, the Barrio Gotico, or Barri Gotic in Catalan, is very beautiful because many of (c) *its* oldest buildings were protected as areas of the city were rebuilt or developed. The most interesting thing about Barcelona may be (d) *its* Catalan heritage. Approximately 70% of the people living in and around Barcelona speak Catalan, a Romance language

related to Spanish, and (e) *they* speak Spanish as well. In addition to the strong Catalan background, there are large groups of people who originally came from other parts of Spain such as Andalucia and Murcia living (f) *there.* All of (g) *this* makes Barcelona a great place to visit.

a. it =
b. It =
c. its = ...
d. its = ...
e. they =
f. there = ...
g. this = ...

27. Another way to connect ideas in an essay is by repeating important words and phrases. This will help the reader remember the main ideas in the text.

Modern **medicine** focuses on illness. If a patient with a cough visits a modern doctor, then the doctor will give the patient a **medicine** to stop the cough. If the patient also has a fever, the doctor may give a different **medicine** to stop the fever. For every person with ; cough, the doctor will probably recommend the same cough **medicine.** The philosophy of modern **medicine** is to stop problems like coughing and fever as quickly as possible.

Read these revised paragraphs from the essay on sign language. Underline examples transition use, pronoun reference, and repetition of key words. Then compare your answers with a partner.

Thesis statement: Sign language, the language used by many deaf people, has a five-hundred-year history.

The first sign language for deaf people was developed in Europe in the 1500s. Three men in particular contributed a lot to the development of sign language. In Spain, a man named Pedro de Ponce was the first person to teach deaf children using sign language. In addition, another Spaniard, Juan Pablo de Bonet, wrote the first book on teaching sign language to deaf people at about the same time. Another important teacher who influenced the development of sign language was a Frenchman named Abbe de L'Epee. L'Epee understood that deaf people could communicate without speech. He started to learn the signs used by a group of deaf people in Paris. Using these signs, he developed a more complete French sign language.

The early 1800s were an important period in the development of American Sign Language. In 1815, a man named Thomas Gallaudet became interested in teaching deaf people, so he travelled to Europe to study ways of communicating with deaf people. He was twenty-seven years old at this time, and he studied at a school for deaf students in Paris for several months. After that, Gallaudet returned to the United States, and he brought with him Laurent Clerc, a deaf sign language teacher from Paris. As a result of his experience in Europe, Gallaudet started the first school for the deaf, and Clerc became the first sign language teacher in the USA. American Sign Language developed from the mixture of signs used by deaf Americans and French Sign language. Today, it is used by more than 500,000 deaf people in the United States and Canada.

28. This paragraph needs more connection. Revise it. Then share your version with other group mates.

Ho Chi Minh City, in Vietnam, is a fascinating destination for travellers to Southeast Asia. It is located on the Mekong River. It was once an important trading center for the French in Southeast Asia. The influence of French culture can still be felt. Many people, especially the older generations, learned French in school and still can speak it very well. Some cafes serve French-style bread and pastries in Ho Chi Minh City. Expensive hotels and restaurants serve French food. Many of the buildings in the city are built in French style. The Vietnamese and the French fought. The French eventually left the country. There are museums and monuments documenting the country's long – and often bloody – history. If you are looking for a unique city to visit in Southeast Asia, Ho Chi Minh City is an attractive choice.

29. Write an outline for an essay on one of the following topics or on a topic of your choice.

(v) health and medicine in your country

(vi) an important problem in your country

(vii) the importance of technology in society

Edit your outline for unity and coherence, then write the essay. Exchange the essay you wrote with a partner. Look for the use of the cohesive devices you have learned about.

30. These pairs of sentences need to be joined together to form English proverbs. Choose the best transition word or phrase to connect each pair.

Compare your answers with a partner, and then discuss the possible meaning of each proverb.

a. Don't count your chickens … they hatch.

1. before 2. so 3. because

b. … life gives you lemons, make lemonade.

1. Before 2. When 3. Because

c. Time flies … you're having fun.

1. after 2. although 3. when

d. You can lead a horse to water, … you can't make it drink.

1. and 2. but 3. or

e. Laugh, … the world laughs with you. Cry, … you cry alone.

1. and, but 2. and, and 3. but, but

f. You don't know what water is worth … your well is dry.

1. because 2. after 3. until

31. Think of one or two proverbs in your language and translate them into English. Share yours with the class. Then choose one of the proverbs and write a paragraph explaining its meaning.

PLAGIARISM

By definition the research we undertake to write an essay involves us in borrowing material in one form or another. So, before we pack away our notes, relieved that we've done most of the hard work, we need to remind ourselves that we have certain ethical responsibilities to meet.

We have an obligation to acknowledge all those who have helped us by giving us material in the form of ideas, quotations, figures and anecdotes.

Failure to do this will mean we have committed just about the worst form of academic dishonesty.

What is plagiarism exactly?

There can't be many students at universities who are unaware of the meaning of this. But still there are things we do that we don't always recognise as plagiarism. Therefore, we ought to have a clear idea of the various activities this includes. In its simplest form it is the attempt to present someone else's ideas or arguments as your own. This might be using an idea you've read in one of your sources without acknowledging it, copying paragraphs directly into your own work without quotation marks or a reference, or just quoting from a paper without quotation marks, even though you may have cited the paper appropriately elsewhere. In effect it involves any activity which amounts to you taking credit for work that is someone else's.

Fortunately, most examples of plagiarism are not deliberate. Some students are just unaware of the rules of acknowledgement. Others fail to organise their work well enough, so that when they come to research their essays, they take their notes in a rushed and careless manner. As a result they blend their own ideas with those they take from the texts they use. They fail to put these ideas into their own words, so that the paraphrases and summaries that find their way into their essay are not sufficiently different from the original.

The problem is that the solution can be almost as harmful in its impact on a student's work as plagiarism itself. In other words, we come to believe that the only way to avoid plagiarism is to give a reference for every idea not only quoted or paraphrased, but borrowed in any possible way. This gives us the impression that there is nothing new in education and our role is just to recycle received opinion. In this way, by

demonstrating that our ideas are not original, we hope to make them invulnerable: as they have been thought by others, their authority gives our arguments the protection we cannot. Education, then, appears to be more concerned with *what* we think, than with *how* we think.

