Main Menu

Using A Writer's Reference

MAIN MENU AND TABS. The menu to the right displays the book’s contents as briefly and simply as possible. Follow the color-coded arrows to the appropriate tabbed divider. For example, advice about using commas in a series is in section P. Follow the blue arrow to the blue tab marked P.

The back of each tabbed divider includes a complete menu for the section. When you flip the book open to the P tab, you can scan the menu for a topic. For help with commas to punctuate a series, turn to page 261.

MORE HELP. At the back of the book you will find other reference aids:
* a detailed menu
* a list of revision symbols
* an ESL menu
* the index

To learn more about the book’s reference aids, turn to "How to use this book" (p. vii), which includes tutorials that show you how to get quick answers to your questions.

COMPOSITION/STYLE

Composing and revising

C1 Planning
C2 Drafting
C3 Revising
C4 Writing paragraphs
C5 Designing documents

Academic writing

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SAMPLE PAPER
A2 Constructing arguments
SAMPLE PAPER
A3 Evaluating arguments
A4 Writing in the disciplines

**Sentence style**
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52 Needed words
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**Word choice**
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**CORRECTNESS**

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**ESL challenges**
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P2 Unnecessary commas
P3 The semicolon
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The apostrophe
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Mechanics
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The hyphen
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Italics (underlining)
RESEARCH/BASIC GRAMMAR
Researching
Conducting research
Evaluating sources
Managing information; avoiding plagiarism
Choosing a documentation style
MLA papers
Supporting a thesis
Citing sources; avoiding plagiarism
Integrating sources
Documenting sources
Manuscript format
SAMPLE PAPER
APA and CMS papers
(Coverage parallels MLA's)
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APA-2 CMS-2
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APA-4 CMS-4
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SAMPLE PAPER SAMPLE PAGES
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Parts of speech
Parts of sentences
Subordinate word groups
Sentence types
Index
ACKNOWLEDGMENTS


Acknowledgments and copyrights are continued at the back of the book on page 509, which constitutes an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.

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How to use this book

A Writer's Reference is designed to save you time. As you can see, the book lies flat, making it easy to consult while you are revising and editing a draft. And the book's twelve section dividers will lead you quickly to the information you need.

Here are brief descriptions of the book's major reference aids, followed by a chart summarizing the content of the book's companion Web site.

THE MENU SYSTEM. The main menu inside the front cover displays the book's contents as briefly and simply as possible. Each of the twelve sections in the main menu leads you to a color-coded tabbed divider, on the back of which you will find a more detailed menu. Let's say you have a question about the proper use of commas between items in a series. Your first step is to scan the main menu, where you will find the comma listed as the first item in section P (Punctuation). Next flip the book open to the blue tabbed divider marked P. Now consult the detailed menu for the precise subsection (Pl-c) and the exact page number.

[Image: THE MENU SYSTEM]
DETAILED MENU (inside the back cover). A menu more detailed than the main menu appears inside the back cover.

CODES AND REVISION SYMBOLS. Some instructors mark student papers with the codes given on the main menu and detailed menus -- section numbers such as S1 or G3-d. When you are revising an essay marked with codes, tracking down information is simple. When you see G3-d, for example, flip to the G tab -- and then let the blue tabs at the tops of the pages lead you to G3-d, clear advice about when to use who and whom. If your instructor uses an abbreviation such as dm or cs instead of a number, consult the list of revision symbols on the next to last page of the book. There you will find the name of the problem (dangling modifier; comma splice) and the section number that will help you solve the problem.

RULES, EXPLANATIONS, AND EXAMPLES. Once you use a code to find a section, such as G1-b, the text presents three main types of help to solve your writing problem. The section number is accompanied by a rule, which is often a revision strategy. The rule is followed by a clear, brief explanation and, in some sections, by one or more hand-edited examples.

THE INDEX. If you aren't sure what topic to choose from the main menu, consult the index at the back of the book. For example, you may not realize that the issue of whether to use has or have is a matter of subject-verb agreement (G1 on the main menu). In that case, simply look up "has vs. have" in the index. The boldface letter in the index entry leads you to the tabbed section G, and the page numbers pinpoint the specific page numbers in G. In addition, a cross-reference suggests another helpful index entry, "Subject-verb agreement."

Each index entry includes a reference to a tab letter and a page number.

THE GLOSSARY OF USAGE. When in doubt about the correct use of a particular word (such as affect and effect or among and between), flip to section WI and consult the alphabetically arranged glossary for the word in question. If the word you are looking for isn't in the glossary of usage, it may be in the index.

THE DIRECTORIES TO DOCUMENTATION MODELS. When you are writing a research paper, you don't need to memorize technical details about handling citations or constructing a list of works you have cited. Instead, you can rely on one of the book's directories to documentation models to help you find examples of the types of citations you will need to provide in your paper. If you are using the Modern Language Association (MLA) system of documentation, flip the book open to the tabbed section marked MLA and then scan the tab menu to find the appropriate directory. If you are using the American Psychological Association (APA) or the Chicago Manual of Style (CMS) system, scan the menu on the tab marked APA/CMS.
COMPANION WEB SITE. The following chart describes student resources available on the book's companion Web site.