Even so, there are other sources of advice, more tolerant of our own ideas, and in this we begin to see the depth and complexity of the problem. The *Greats Handbook* at Oxford advises students: 'The examiners are looking for your own ideas and convictions, and you mustn't be shy of presenting them as your own: whether you are conscious of having inherited them from somebody else doesn't matter one way or the other.'

It's simply not enough to tell students, as one university does, that they must use references whenever 'the knowledge you are expressing is not your own original thought'.3 This would mean that you are left giving references for just about all the ideas you will ever use.

You've probably used words like 'gravity' or 'ideology' many times before, but they are not your original thoughts. Does this mean you must provide a reference from Newton's *Principia* or Marx's *The German Ideology,* respectively, each time you use them? You may know that the distance from London to Edinburgh is 378 miles or that Jupiter has 16 moons, but you have never measured or counted them yourself, so should you give the reference to the person who has, each time you use this information? Of course not. So where should you draw the line?

With specific information or data, in the form of facts, statistics, tables and diagrams, it's easier to decide. You will have found them in a specific publication, which you will need to cite, so your reader will know who gathered the information and where to find it. The same applies to any information, or set of ideas, that have been organized in a distinctive way. The information may have been known to you, but you have never seen it presented in this form or argued in this way.

And in this lies the crucial principle:

Whenever the author has given something distinctive to the information or its organisation, cite the source.

In citing the source you are acknowledging the author's distinctive contribution. By the same token, this applies to a phrase or passage that you use verbatim. It has its own distinctive form that you must acknowledge. This is true even of a single word, if this is distinctive to the author's argument.

But with most ideas and thoughts the situation isn't so clear cut. There may be nothing distinctive about them or their organisation. So you may

believe quite reasonably that, although you got the ideas from a source you've read, you can use them without acknowledgement.

One justification for this is that all knowledge in the public domain, all 'common knowledge', need not be referenced. But this seems to do little more than give the problem a different name. So, what is 'common knowledge'? This brings us back to our original distinction. Common knowledge is all those facts, ideas and opinions that are not distinctive of a particular author or a matter of interpretation. They may be familiar ideas or just easily found in a number of common reference works, like dictionaries, basic textbooks, encyclopaedias, or yearbooks.

For example, you need not give a reference for the fact that the French Revolution began in July 1789, but you would have to for a particular historian's account of the causes of it. You might not need a reference if you were to explain that the Wannsee Conference in January 1942 cleared the last obstacles for the application of the Nazis' Final Solution to the whole of Europe, but you would need evidence and references if you were to make the unfamiliar claim that Hitler knew nothing about it.

It wouldn't even be necessary to give a reference for a distinctive contribution made by someone in a particular discipline, if this is well-known within that discipline. In politics or sociology, for example, it wouldn't be necessary to give a reference for Marx's concept of 'alienation', or in philosophy for Kant's 'categorical imperative', but if you were to refer to an author's particular interpretation of either, this would need a reference.

Take the word 'paradigm', meaning a dominant theory in an area of study, which sets the conceptual framework within which a science is taught and scientists conduct research. It was first used in this sense by T. S. Kuhn in his seminal work, *The Structure of Scientific Revolutions* (1962).

Today the term has spread throughout the social sciences and philosophy. But in none of these areas would you be expected to cite the reference to Kuhn, if you were to use the term; so common has it become within each of these disciplines.

Other types of common knowledge come in the form of common or familiar opinion. It may seem to you undeniable that the vast majority of your fellow citizens are in favour of staging the next Olympic Games or the World Cup in your country, but no survey may ever have been done or referendum held. Similarly, it might generally be held that the elderly should receive special treatment, like free bus passes and medical help. In

appealing to such common knowledge you would have to judge how familiar it was. The rule is, ‘if in doubt, cite’.

To make it easier for you to decide exactly when you need to cite, use the following simple six-point code. This is another of those notes worth sticking to the side of your computer screen or pinning to the notice-board above your desk. Wherever you keep it, make sure it’s just a glance away.

When to cite

1. Distinctive ideas

Whenever the ideas or opinions are distinctive to one particular source.

2. Distinctive structure or organising strategy

Even though you may have put it into your own words, if the author has adopted a particular method of approaching a problem, or there is a distinctive intellectual structure to what’s written, for example to an argument or to the analysis of a concept, then you must cite the source.

3. Information or data from a particular source

If you’ve gathered information from a source in the form of facts, statistics, tables and diagrams, you will need to cite the source, so your readers will know who gathered the information and where to find it.

4. Verbatim phrase or passage

Even a single word, if it is distinctive to your author’s argument. You must use quotation marks and cite the source.

5. If it’s not common knowledge

Whenever you mention some aspect of another person’s work, unless the information or opinion is widely known, you must cite the source, so your readers can follow it up.

6. Whenever in doubt, cite it!

It will do no harm, as long as you’re not citing just to impress the examiner in the mistaken belief that getting good grades depends upon trading facts, in this case references, for marks.

Nevertheless, even with this simple code and every good intention, there is always the possibility that you just might overlook the need to cite a source. Most examples of plagiarism are probably accidental oversights of this kind.

It’s more than likely that most of these oversights come about through poor organisation. If we start working on our essay just days before it is due to be handed in, we’re likely to cut corners as we take notes and gather our material. At this point it’s all too easy to blend the author’s ideas in

with our own, thereby overlooking the need to cite the source. Organising our time is the most effective way of minimising this danger.

But there are other things we can do, too. We've examined the importance of actively processing the ideas we read and note, not only taking out structures, but criticising and evaluating the ideas we read. This, too, can minimise the chances of an oversight. Not only does it reduce the amount you're likely to borrow, but more important, you will integrate the ideas into your own thinking, imposing your own distinctive organisation and structure on them.

However, as we saw in Stage 1, this, in turn, depends upon interpreting the question in the first place. Having analysed the implications of the question and revealed not only what you know, but the questions you want answered in the texts, you can avoid being dictated to by your authors. Armed with your own ideas, you're less likely to adopt their ideas wholesale.

Even so, as you note down material from your sources, you can still take simple, practical steps to avoid oversights. The most important of these is just to mark out clearly in your notes the ideas you borrow, to distinguish them from your own. For example, it will help if you can put the material you borrow from your sources in a different colour, if not on different sheets of paper, or even in different computer files.