ON THE WEB > dianahacker.com/writersref

* Writing exercises
Interactive exercises on topics such as choosing a thesis statement and conducting a peer review -- with feedback for every correct and incorrect answer

* Grammar exercises
Interactive exercises on grammar, style, and punctuation -- with feedback for every correct and incorrect answer

* Research exercises
Interactive exercises on topics such as integrating quotations, formatting in-text citations and bibliographic entries, and identifying elements needed for citing sources in MLA, APA, and CMS (Chicago) styles -- with feedback for every correct and incorrect answer

* Language Debates
Brief essays by Diana Hacker that explore controversial issues of grammar and usage, such as split infinitives

* ESL help
Resources and strategies to help nonnative speakers improve their college writing skills

* Model papers
Annotated sample papers in MLA, APA, CMS (Chicago), and CSE styles

* Research and Documentation Online
Advice on finding sources and up-to-date guidelines for documenting print and online sources in MLA, APA, CMS (Chicago), and CSE styles

* Tutorials
Interactive resources that teach essential skills such as navigating A Writer's Reference, integrating sources, and making the most of the writing center

* Resources for writers and tutors
Handouts, revision checklists, and tips for visiting the writing center

* Additional resources
Print-format exercises for practice and links to additional online resources

TUTORIAL 1

Using the menus
Each of the following "rules" violates the principle it expresses. Using the brief menu inside the front cover or the detailed menu inside the back cover, find the section in A Writer's Reference that explains the principle. Then fix the problem. Examples:

* [Crossed out: In] Tutors in the writing center/[Crossed out: they] say that vague pronoun reference is unacceptable. G3-b

* Be alert for irregular verbs that have [Crossed out: came] come to you in the wrong form. G2-a

1. A verb have to agree with its subject.
2. Each pronoun should agree with their antecedent.
3. About sentence fragments. You should avoid them.
4. It's important to use apostrophe's correctly.
5. Check for -ed verb endings that have been drop.
6. Discriminate careful between adjectives and adverbs.
7. If your sentence begins with a long introductory word group use a comma to separate the word group from the rest of the sentence.
8. Don't write a run-on sentence, you must connect independent clauses with a comma and a coordinating conjunction or with a semicolon.
9. A writer must be careful not to shift your point of view.
10. When dangling, watch your modifiers.

TUTORIAL 2
Using the index

Assume that you have written the following sentences and want to know the answers to the questions in brackets. Use the index at the back of the book to locate the information you need, and edit the sentences if necessary.

1. Each of the candidates have decided to participate in tonight's debate. [Should the verb be has or have to agree with Each?]
2. We had intended to go surfing but spent most of our vacation lying on the beach. [Should I use lying or laying?]
3. We only looked at two houses before buying the house of our dreams. [Is only in the right place?]
4. In Saudi Arabia it is considered ill mannered for you to accept a gift. [Is it okay to use you to mean "anyone in general"?]
5. In Canada, Joanne picked up several bottles of maple syrup for her sister and me. [Should I write for her sister and I?]

TUTORIAL 3
Using the menu system or the index

Imagine that you are in the following situations. Using either the menus or the index, find the information you need.

1. You are Ray Farley, a community college student who has been out of high school for ten years. You recall learning to put a comma between all items in a series except the last two. But you have
noticed that most writers use a comma between all items. You're curious about the current rule. Which section of *A Writer's Reference* will you consult?

2. You are Maria Sanchez, a peer tutor in your university's writing center. Mike Lee, a nonnative speaker of English, has come to you for help. He is working on a rough draft that contains a number of problems with articles (*a*, *an*, and *the*). You know how to use articles, but you aren't able to explain the complicated rules on their correct use. Which section of *A Writer's Reference* will you and Mike Lee consult?

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3. You are John Pell, engaged to marry Sophia Ju. In a note to Sophia's parents, you have written, "Thank you for giving Sophia and myself such a generous contribution toward our honeymoon." You wonder if you should write "Sophia and I" or "Sophia and me." What does *A Writer's Reference* say?

4. You are Selena Young, an intern supervisor at a housing agency. Two of your interns, Jake Gilliam and Aisha Greene, have writing problems involving -s endings on verbs. Jake tends to drop -s endings; Aisha tends to add them where they don't belong. You suspect that both problems stem from nonstandard dialects spoken at home.

Aisha and Jake are in danger of losing their jobs because your boss thinks that anyone who writes "the tenant refuse" or "the landlords agrees" is beyond hope. You disagree. Aisha and Jake have asked for your help. Where in *A Writer's Reference* can they find the rules they need?

5. You are Owen Thompson, a first-year college student. Your friend Samantha, who has completed two years of college, seems to enjoy correcting your English. Just yesterday she corrected your sentence "I felt badly about her death" to "I felt bad about her death." You're sure you've heard many educated people, including professors, say "I felt badly." Upon consulting *A Writer's Reference*, what do you discover?

**TUTORIAL 4**

Using the glossary of usage

Consult the glossary of usage (section WI) to see if the italicized words are used correctly. Then edit any sentences containing incorrect usage. If a sentence is correct, write "correct" after it. Example:

* The pediatrician gave my daughter [crossed out: a] *an* injection for her allergy.