For similar reasons, and to save you time when you come to search for the details of a reference, record at the top of the page the title of the text, the author's name, the page numbers and the date of publication.

This will not only save you the nightmarish stress that comes from trying to track down a single reference to a quotation, or an idea, that you took down hastily, but it will also serve to remind you that you are working with a source. This is often all we need to take more care to separate our ideas from those of our source, and to record accurately what we borrow.

Now that you know how to avoid plagiarism and how to decide which of your sources you need to cite, you can turn to the techniques involved in citing your sources and compiling a bibliography and a reference list, both of which should enhance your essay for you and your reader.

REFERENCING AND BIBLIOGRAFIES

There are a number of systems governing the way we cite references.

All seem to insist on their own conventions with the strength of religious fervour. Some insist a comma be used in places where others use a semicolon. Many expect the date of publication to appear at different points and would be scandalised if it appeared elsewhere. So, check with your department to see if they have certain expectations, a system they would like you to use. You might refer to your course guide, or its equivalent. Failing that, ask your tutor.

Most tutors won't mind what system you use as long as it meets three cardinal objectives: it must be clear, accurate and consistent.

Remind yourself why you're doing this: first, to give credit to the author for the original ideas; and secondly, to give your readers clear and sufficient detail for them to locate the exact reference for themselves.

Footnote or endnote system

This is probably the most well-known system, certainly the most elegant. Each reference is cited in the text by a number, which refers to either a footnote at the bottom of the page, or a list of references at the end of your essay. Its main advantage, beyond its simplicity, is that it doesn't disrupt the text as much as other systems that enter the details of the reference in the actual text itself. These tend to clutter up the text, breaking the flow of ideas as you read. What's more, the footnote or endnote system has the advantage that most wordprocessing programs create and position footnotes or endnotes automatically for you.

Footnotes

When you write a footnote, it's usual to abbreviate authors and titles.

In doing this you can choose from two alternative styles, but the same advice follows as before: choose one and stick to it – be consistent.

You can either cite the full title on the first occasion you cite the work and then cite the abbreviated title each time after that, or you can adopt what's known as the Harvard, or the 'name–date', system. Using this, you cite in the note the author's name, the date of publication, and the relevant page. In both cases the full details of all the titles referred to would appear in the reference list and bibliography.

Abbreviation system

In this system the first reference to a book would appear as:

P. Rowe, *The Craft of the Sub-editor* (Cambridge, 1997), p. 37.

Later references to the same book could be abbreviated to:

Rowe, *The Craft*, pp. 102–3.

A reference to a journal article would appear as:

Brian T. Trainor, 'The State, Marriage and Divorce', *Journal of Applied Philosophy*, vol. 9, no. 2 (1992), p. 145.

A later reference to the same article could be abbreviated to:

Trainor, 'The State', *JAP*, pp. 138–9.

The Harvard system

Under this system the same references would appear as:

Rowe, 1997, p. 37.

Rowe, 1997, pp. 102–3.

Trainor, 1992, p. 145.

Trainor, 1992, pp. 138–9.

Endnotes

This is by far the simplest of the three systems. The numbers inserted into the text refer to a numbered reference list at the back of the essay.

As with the footnotes system, repeated references to a text can be abbreviated, but in this case you use three well-known Latin abbreviations.

When you first meet these they can seem arcane and forbidding, but use them once or twice and you will see how much time and effort they can save.

Say your first reference was as follows:

1. P. Rowe, *The Craft of the Sub-editor* (Cambridge, 1997), p. 37.

A number of references later you may want to refer to this text again. In this case you would use the Latin abbreviation 'op. cit.', meaning 'in the work cited', instead of repeating the detailed description of the text, which you've already given. Let's say it was the fifth reference on your list:

5. Rowe, op. cit., pp. 102–3.

If, in the next reference, you wanted to refer to the same text again, this time you would use another Latin reference, 'ibid.', meaning 'in the same place':

6. Ibid., p. 84.

If, then, in the next reference, you wanted to refer again to the same page of the same text, after 'ibid.' you would use the Latin abbreviation 'loc. cit.', meaning 'in the passage just quoted':

7. Ibid., loc. cit.

In-text citing

Like the second form of footnotes, in-text citing uses the Harvard system, but puts the name of the author, the year of publication, and the page number in the actual text itself in parentheses, after the material you've borrowed. Then a list of these references appears at the end of the essay, where the full details of the texts to which these abbreviations refer, can be found.

On some occasions you may decide that the author's name will appear in the actual text with only the year of publication and the page number in brackets. The following examples illustrate the various ways this can be done.

Perhaps artists need to feel politically motivated against oppressive regimes
in order to etch their identity clearly against a social and political reality they deplore. In the words of Theodore Roethke, 'In a dark time, the eye begins to see' (1966, p. 239).

Perhaps artists need to feel politically motivated against oppressive regimes in order to etch their identity clearly against a social and political reality they deplore. After all, 'In a dark time, the eye begins to see' (Roethke, 1966, p. 239).

As Roethke (1966) points out, perhaps artists need to feel politically motivated against oppressive regimes in order to etch their identity clearly against a social and political reality they deplore. After all, 'In a dark time, the eye begins to see' (p. 239).

Paraphrasing

When you paraphrase an author's words, only the author and the year need to be included. For example:

Certain diets that reduce the levels of serotonin in the brain appear to produce higher levels of aggression. Historically, periods of famine, and carbohydrate and protein malnutrition, have been associated with significant increases in crime and violence (Valzelli, 1981).

Valzelli (1981) argues that those diets responsible for reducing the levels of serotonin in the brain appear to produce higher levels of aggression. Historically, periods of famine, and carbohydrate and protein malnutrition, have been associated with significant increases in crime and violence.

If your material comes from more than one source by the same author

In this case arrange your sources chronologically, separated by a comma.

Homelessness was shown to have increased as a result of the change in legislation and with the tighter monetary policy that doubled interest rates over a period of two years (Williams, 1991, 1994).

If the author has published more than one work in a single year, then cite them using a lower-case letter after the year of publication.

Williams (1994a, 1994b) has shown that higher interest rates, while doing little to arrest the decline in value of the currency, have seriously damaged companies engaged in exports and increased the levels of home repossessions.

When a reference has more than one author

When it has two or three authors, give all the surnames, separated by commas with the last one separated by the word 'and'.