1. Changing attitudes *toward* alcohol have *effected* the beer industry.
2. It is *mankind's* nature to think wisely and act foolishly.
3. This afternoon I plan to *lie* in my hammock and read.
4. Our goal this year is to *grow* our profits by 9 percent.
5. Most sleds are pulled by no *less* than two dogs and no more than ten.

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**TUTORIAL 5**

Using the directory to MLA works cited models

Assume that you have written a short research essay on the origins of hip-hop music. You have cited the following sources in your essay, using MLA documentation, and you are ready to type your list of works cited. Turn to page 379 and use the MLA directory to locate the appropriate models. Then write a correct entry for each source and arrange the entries in a properly formatted list of works.

An online article by Kay Randall called "Studying a Hip-Hop Nation." The article appeared on the University of Texas at Austin Web site, which you accessed on April 13, 2006. The last update was April 11, 2005, and the URL is <http://www.utexas.edu/features/archive/2003/hiphop.html>.

A journal article by H. Samy Alim titled "360 Degreez of Black Art Comin at You: Sista Sonia Sanchez and the Dimensions of a Black Arts Continuum." The article appears in the journal *BMA: The Sonia Sanchez Literary Review,* which is paginated by issue. The article appears on pages 15-33. The volume number is 6, the issue number is 1, and the year is 2000.

A sound recording entitled "Rapper's Delight" performed by the Sugarhill Gang on the LP *The Sugarhill Gang.* The album was released in 1979 by Sugarhill Records.


**Answers to Tutorial 1**

1. A verb has to agree with its subject. (G1-a)
2. Each pronoun should agree with its antecedent. (G3-a)
3. Avoid sentence fragments. (G5)
4. It's important to use apostrophes correctly. (P5-c and P5-e)
5. Check for -ed verb endings that have been dropped. (G2-d)
6. Discriminate carefully between adjectives and adverbs. (G4)
7. If your sentence begins with a long introductory word group, use a comma to separate the word group from the rest of the sentence. (P1-b)

**Answers to Tutorial 2**

1. The index entry "each" mentions that the word is singular, so you might not need to look further to realize that the verb should be *has,* not *have.* The first page reference takes you to the entry for *each* in the glossary of usage, which directs you to G1-e and G3-a for details about why *has* is correct. The index entry "*has* vs. *have*" leads you to the chart in G1-a.
2. The index entry "*lying* vs. *laying*" takes you to section G2-b, where you will learn that *lying* (meaning "reclining or resting on a surface") is correct.
3. Look up "*only,* placement of" and you will be directed to section S3-a, which explains that limiting modifiers such as *only* should be placed before the words they modify. The sentence should read *We looked at only two houses he-fore buying the house of our dreams.*
4. Looking up "you, inappropriate use of" leads you to the glossary of usage (WI) and section G3-b, which explain that you should not be used to mean "anyone in general." You can revise the sentence by using a person or one instead of you, or you can restructure the sentence completely: In Saudi Arabia, accepting a gift is considered ill mannered.

5. The index entries "7 vs. me" and "me vs. 7" take you to section G3-c, which explains why me is correct.

Answers to Tutorial 3

1. Section Pl-c states that, although usage varies, most experts advise using a comma between all items in a series -- to prevent possible misreadings or ambiguities. To find this section, Ray Farley would probably use the menu system.

2. Maria Sanchez and Mike Lee would consult section E3, on articles. This section is easy to locate in the menu system.

3. Section G3-c explains why Sophia and me is correct. To find section G3-c, John Pell could use the menu system if he knew to look under "Problems with pronouns." Otherwise, he could look up "7 vs. me" in the index. Pell could also look up "myself" in the index or he could consult the glossary of usage (WI), where a cross-reference would direct him to section G3-c.

4. Selena Young's interns could turn to sections G1 and G2-c for help. Young could use the menu system to find these sections if she knew to look under "Subject-verb agreement" or "Standard English verb forms." If she wasn't sure about the grammatical terminology, she could look up "-s, as verb ending" or "Verbs, -s form of" in the index.

5. Section G4-b explains why I felt bad about her death is correct. To find section G4-b, Owen Thompson could use the menu system if he knew that had versus badly is a choice between an adjective and an adverb. Otherwise he could look up "bad, badly" in the index or the glossary of usage (WI).

Answers to Tutorial 4

1. Changing attitudes toward alcohol have affected the beer industry.

2. It is human nature to think wisely and act foolishly.

3. Correct

4. Our goal this year is to increase our profits by 9 percent.

5. Most sleds are pulled by no fewer than two dogs and no more than ten.

Answers to Tutorial 5


Preface for instructors

Publisher’s note

When Bedford and I invented the quick-reference format -- with its main menu, tabbed dividers, and lie-flat binding -- ... we had no idea that A Writer’s Reference would become so popular (or so widely imitated). My goals were more modest. I hoped that the format and the title would send a clear message: A Writer’s Reference is meant to be consulted as needed; it is not a set of grammar lessons to be studied in a vacuum.... Instructors across the country tell me that their students can and do use the book on their own, keeping it flipped open next to their computers.