Recent evidence has shown that cinema attendance in the 1950s declined less as a result of the impact of television, than through increasing affluence and mobility (Brown, Rowe and Woodward, 1996).

Computer analysis has shown that the hundred most used words in the English language are all of Anglo-Saxon origin, even the first words spoken when man set foot on the moon in 1969 (Lacey and Danziger, 1999).

If there are more than three, cite them all the first time – for example:

(Brown, Kirby, Rowe and Woodward, 1991) – but when you cite them again, use just the first name followed by 'et al.' (and all the others) – for example: (Brown et al., 1991).

When an author cites another author

In this case, if you want to use the comments of the cited author, then you acknowledge both authors, but only the author of the text in which you found the comments is listed in the reference list.

In describing recent studies that tended to show that men become dangerous when their personal aggressiveness is unnaturally contained, Masters (1997, p. 37) cites a comment by Anthony Storr, who says, 'Aggression is liable to turn into dangerous violence when it is repressed or disowned.'

Anthony Storr (cited in Masters, 1997, p. 37) argues that, 'The man who is able to assert himself in a socially acceptable fashion is seldom vicious; it is the weak who are most likely to stab one in the back.'

When a number of authors present the same idea

In this case arrange the authors in alphabetical order, separated by semi-colons.

If a child does not receive love from its parents in the early years it will neither integrate their standards within its behaviour, nor develop any sense of moral conscience (Berkowitz, 1962; Farrington, 1978; Rutter, 1981; Storr, 1972).

Acknowledging uncited sources

Before we finish with referencing, consider just one more source that might need acknowledging. At times some of our best ideas come from discussions we have with friends, colleagues and tutors. Many of these may just be informal occasions when an idea might fire your imagination, or you might try out an idea on a tutor, who shows you how to develop it further and in ways you hadn't even thought of. Alternatively, an idea might come from one isolated comment in a lecture, or an example that opens up possibilities you hadn't seen before. Or you may just get inspiration from a novel you may have read, or an article you might idly skim while you wait for someone.

All of these sources can play an important part in generating your ideas and giving them shape. So, if they have played a significant role, think about whether you need to acknowledge this. If the help is of a general nature, say the original insight that motivated your thinking in the first place, or an idea that revealed for you the way to tackle the problem raised by the essay, then you can place a reference number after the title or when you state the main idea. You can then pick this up at the bottom of the page or at the top of the list of endnotes with a few words acknowledging your debt. Alternatively, you may just be acknowledging the source of a particular point, one of many in your essay. In this case the note will appear in the middle of the sequence of footnotes or endnotes.

The following are examples of the sort of comments you might make, although there is almost no limit to the sort of help you might acknowledge.

I am particularly indebted to Dr David Dockrill for many of the ideas on transubstantiation in this section.

My understanding of intentionality is largely influenced by discussions I have had with Dr Joe Mintoff.

I have benefited from Dr John Wright's criticisms of the first draft of this passage.

I owe this example of the Prisoners' Dilemma to Prof. C. A. Hooker, who used it in his lectures on Commercial Values at the University of Newcastle in the first semester 2000.

Bibliographies and reference lists

At the end of your essay it's usual to give both a bibliography and a reference list, although in some pieces of work you may just be asked for a reference list alone. This contains only those authors and works you've referred to in the essay, while a bibliography is a list of all the material you've consulted as background for the topic.

The latter can be very useful both to you and to your readers. Later you might want to check back on certain points or expand and develop some of your ideas. The aim of the bibliography is to tell your readers in the clearest possible way what you've used, so don't pad it out with items to impress them. Nevertheless, it will no doubt help you in your future assignments if you make it as comprehensive as possible.

If it's appropriate, divide it into primary and secondary material.

Primary material includes government reports and statistics, research material, historic documents, and original texts, while secondary material includes books, articles and academic papers, which usually discuss or throw light on the primary material.

If you've been systematic from the start, the bibliography is quite easy to compile. But if you haven't recorded your sources carefully, then it can be quite a nightmare. You will find that the habit of recording the details of your sources at the top of the page before you take notes, or better still, using a section in your card-index system to compile a bibliography, will make the job much more straightforward.

Use just one card for each source, with all the details you need. You will even find that recording your own impressions of the usefulness of the text in one or two sentences will help you when you come to research other assignments, for which this source might be useful.

These impressions will be lost to you within a short time, so by recording them as soon as you finish with the text you will know exactly how useful it is and what you can use it for in the future.

Listing the sources

Whether you're compiling a reference list or a bibliography, as we said before, the key is to be consistent. There are different conventions governing the way you list the texts, but as long as you follow a regular sequence for citation, there should be no problem. Below you will see one of the most common methods of citation. As you list them, arrange your

references alphabetically, and where there is more than one book by the same author, arrange these chronologically under the author's name.

• *For books or other free-standing publications*: first names or initials of the author, the author's surname, full title of the work (in italics or underlined), place of publication, name of the publisher, and date (in brackets).

Where you're using a later edition than the first, indicate the date of the first publication.

• *For periodical articles*: first names or initials of the author, the author's surname, the name of the article (in quotation marks), the title of the periodical (in italics or underlined), volume number of the periodical (if published in volumes), the year of publication (in brackets unless no volume number is given), the page numbers of the article.

N. Author, *Title of Book* (place of publication: publisher, and date).

N. Author, 'Title of Chapter', in *Title of Book*, ed. X. Editor and Y. Editor (place of publication: publisher, and date), pp. ••–••.

N. Author, 'Title of Article', *Title of Periodical*, vol. 2, no. 1 (date), pp. ••–••.

Of course, if you are compiling a reference list and you're using endnotes, you will also have to include the page reference to locate the passage or quotation you have used.

32. Compiling a reference list

Arrange the following list of sources into a reference list, using the method of citation we have just outlined.