Diana Hacker (1942-2004), from the Preface for Instructors,

A Writer’s Reference, Fifth Edition

In her trademark lucid style, Diana Hacker describes making publishing history. A Writer’s Reference is not only the most widely adopted English handbook on the market but also the best-selling college textbook of any kind in any discipline. It literally revolutionized the handbook genre. Users of the book routinely tell us that A Writer’s Reference is the easiest handbook to use -- a book that helps students find what they need and understand what they find.

Like all of the innovations that Diana Hacker brought to the genre of handbooks, the innovations of A Writer’s Reference came from her teaching. She was able to take everything she knew from her thirty-five years of teaching and put it to work on every page of her books. Diana carefully observed how students actually used handbooks -- mainly as references -- and designed a book that would work better for them. The tabbed dividers and comb binding, which allow A Writer’s Reference to lie open on any page, make it easier for students to find the information they need as quickly as possible. Once they get to the right page, the information is easy for them to understand on their own. The book’s patient, respectful tone; its clear, concise explanations; and its hand-edited examples give students the help they need. Even though many other handbooks have imitated the format, no one understands as Diana did how format and content have to work together to make a truly useful handbook.

Although the first edition grew primarily out of Diana Hacker’s own teaching experiences, subsequent editions reflect the experiences of the thousands of instructors using the books in their classrooms and of the millions of students who have found it helpful. For this new edition, we relied on advice from an extraordinary group of reviewers who kept reminding us what their students need. More than five hundred dedicated and experienced composition instructors reviewed the sixth edition. More than thirty of them served as an editorial advisory board; they read and commented on every word of this edition, making sure that it will work as well for their students as it always has and that the new material meets the high standards of a Hacker handbook.

With her team of Bedford editors, Diana had mapped out a plan for the sixth edition. Based on this plan, a talented group of contributing authors revised this edition, putting themselves at the service of the book while bringing their own classroom experience to everything they did. Nancy Sommers, Tom Jehn, and Jane Rosenzweig -- all of whom teach in the Harvard Expository Writing Program -- helped revise the coverage of the writing process and research. Marcy Carbajal Van Horn, teacher of composition and ESL at Santa Fe Community College (FL), revised the ESL coverage. Diana was a huge fan of Nancy Sommers's work because it focused on student writing, drawing on Nancy's teaching at the University of Oklahoma and Rutgers as well as at Harvard. Diana was eager to have
insights from Nancy's recent longitudinal study of student writing in the book. Tom Jehn is the clear and patient writing teacher that Diana always was, especially in helping students work with sources. Jane Rosenzweig is the skilled writer Diana always hoped for in a coauthor. Marcy Carbajal Van Horn creates practical and accessible content for a broad range of students -- starting with her own -- as Diana always did.

*A Writer's Reference* has always been a team effort between Diana and her editors at Bedford/St. Martin's, and that team is still in place. I was Diana's editor on the first edition of every one of her handbooks, including *A Writer's Reference*, and have been a part of every book since. Special thanks go to Chuck Christensen for understanding what makes a great handbook author and for knowing

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he had found one in Diana Hacker. At the heart of the Hacker team is Diana's longtime editor, executive editor Michelle Clark, the most skilled, creative editor we could wish for. Development editors Ellen Kuhl and Michelle McSweeney, veterans of many Hacker handbooks, made sure that every word in this book sounds like Diana's voice. Claire Seng-Niemoeller has designed every Hacker handbook since the first and has again retained the clean, uncluttered look of the book while making more use of color. Having copyedited every Hacker handbook, Barbara Flanagan has been hearing Diana's voice for more than twenty years. Diana credited her with the clarity and consistency that is a Hacker hallmark. Senior production editor Anne Noonan kept us all on track with her persistence, sharp eye, and concern for every detail. Assistant production editor Amy Derjue provided detailed assistance throughout the page proof review. Editor in chief Karen Henry and managing editor Elizabeth Schaaf have worked on these books from the beginning and remain committed to Diana's vision. New media editors Mara Weible and Amy Hurd Gershman expanded the new media offerings, making them as easy to use as the book itself. Stellar editorial assistant Jennifer Lyford managed various projects and made sure that we heard from as many users as possible. We all remain committed to maintaining the high level of quality of Hacker handbooks.

The result is a revision that does what *A Writer's Reference* has always done: It works. Our hope is that students will keep flipping it open to find the best answers to their questions about writing.

Joan Feinberg

President, Bedford/St. Martin's

**Features of the sixth edition**

**What's new**

**NEW VISUALS THAT TEACH CITATION AT A GLANCE.** New full-color, annotated facsimiles of original sources show students where to look for publication information in a book, a periodical, a Web site, and a source accessed in a database. These visuals help students find the information they need to cite print and online materials accurately and responsibly.

**ADVICE THAT HELPS STUDENTS MAINTAIN THEIR VOICE WHILE WRITING FROM SOURCES.** Thoroughly revised coverage of integrating sources teaches students how to go beyond patchwork research writing.

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Section MLA-3 shows students how to lead into -- and get out of-- sources while keeping the source material in context and maintaining their own line of argument.