List of sources

1. Author: R. E. Robinson and J. Gallagher
Title: *Africa and the Victorians: The Official Mind of British Imperialism*
Publisher: Macmillan
Date and place of publication: 1962, London

2. Author: Peter Singer, ed.
Title: *Ethics*
Publisher: OUP
Date and place of publication: 1994, Oxford

3. Author: Charles Darwin
Title: *The Origin of Species*
Publisher: John Murray
Date and place of publication: 1859, London

4. Author: Leo Alexander

Title of the article: Medical Science under Dictatorship
Title of the periodical: *New England Journal of Medicine*
Volume number: 241
Year of publication: 1949
The page numbers of the article: 39–47
5. Author: Peter Singer
Title: *The Expanding Circle*
Publisher: OUP
Date and place of publication: 1981, Oxford
6. Author: Allen Wood
Title: Marx against Morality, in *A Companion to Ethics*, ed. Peter Singer, pp. 511–24
Publisher: Blackwell
Date and place of publication: 1994, Oxford
7. Author: Peter Curwen
Title of the article: High-Definition Television: A Case Study of Industrial Policy versus the Market
Title of the periodical: *European Business Review*
Volume number: vol. 94, no. 1
Year of publication: 1994
The page numbers of the article: 17–23
8. Author: John C. Ford
Title of the article: The Morality of Obliteration Bombing
Title of the periodical: *Theological Studies*
Year of publication in the periodical: 1944
Title of volume of essays in which reprinted: *War and Morality*
Editor: Richard A. Wasserstrom
Date and place of publication: 1970, Belmont
The page numbers of the article: 1–18
9. Author: Peter Singer
Title: *Practical Ethics*
Publisher: CUP
Date and place of publication: 1979, Cambridge
10. Author: Geoffrey Parker
Title of the article: Mutiny and Discontent in the Spanish Army of Flanders, 1572–1607
Title of the periodical: *Past & Present*
Volume number: vol. 58
Year of publication: 1973
The page numbers of the article: 38–52

PUNCTUATION

Capital letters

- Capital (or upper-case) letters are used:

to begin a sentence	*This is a beautiful place.*
for names of people	*Jim, Helen*
for addressing people	*Mrs Jones, Uncle Peter, Mum*
for personal pronoun *I*	*I saw Ellen last night.*
for titles of books	*'Three Men and a Baby' is a funny film.*
for names of places	*France. Hungary*
for calendar information	*Wednesday, March, New Year's Day*

- Note that words like *and, a/the* and prepositions do not have capitals, unless they are at the beginning of the title.

"In the Heat of the Night" is a good film.

- Some words can be written with capitals, or in lower-case. These are:

names of the seasons	*in Spring, in spring*
decades	*the Fifties, the fifties*
jobs	*Sanderson – was a good president.* (used generally)
	Paul met President Brunswick. (named jobs)
compass points	*I live in the north of Scotland.*
	Sally --works in the Far East.

Punctuation

- Full stop (.)

At the end of a sentence.

After each letter which stands for a word in an abbreviation.

e.g. etc.

Full stops are often left out after the abbreviations *Mr* and *Mrs*

- Comma (,)

- A comma represents a pause. It is used in lists.

I bought some bananas, some oranges and some potatoes. If the last two items of the list are long we use a comma.

All day -we cleaned the floors, washed the walls, and tidied the house.

- Openings

Some words or phrases at the opening of a sentence are followed by commas.

First of all, this can be dangerous.

- Parentheses

These are phrases put between the subject and the verb.

Ann, on the other hand, did not agree.

- Non-defining clauses

Tony, who is usually late, turned up at 10.30.

- Commas are not used after reporting verbs in reported speech.

Jim said he would be late.

Compare direct speech, where a comma is needed:

Jim said, 'I'll be late.

- Commas separate clauses and phrases, and cannot be used to join sentences.

Two men were walking down the street. They were carrying a box.

Two men carrying a box were walking down the street.

Two men were walking down the street, they were carrying a box.

The last sentence is not acceptable in formal writing.

- Semi-colon (;)

We can join two sentences, with related meaning, using a semi-colon.

Road users annoy pedestrians; pedestrians annoy road users. A semi-colon is also used to separate long items in a list.

Students are asked not to leave bicycles by the entrance; not to leave bags

in the sitting room; and not to leave coats in the dining room.

- Colon (:)

A colon introduces items in a list, or an explanation of the previous part of

the sentence.

There are two rules: One, don't do it; two, don't get caught.

Finally, we had to stop: we were tired and it was dark.

- Quotation marks (" ") (' ')

Quotation marks (or speech marks) are used with direct speech.

Punctuation goes inside the marks. Quotation marks can be double or single.

"Why are we leaving so early?" Helen asked.

'It might rain later,' I explained.

Titles of books, films, plays etc. are usually put inside single quotation marks when using handwriting. Punctuation is put outside in this case.

We went to a performance of Ibsen's 'Ghosts'. In printed text, the titles of books, films, plays etc. are usually put in italics.

- Question mark (?) and Exclamation mark (!)

Question marks only occur after the question.

What's the time?

Exclamation marks are used in informal writing, but are not considered

appropriate in formal writing.

You'll never guess what! I've just got engaged!

Advice for academic writing

The following are not usually used in academic writing, although they are fine in informal situations, such as letters to your friends.

- Brackets that give information which is not part of your main sentence:

Mobile phones are useful (and besides, I think they look great).

If your idea is important, it should be in a sentence of its own. If it is not important, it should not be in your text.

- The abbreviation *etc* to continue a list. Instead, use a phrase like *such as* in your sentence:

Students at my university come from countries such as China, India, and Australia.

- Exclamation marks (!). Instead, write strong sentences with plenty of details to show your reader your feelings:

Angel Falls is one of the most spectacular natural wonders you will ever see.

- An ellipsis (…) at the end of a sentences, to show that the sentence is not finished:

The teacher said that I should study hard, so ... .

Instead, finish your sentence:

The teacher said that I should study, so I should not go to the party tonight.

33. Tick the sentence which is punctuated correctly.

a) 1) 'Would you mind telling me where we are?' Tina asked.

2) 'Would you mind telling me, where we are Tina asked?'

3) 'Would you mind telling me, where we are,' Tina asked?

b) 1) I agreed, that a cottage in the mountains, would be better.

2) I agreed that a cottage in the mountains would be better.

3) I agreed that a cottage, in the mountains would be better.

c) 1) Helen who arrived after I did, asked me when the play finished?

2) Helen, who arrived after I did, asked me when the play finished.

3) Helen, who arrived after I did asked me, when the play finished.

d) 1) Peter told me, not to wait and said 'I'll see you later.'

2) Peter told me not to wait and said, 'I'll see you later.'

3) Peter told me not to wait and said I'll see you later.

e) 1) In the end I went home, I was wet and hungry, and felt ill.