**GUIDELINES THAT HELP STUDENTS UNDERSTAND HOW SOURCES CAN FUNCTION IN THEIR WRITING.** A new section (MLA-1c) teaches students to consider the
varying roles that sources can play in research writing.

NEW CHARTS THAT OFFER PRACTICAL ADVICE FOR USING SOURCES. New quick-reference charts on determining whether a source is "scholarly," on selecting appropriate versions of electronic sources, and on avoiding Internet plagiarism help students meet the challenges of research writing in the digital age.

A NEW EMPHASIS ON ACADEMIC WRITING. A new tabbed section (A) equips students with strategies for writing well in any college course; it brings new chapters on writing about texts and writing in the disciplines together with a revised chapter on argument.

GUIDELINES FOR WRITING ABOUT VERBAL AND VISUAL TEXTS. A new section (Al) provides advice and models for annotating, outlining, summarizing, and analyzing both verbal texts (such as essays and articles) and visual texts (such as advertisements and photographs).

A NEW CHAPTER ON WRITING IN THE DISCIPLINES. A Writer's Reference offers more help for students as they write in courses outside of the humanities. It explains the common features of all good college writing and provides practical advice for approaching writing assignments in all disciplines.

MORE HELP WITH WRITING ARGUMENTS. Revised coverage of counterargument teaches students how to strengthen their writing by anticipating and responding to objections.

NEW QUICK-ACCESS CHARTS. The sixth edition features new charts that help writers navigate common writing challenges: understanding a writing assignment, making use of advice from peer reviewers, writing a conclusion, reading actively, and analyzing visuals.

MEETS THE NEEDS OF A BROADER RANGE OF ESL STUDENTS. Thoroughly revised ESL coverage considers the experiences of college students who may be proficient English speakers but who continue to struggle with writing well in English.

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MORE HELP FOR THE MOST TROUBLESOME SENTENCE-LEVEL PROBLEMS. Developed with the help of ESL specialists, the sixth edition offers stronger support for using verbs, articles, and prepositions correctly. New charts offer at-a-glance help for nonnative speakers of English.

CRUCIAL ADVICE ON ACADEMIC CONVENTIONS -- FOR NATIVE AS WELL AS NONNATIVE SPEAKERS. New boxed tips teach academic English -- or how to go about writing well at an American college. Throughout the book, these nuggets of advice -- on topics such as plagiarism, writing arguments, and understanding writing assignments -- help students meet college expectations.

AN UNCLUTTERED PAGE DESIGN. The book's new, more colorful design presents complex material and new visual elements as simply as possible. Because grammar rules and hand-edited examples are highlighted in color, students can easily skim the book's central sections for quick answers to questions. Charts and boxes are easy to find and, just as important, easy to skip.

NEW SAMPLE PAPERS. Four new major papers show good writing and proper formatting: an argument essay; an analysis of an article; an MLA-style research essay; and an APA-style review of the literature.

UPDATED GRAMMAR CHECKER BOXES. A Diana Hacker innovation, the fifty grammar checker boxes have been updated to reflect the way current grammar and spell checker programs work. Students will read helpful advice about the capabilities and limitations of these programs.

FLEXIBLE CONTENT THAT HELPS YOU MEET THE NEEDS OF YOUR STUDENTS.
Supplemental content for ESL, writing in the disciplines, visual rhetoric, and writing about literature is available for packaging or for custom publishing to create a handbook that supports your course. In addition, a version of A Writer's Reference with integrated exercises will be available in 2007.

What's the same
We have kept the features that have made A Writer's Reference work so well for so many students and instructors. These features, detailed here, will be familiar to users of the previous edition.

COLOR-CODED MAIN MENU AND TABBED DIViders. The main menu directs students to orange, blue, green, and white tabbed dividers; the color coding makes it easy for students to identify and flip to the section they need. The documentation sections are further color-coded: blue for MLA, green for APA, and brown for CMS.

USER-FRIENDLY INDEX. This index, which Diana Hacker wrote herself and which was carefully updated for this edition, helps students find what they are looking for even if they don't know grammatical terminology. When facing a choice between I and me, for example, students may not know to look up "Case" or even "Pronoun, case of." They are more likely to look up or "me," so the index includes entries for "I vs. me" and "me vs. Similar user-friendly entries appear throughout the index.

Index entries include the letter of the tabbed section before the page number of the indexed term (G: 192). Users can flip directly to the correct tabbed divider, such as G (for Grammatical sentences) before tracking down the page number.

QUICK-REFERENCE CHARTS. Many of the handbook's charts help students review for common problems in their own writing, such as fragments and subject-verb agreement. Other charts summarize important material: a checklist for global revision, strategies for avoiding sexist language, guidelines for evaluating Web sites, and so on.

DISCIPLINE-SPECIFIC RHETORICAL ADVICE FOR MLA, APA, AND CMS (CHICAGO) STYLES. Advice on drafting a thesis, avoiding plagiarism, and integrating sources is illustrated for all three major documentation styles -- MLA, APA, and CMS (Chicago) -- in three color-coded sections. Examples are related to topics appropriate to the disciplines that typically use each style: English and other humanities (MLA), social sciences (APA), and history (CMS).

What's on the companion Web site
<http://dianahacker.com/writersref>

RESOURCES FOR WRITERS AND TUTORS. New writing center resources on the companion Web site offer help for both tutors and writers: checklists for responding to a wide array of assignments, tips for preparing for a visit to the writing center, hints for making the best use of advice from tutors, and helpsheets for common writing problems -- the same kinds of handouts students see in the writing center -- all available in printable format.

ELECTRONIC GRAMMAR EXERCISES. For online practice, students can access more than one thousand exercise items -- on every topic in the handbook -- with feedback written by Diana Hacker. Most of the exercises are scorable. Exercises that call for editing are labeled "edit and compare." They ask students to edit sentences and compare their versions with possible revisions.
ELECTRONIC RESEARCH AND WRITING EXERCISES. Scorable electronic exercises on matters such as avoiding plagiarism, integrating sources, documenting sources, and identifying citation elements give students ample practice with these critical topics. Scorable exercises on thesis statements, peer review, point of view, transitions, and other writing topics support students throughout the composing process.

LANGUAGE DEBATES. To encourage students to think about the rationales for a rule and then make their own rhetorical decisions, Diana Hacker wrote twenty brief essays that explore controversial issues of grammar and usage, such as split infinitives and who versus whom. The Web site for the sixth edition features two additional debates written by style expert Barbara Wallraff.

MODEL PAPERS. Model papers for MLA, APA, CMS (Chicago), and CSE styles illustrate both the design and the content of researched writing. Annotations highlight key points about each paper's style, content, and documentation.

RESEARCH AND DOCUMENTATION ONLINE. This online resource helps students conduct research and document their sources. Reference librarian Barbara Fister has updated her advice on finding sources and has provided new links to resources in a variety of disciplines; she continues to maintain the research portion of the site. Guidelines for documenting print and online sources in MLA, APA, CMS (Chicago), and CSE styles are also kept up-to-date.

EXTRA HELP FOR ESL WRITERS. For native and nonnative speakers alike, this area of the site offers advice and strategies for understanding college expectations and for writing well on college assignments. Authored by Marcy Carbajal Van Horn (assistant professor of English and ESL at Santa Fe Community College, FL), it includes many helpful charts, exercises and activities, advice for working with sources, and an annotated student essay.

ACCESS TO AN ONLINE E-HANDBOOK. With the purchase of a print version of the handbook, students also have premium access to an electronic version of A Writer's Reference, conveniently located at the companion site.

THE INSTRUCTOR SITE. Accessible from the student site, this password-protected Web site offers additional resources such as diagnostic tests and tutorials and serves as a portal for retrieving student exercise results.

Ancillaries for students

PRINT RESOURCES

Exercises to Accompany A Writer's Reference (with answer key)
Developmental Exercises to Accompany A Writer's Reference (with answer key)
Working with Sources: Exercises to Accompany A Writer's Reference (with answer key)
Research and Documentation in the Electronic Age, Fourth Edition
Language Debates, Second Edition
Writing about Literature
Extra Help for ESL Writers
Writing in the Disciplines: Advice and Models

ONLINE RESOURCES

A Writer's Reference companion Web site (See the On the Web box on p. xi.)

Comment with A Writer's Reference
Ancillaries for instructors

PROFESSIONAL RESOURCES FOR INSTRUCTORS

Teaching Composition: Background Readings

The Bedford Guide for Writing Tutors, Fourth Edition

The Bedford Bibliography for Teachers of Writing, Sixth Edition

ONLINE RESOURCES FOR INSTRUCTORS

A Writer's Reference instructor site at <http://dianahacker.com/writersref>

Exercise Masters, print-format versions of all the exercises in the book

Quiz Masters, print-format quizzes on key topics in the book

Electronic Diagnostic Tests, a test bank for instructors' use

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Preparing for the THEA

In addition, all of the resources within Re: Writing <http://bedfordstmartins.com/rewriting> are available for free to users of A Writer's Reference. Resources include tutorials, exercises, diagnostics, technology help, and model documents -- all written by our most widely adopted authors.

Other composition resources by Bedford/St. Martin's

The following resources are available for packaging with A Writer's Reference:

ix visual exercises (CD-ROM), Cheryl E. Gall and Kristin L. Arola. Introduces the fundamentals of visual composition in an interactive medium

i.cite visualizing sources (CD-ROM), Doug Downs. Introduces students to how sources work and provides interactive practice

i.claim visualizing argument (CD-ROM), Patrick Clauss. Introduces argument concepts with a range of multimedia examples; includes assignments

Oral Presentations in the Composition Course: A Brief Guide, Matthew Duncan and Gustav W. Friedrich

For a complete list, contact your sales representative or visit <http://bedfordstmartins.com/composition>.

Course management content

A variety of student and instructor resources developed for A Writer's Reference are ready for use in course management systems.

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**Editorial Advisory Board**

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Writing is not a matter of recording already developed thoughts but a process of figuring out what you think. Since it's not possible to think about everything all at once, most experienced writers handle a piece of writing in stages. You will generally move from planning to drafting to revising, but be prepared to return to earlier stages as your ideas develop.