2) In the end I went home; I was wet and hungry; and felt ill.

3) In the end I went home: I was wet and hungry and felt ill.

f)1) I bought some flour, some eggs, two lemons and some sugar.

2) I bought some: flour, some: eggs, two: lemons and some sugar.

3) I bought some flour some eggs two lemons, and some sugar.

g) 1) Ann told us that nobody had asked her for her passport.

2) Ann told us that, nobody had asked her, for her passport.

3) Ann told us that nobody had asked her, for her passport.

34. Rewrite each group of words so that it contains the punctuation listed.

a) First of all who is going to carry the suitcase asked Sue

(one full stop, one comma, one question mark, speech marks)

b) Kate said she would be on time but I didn't believe her (one full stop, one comma)

c) Jack said that he had missed the train got lost and been arrested (one full stop, two commas)

d) When the bell rang our teacher stood up and said Stop writing please (one full stop, three commas, speech marks)

e) On the other hand we could go to the cinema couldn't we said David (one full stop, two commas, one question mark, speech marks)

f) Hello Alan said Tina how do you feel today

(one full stop, one comma, one question mark, speech marks, one capita-letter)

g) If I were you I'd ask for some help or perhaps start again

(one full stop, two commas)

h) The old stadium was eventually demolished very few people went there it was becoming dangerous

(one full stop, one comma, one colon)

35. Rewrite each sentence putting in any necessary capital letters.

a) we're meeting uncle david on tuesday evening at eight.

b) last february 1 met mrs wilkinson for the first time.

c) tim lives in the south of france near cannes.

d) we saw a great film at the abc called 'the remains of the day'.

e) carol works as the manager of a tourist agency.

f) we went to a party at mrs harrisons' house on new year's eve.

g) Julia's reading 'a portrait of a lady' by henry james.

h) when jean met the prime minister she asked some difficult questions.

GLOSSARY

ability	talent, skill, or proficiency in a particular area
academic writing	serious, intended for a critical and informed audience, based on closely investigated knowledge, and posits ideas or arguments. It usually circulates within the academic world ('the academy')
accuracy	the use of correct forms of grammar, vocabulary and pronunciation. In an accuracy activity, students typically give more attention to correctness
affix	a meaningful group of letters added to the beginning or end of a word to make a new word, which can be a different part of speech from the original word (*legal-illegal, manage-manager, evolve-evolution*)
affixation	the process of adding a prefix or suffix to a word
antonym	the opposite of another word (*hot-cold, big-small, demand-supply*)
appropriate	language which is suitable in a particular situation
brainstorming	a way of developing new ideas
chunk	any pair or group of words commonly found together or near one another (*phrasal verbs, idioms, collocations, fixed expressions*)

collocation	Words which are regularly used together. The relation between the words may be grammatical, for example when certain verbs/adjectives collocate with particular prepositions, e.g. *depend on, good at* or when a verb like *make* or *do* collocates with a noun, e.g. *do the shopping*, *make a plan*. They may also be lexical when two content words are regularly used together, e.g. *We went the wrong way* NOT *We went the incorrect way*
colloquial	language normally used in informal conversation but not in formal speech or writing
compounds	nouns, verbs, adjectives or prepositions that are made up of two or more words and have one unit of meaning (*assistant office manager, long-legged*)
concept	an abstract idea
content	the subjects or topics covered in a book or document
correct	mark the errors in (a written or printed text)
deduce meaning from context	to guess the meaning of an unknown word by using the information in a situation and/or around the word to help, e.g. *I drove my van to the town centre and parked it in the central car park. Van* must be some kind of vehicle because you *drive* it and *park* it
denotation	the dictionary definition of a word

draft noun + verb, re-draft verb	is a piece of writing that is not yet finished, and may be changed. A writer drafts a piece of writing. That is, they write it for the first time but not exactly as it will be when it is finished. When the writing is changed, it is redrafted
edit	prepare (written material) for publication by correcting, condensing, or otherwise modifying it
irrelevance	the quality or state of not relating to or being pertinent to the matter at hand
essay	a short piece of writing on a particular subject
extensive listening/reading	listening to or reading long pieces of text, such as stories. You may listen to or read some parts in detail and may skim other parts
extract	part of a text
false friends	a word in the target language which looks or sounds as if it has the same meaning as a similar word in the learners' first language but does not (*In French, 'librairie' is a place where people can buy books. In English, a library is where you may go to borrow books rather than somewhere where you go to buy books (a bookshop)*)
feedback	information about reactions to a product, a person's performance of a task, etc. which is used as a basis for improvement
figurative meaning	an imaginative meaning of a word (*he put all his heart into his new job*)

finite verb	a part of the verb which shows time or person
formal	language used in formal conversations or writing
freewriting	a prewriting technique in which a person writes continuously for a set period of time without regard to spelling, grammar
gather	bring together and take in from scattered places or sources
homophone	a word which sounds the same as another word, but has a different meaning or spelling (*I knew he had won; I bought a new book*)
homonym	a word with the same spelling and pronunciation as another word, but which has a different meaning (*bit (past tense of 'bite') and a bit (a little)*)
idiom	a group of words that are used together, in which the meaning of the whole word group is different from the meaning of each individual word (*She felt under the weather = she felt ill*)
intensifier	a word used to make the meaning of another word stronger
intensive listening/reading	reading or listening to focus on how language is used in a text
layout	the way in which parts of a text are organised and presented on a page. Certain texts have special layouts, e.g. letters and newspaper articles
lexis	individual words or sets of words (*homework, study, whiteboard, get dressed, be on time*)

lexical set	a group of words or phrases that are about the same content topic or subject (*weather – storm, to rain, wind, cloudy*)
listen/read for detail	to read or listen to a text in order to get meaning out of every word
listen/read for gist	to read or listen to a text to understand its general meaning or purpose
listen/read for mood	to read or listen to a text in order to identify the feelings of the writer or speaker
mapping	a maplike drawing of all your ideas
multi-word verb	a verb made up of a verb and one or more particles (adverbs and/or prepositions). The meaning is not the same as the meaning of the individual verbs and participles that make it. Such verbs may have more than one meaning (*Get your coat on and then we can leave (wear),* *How are you getting on with that job (progressing)*)
narrow	limited in extent, amount, or scope
neutral	a style of speaking or writing that is neither formal nor informal, but in between. It is appropriate for most situations
non-finite verb	a part of the verb which does not show time or person