C1
Planning

C1 -a Assess the writing situation.
Begin by taking a look at the writing situation in which you find yourself. Consider your subject, the sources of information available to you, your purpose, your audience, and constraints such as length, document design, review sessions, and deadlines or other assignment requirements. It is likely that you will make final decisions about all of these matters later in the writing process -- after a first draft, for example. Nevertheless, you can save yourself time by thinking about as many of them as possible in advance. For a quick checklist, see page 5.

ACADEMIC ENGLISH What counts as good writing varies from culture to culture and even among groups within cultures. In some situations, you will need to become familiar with the writing styles-- such as direct or indirect, personal or impersonal, plain or embellished--that are valued by the culture or discourse community for which you are writing.

C1 -b Experiment with ways to explore your subject.
Instead of just plunging into a first draft, experiment with one or more techniques for exploring your subject -- perhaps talking and listening, annotating texts and taking notes, listing, clustering, freewriting, or asking the journalist's questions. Whatever technique you turn to, the goal is the same: to generate a wealth of ideas that will lead you to a question, a problem, or an issue that you want to explore further. At this early stage of the writing process, don't censor yourself. Sometimes an idea that initially seems trivial or far-fetched will turn out to be worthwhile.

Understanding an assignment

Determining the purpose of the assignment
Usually the wording of an assignment will suggest its purpose. You might be expected to do one of the following:
* summarize information from textbooks, lectures, or research
* analyze ideas and concepts
* take a position on a topic and defend it with evidence
* create an original argument by combining ideas from different sources

Understanding how to answer an assignment's questions
Many assignments will ask a how or why question. Such a question cannot be answered using only facts; you will need to take a position. For example, the question "What are the survival rates for leukemia patients?" can be answered by reporting facts. The question "Why are the survival rates for leukemia patients in one state lower than in a neighboring state?" must be answered with both facts and interpretation.

If a list of prompts appears in the assignment, be careful -- instructors rarely expect you to answer all of the questions in order. Look instead for topics, themes, or ideas that will help you ask your own questions.

Recognizing implied questions

When an assignment asks you to discuss, analyze, agree or disagree, or consider a topic, your instructor will often expect you to answer a how or why question. For example, "Discuss the effects of the No Child Left Behind Act on special education programs" is another way of saying "How has the No Child Left Behind Act affected special education programs?" Similarly, the assignment "Consider the recent rise of attention deficit hyperactivity disorder diagnoses" is asking you to answer the question "Why are diagnoses of attention deficit hyperactivity disorder rising?"

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Writing exercises > E-ex C1-1
ON THE WEB > dianahacker.com/writersref
Additional resources > Links Library > Composing and revising

5

Checklist for assessing the writing situation

Subject
* Has a subject (or a range of possible subjects) been given to you, or are you free to choose your own?
* What interests you about your subject? What questions would you like to explore?
* How broadly can you cover the subject? Do you need to narrow it to a more specific topic (because of length restrictions, for instance)?

Sources of information
* Where will your information come from: Reading? Personal experience? Direct observation? Interviews? Questionnaires?
* What sort of documentation is required?

Purpose and audience
* Why are you writing: To inform readers? To persuade them? To entertain them? To call them to action? Some combination of these?
* Who are your readers? How well informed are they about your subject? How will they benefit from reading your work?
* How interested and attentive are your readers? Will they care about your purpose? Will they resist any of your ideas?
* What is your relationship to them: Student to instructor? Employee to supervisor? Citizen to citizen? Expert to novice? Scholar to scholar?

Length and document design
* Do you have any length specifications? If not, what length seems appropriate, given your subject,
purpose, and audience?

* Must you use a particular format for your document? If so, do you have guidelines to follow or examples to consult?

**Reviewers and deadlines**

* Who will be reviewing your draft in progress: Your instructor? A writing center tutor? Your classmates? A friend? Someone in your family?

* What are your deadlines? How much time will you need to allow for the various stages of writing, including proofreading and printing the final draft?

6

**Talking and listening**

Since writing is a process of figuring out what you think about a subject, it can be useful to try out your ideas on other people. Conversation can deepen and refine your ideas before you even begin to set them down on paper. By talking and listening to others, you can also discover what they find interesting, what they are curious about, and where they disagree with you. If you are planning to advance an argument, you can try it out on listeners with other points of view.

Many writers begin by brainstorming ideas in a group, debating a point with friends, or chatting with an instructor. Others turn to themselves for company -- by talking into a tape recorder. Some writers exchange ideas by sending e-mails or instant messages, by joining an Internet chat group, or by following a mailing list discussion. If you are part of a networked classroom, you may be encouraged to share ideas with others in an electronic workshop. For example, a student who participated in the following chat was able to refine her argument before she started drafting her essay on presidential campaign funding.