note-taking noun, take notes verb	is one of the subskills of writing. To take notes means to write down ideas in short form
obligation	the condition of being morally or legally bound to do something
organise	arrange systematically
paragraph	a distinct section of a piece of writing, usually dealing with a single theme and indicated by a new line, indentation, or numbering
paraphrase noun + verb	to say or write something in a short and clear way, using different words. If a learner is not sure of the exact language they need to use, they can paraphrase, i.e. explain their meaning using different language
phrasal verb	a type of multiword verb which is made up of a verb + an adverb particle (*look after – A mother looks after her children*)
possessive adjective	shows who something belongs to (*my, our*)
possessive pronoun	used to replace a noun and shows something belongs to someone (*mine, yours*)
phrase	a group of words which are often a part of a sentence rather than the whole sentence. Also a group of words that together have a particular meaning

prediction noun, predict verb	a technique or learner strategy students can use to help with listening or reading. Students think about the topic before they read or listen. They try to imagine what the topic will be or what they are going to read about or listen to. This makes it easier for them to understand what they read or hear
prefix	a letter or group of letters added to the beginning of a word to make a new word (*clear – unclear*)
pre-writing	a set of actions before starting to write an essay
processing	the act or process of treating or preparing something by a special method
process writing	an approach to writing, which looks at writing as a process and includes different stages of writing such as planning, drafting, re-drafting, editing, proofreading
proofread	read (printer's proofs or other written or printed material) and mark any errors
quantifier	a word or phrase such which is used with a noun to show an amount
register	the formality or informality of the language used in a particular situation. May also refer to language which is specific to a particular group, e.g. technical register, scientific register (*Children (neutral)* *Offspring (formal, sometimes humorous)* *Nippers (colloquial, often humorous)* *Kids (colloquial)* *Brats (colloquial, derogatory)*

research	the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions
review	view or inspect again
revise	examine and improve or amend
rewriting	to write something such as a book or speech again, in order to improve it or change it because new information is available
root word	the core word or part of a word from which other words can be made by adding a prefix or suffix (*photograph (for photographer and photography)*
scan	to read a text quickly to pick out specific information
stage	a point, period, or step in a process or development
skim	to read a text quickly to get a general idea of what it is about
step	one thing in a series you do
stucture	the arrangement of and relations between the parts or elements of something complex
subject	a person or thing that is being discussed, described, or dealt with
suffix	a letter or group of letters added at the end of a word to make a new word (*good – goodness*)
summary noun, summarise verb	to take out the main points of a long text, and rewrite them in a short, clear way, using full sentences
synonym	a word which has the same, or nearly the same, meaning as another word (*rival-competitor*)

text structure	the way a text is organised. For example, an essay typically has an introduction, main section and conclusion
topic	a matter dealt with in a text, discourse, or conversation; a subject
topic sentence	the sentence within a paragraph or discourse that states the main thought, often placed at the beginning
wide	covering a large number and wide scope of subjects
word family	a group of words that come from the same root or base word (*economy, economist, economic*)

KEYS

1.

a. 1	d. 7	g. 1
b. 4	e. 2	h. 5
c. 8	f. 6	

3.

1. Discuss the management of health *needs* within a population group in the Primary Care setting.

(Nursing and Applied Clinical Studies, Canterbury Christ Church University)

2. What is bribery and can it be justified as an acceptable business practice?

(Business and Administration, University of Newcastle, Australia)

3. How do culture, race and ethnicity intersect in social work practice in multicultural society?

(Social Work, University of British Columbia, Canada)

4. "Geomorphology is a branch of geology rather than of geography". Discuss.

(Geography, University of Oxford)

5. "Mill has made as naïve and artless a use of naturalistic fallacy as nobody could desire. "Good", he tells us, "desirable", and you can find out what is desirable by seeking to find out what is actually desired … The fact is that "desirable" does not mean "able to be desired" as "visible" means "able to be seen". G. E. Moore. Discuss.

(Philosophy, University of Kent)

6. In the light of a number of recent high profile complaints about invasion of privacy, critically assess whether the press should continue to be self-regulating.

(Journalism, University of Newcastle, Australia)

7. What are the assumptions of the revealed preference approach to life valuation?

(Biology, Stanford University).

8. “Free Trade leads to a Paretian Optimum”. “Free Trade leads to unacceptable inequalities”. Discuss.

(Economics, University of Oxford)

6.

Ethics in Business

1. Increasing numbers taking ethics courses

– approx. 3m in USA, UK and Canada

(a) Compulsory courses:

'Beyond Grey Pinstripes' (World Resources Institute & Aspen Inst.) research on international business schools

a. More than half have compulsory courses

b. 2005 report – 91 schools offer 1,074 courses

c. Number with compulsory courses:

2001 – 34 %

2005 – 54 %

d. Top 10 schools worldwide each offer around 50 courses

e. Business schools:

f. London Business School – all MBA students

g. De Montfort Univ., Leicester – MSc in International Business and Corporate Social Resp.

h. Said Business School + Achilles group – 'The Oxford-Achilles Working Group on Corporate Social Resp.'

i. Georgetown Univ – Business Ethics Institute estab. 2000

j. Boston College – 5 distinct institutes

2. Reasons:

(a) Recent corporate scandals

- realisation of the damage they cause

(b) Consumer pressure groups

- demands:

(i) More ethical corporate management

(ii) Improved environmental performance

(iii) Accountability to all stakeholders

(c) Public outrage

- about increase in

(i) Business crime

(ii) Corruption

(iii) Irresponsibility

(iv) Environmental degradation
(d) European integration
- increasingly stringent standards
(e) Self-interest:
(i) Good reputation -
I. More business
II. Less fraud
III. Motivated employees – trust
(ii) Defence against unethical & illegal activities – Total cost to North American businesses = $100bn
e.g US fine = (sum involved + legal/court costs) x 4
(v) Effective ethics prog = 20 %

Students' notes may not contain as much detail as there is in these, but they shouldn't be discouraged by that. Their primary aim in this exercise was to create notes that reflect their understanding of the main structure of the passage as clearly as possible. Therefore, if they've been able to extract the main reasons for the increase in numbers studying ethics along with some of the hierarchy of sub-points, then they've done well.

As they know now, this is not an easy exercise. It will take a few more attempts at different passages to get it right, but they will see quite dramatic improvements in a short time as long as they remain clear about what they're trying to achieve. While they were reading the passage their mind self-organised to produce a structure out of what they read. Their main goal, then is to reproduce this in their notes.

10.
1. problems
2. planning
3. structure
4. introduction
5. good plan
6. formula

16.
1. The environment.
Because of:
1.1. the increasing levels of pollution;

1.2. the rise in the incidence of health problems related to environmental pollution, e.g. asthma;

1.3. the depletion of resources, like rainforests;

1.4. the damage to the ozone layer and the related increase in skin cancer;

1.5. the effect of changes in the ecological system, e.g. the changes in weather patterns supposedly as a result of the 'greenhouse effect';

1.6. endangered species whose habitats are disappearing.

2 Child labour.

Because:

2.1. children should be in education;

2.2. children are easily exploited;

2.3. they should have a childhood, rather than be forced into the adult world too early;

2.4. they are likely to work in dangerous and unhealthy conditions;

2.5. in some circumstances they will take work away from adult workers who need it to support their families.

3 Animals.

Because:

3.1. we believe we have a moral responsibility to try to maximise the well-being of all, not just promote our own self-interests;

3.2. this involves the moral obligation to minimise all unnecessary suffering;

3.3. all sentient beings – including animals – have a capacity to suffer as a result of physical pain, and emotional and psychological distress.

17.

a. The conclusion restates the thesis and makes a final comment about the essay's main topic.

b. The first sentence, 'English owes some of its interesting and colourful vocabulary to African Americans' restates the thesis statement.

18.

a. 3	c. 5	e. 6
b. 1	d. 2	f. 4

19.

Paragraph b is the best concluding paragraph. Paragraph a discusses health problems and paragraph c discusses how immigrants bring customs from their native countries to Britain. Only b summarises the information about how British food has been influenced by other cultures.

22.

Thesis statement: The philosophy of Chinese medicine is not the same as the philosophy of modern medicine, but it is useful for curing many health problems.

Topic sentences:

First main body paragraph: Modern medicine focuses on illness.

Second main body paragraph: Instead of focusing on a patient's health problems, Chinese medicine tries to make the patient's whole body well again.

Supporting ideas:

First main body paragraph:

- In modern medicine, a patient with a cough gets medicine to stop the cough.
- Different medicine given for fiver.
- Same medicine given to all people.
- Philosophy of modern medicine – stop problems quickly.

Second main body paragraph:

- Chinese medicine – two types of energy in people.
- One type is yin (passive).
- Second type is yang (active).
- Healthy when there is equal balance of energy.
- Imbalance means person is unhealthy.
- Don’t stop illness by giving medicine.
- Herbs given to restore balance, so illness stops naturally.

The essay is unified.

23.

The text that should be removed is the following:

All the sentences beginning from *Another Frenchman, Louis Braille …* to *… a training school for teachers of deaf.*

These sentences don't relate to the topic of the essay, which is sing *language.*

24.

The essay in exercise 22 uses comparison/contrast organization. The topic of modern medicine is contrasted with Chinese medicine. It has block style organization.

The essay in exercise 23 has chronological organization. The main body paragraphs ae organized by different periods in history.

25.

Possible answers:

1. Instead
2. Specifically/In particular
3. for example/for instance
4. Instead/Rather
5. As a result/Therefore/Thus

26.

a. the city/Barcelona
b. Barcelona
c. the Barrio Goticos/Barri Gotics
d. Barcelona's
e. Catalan speakers in and around Barcelona
f. in Barcelona
g. all of the previous supporting points in the paragraph

27.

- transition use – first, another, and
- pronoun reference – these signs (the signs used by a group of deaf people in Paris); he (L'Epee, Thomas Gallaudet); this time (in 1815, traveling in Europe); it (American Sgn Language)
- repetition of key words – sign language/signs, deaf, developed/development

28.

Answers will vary.

Ho Chi Minh City, *located on the Mekong River* in Vietnam, is a fascinating destination for travellers to Southeast Asia. It was once an

important trading center for the French in Southeast Asia *and* the influence of French culture can still be felt. *For example,* many people, especially the older generations, learned French in school and still can speak it very well. *In addition,* some cafes serve French-style bread and pastries in Ho Chi Minh City *and* expensive hotels and restaurants serve French food. *Another sign of French influence is that* many of the buildings in the city are built in French style. There are *also* museums and monuments documenting the country's long—and often bloody— history. The Vietnamese and the French *also* fought *but* the French eventually left the country. If you are looking for a unique city to visit in Southeast Asia, Ho Chi Minh City is an attractive choice.

30.

a. 1. before

Meaning: Don't think about future rewards (such as money) until they actually appear.

b. 2. When

Meaning: If you are facing a bad or difficult situation, try to make something good from it.

c. 3. when

Meaning: Time passes very quickly when you are enjoying yourself.

d. 2. but

Meaning: You can suggest an idea or give someone advice, but you cannot make the person listen to or follow the advice

e. 2. and, and

Meaning: People prefer to be around someone who is in a good mood.

f. 3. until

Meaning: You don't know how important something is to you until you lose it.

32.

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33.

a) 1
b) 2
c) 2
d) 2
e) 3
f) 1
g) 1

34.

a) 'First of all, who is going to carry the suitcase ?' asked Sue.
b) Kate said she would be on time, but I didn't believe her.
c) Jack said that he had missed the train, got lost, and been arrested.
d) When the bell rang, our teacher stood up and said, 'Stop writing, please.'
e) 'On the other hand, we could go to the cinema, couldn't we?' said David.
f)'Hello Alan,' said Tina. 'How do you feel today?'
g) If I were you, I'd ask for some help, or perhaps start again.
h) The old stadium was eventually demolished: very few people went there, and it was becoming dangerous.

35.

a) We're meeting Uncle David on Tuesday evening at eight.

b) Last February I met Mrs Wilkinson for the first time.

c) Tim lives in the south of France near Cannes.

d) We saw a great film at the ABC called 'The Remains of the Day'.

e) Carol works as the manager of a tourist agency.

f)We went to a party at Mrs Harrisons' house on New Year's Eve.

g) Julia's reading 'A Portrait of a Lady' by Henry James.

h) When Jean met the Prime Minister she asked some difficult questions.

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