[Image: CONVERSATION ABOUT A SUBJECT]

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**Annotating texts**

When you write about reading, one of the best ways to explore ideas is to mark up the work -- on the pages themselves if you own the work, on photocopies or sticky notes if you don't. Annotating a text encourages you to look at it more carefully -- to underline key concepts, to note possible contradictions in an argument, to raise questions for further investigation. Here, for example, is a paragraph from an essay on medical ethics as one student annotated it:

[Image: A paragraph from an essay on medical ethics as one student annotated]

**Listing**

Listing ideas is a good way to figure out what you know and what questions you have. You might simply write ideas in the order in which they occur to you -- a technique sometimes known as brainstorming. Here is a list one student writer jotted down for an essay about funding for college athletics:

Football receives the most funding of any sport.
Funding comes from ticket sales, fundraisers, alumni contributions.
Biggest women's sport is soccer.
Women's soccer team is only ten years old; football team is fifty years old.
Football graduates have had time to earn more money than soccer graduates.
Soccer games don't draw as many fans.
Should funding be equal for all teams?
Do alumni have the right to fund whatever they want?
Feel free to rearrange ideas, to group them under general categories, to delete some, and to add others. In other words, treat the initial list as a source of ideas and a springboard to new ideas, not as an outline.

**Clustering**
Unlike listing, the technique of clustering highlights relationships among ideas. To cluster ideas, write your topic in the center of a sheet of paper, draw a circle around it, and surround that circle with related ideas connected to it with lines. If some of the satellite ideas lead to more specific clusters, write them down as well. The writer of the following cluster diagram was exploring ideas for an essay on obesity in children.

[Image: A cluster diagram was exploring ideas for an essay on obesity in children]

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**Resources for writers and tutors > Tips from writing tutors: Invention strategies**

**Freewriting**
In its purest form, freewriting is simply nonstop writing. You set aside ten minutes or so and write whatever comes to you, without pausing to think about word choice, spelling, or even meaning. If you get stuck, you can write about being stuck, but you should keep your fingers moving. If nothing much happens, you have lost only ten minutes. It's more likely, though, that something interesting will emerge -- an eloquent sentence, an honest expression of feeling, or an idea worth further investigation. To explore ideas on a particular topic, consider using a technique called *focused freewriting*. Again, you write quickly and freely, but this time you focus on a subject and pay attention to the connections among your ideas.

**Asking the journalist's questions**
By asking relevant questions, you can generate many ideas -- and you can make sure that you have adequately surveyed your subject. When gathering material for a story, journalists routinely ask themselves Who? What? When? Where? Why? and How? In addition to helping journalists get started, these questions ensure that they will not overlook an important fact: the date of a prospective summit meeting, for example, or the exact location of a burglary.

Whenever you are writing about events, whether current or historical, asking the journalist's questions is one way to get started. One student, whose subject was the negative reaction in 1915 to D. W. Griffith's silent film *The Birth of a Nation*, began exploring her topic with this set of questions:

*Who* objected to the film?
*What* were the objections?
*When* were the protests first voiced?
*Where* were protests most strongly expressed?
*Why* did protesters object to the film?
*How* did protesters make their views known?

In the academic world, scholars often generate ideas with questions related to a specific discipline: one set of questions for analyzing short stories, another for evaluating experiments in social psychology, still another for reporting field experiences in anthropology. If you are writing in a particular discipline, try to discover the questions that its scholars typically explore (see A4).
As you explore your subject and identify questions you would like to investigate, you will begin to see possible ways to focus your material. At this point, try to settle on a tentative central idea. The more complex your topic, the more your focus will change as your drafts evolve.

For many types of writing, you will be able to assert your central idea in a sentence or two. Such a statement, which ordinarily appears in the opening paragraph of your finished essay, is called a thesis (see also C2-a). A thesis is often the answer to a question, the resolution of a problem, or a statement that takes a position on a debatable topic. A successful thesis -- like the following, all taken from articles in *Smithsonian* magazine -- points both the writer and the reader in a definite direction.

Much maligned and the subject of unwarranted fears, most bats are harmless and highly beneficial.

The American Revolution was the central event in Washington's life, the crucible for his development as a mature man, a prominent statesman, and a national hero.

Raging in mines from Pennsylvania to China, coal fires threaten towns, poison air and water, and add to global warming.

The thesis sentence usually contains a key word or controlling idea that limits its focus. The first two example sentences, for instance, use key words to prepare for essays that focus on the beneficial aspects of bats and the role of the American Revolution in the development of George Washington. The third example uses a controlling idea: the effects of coal fires.

It's a good idea to formulate a tentative thesis early in the writing process, perhaps by jotting it on scratch paper, by putting it at the head of a rough outline, or by drafting an introductory paragraph that includes it. This tentative thesis will help you shape your thoughts. Don’t worry about the exact wording because your main point may change as you refine your ideas. Here, for example, is one student's early effort:

In *Rebel without a Cause*, the protagonist, Jim Stark, is often seen literally on the edge of physical danger -- walking too close to the swimming pool, leaning over an observation deck, and driving his car toward a cliff.

The thesis that appeared in the student's final draft not only was more polished but also reflected the evolution of the student's ideas.

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**Testing a tentative thesis**

* Is the thesis too obvious? If you cannot come up with interpretations that oppose your own, consider revising your thesis.

* Can you support your thesis with the evidence available? a Does the thesis require an essay's worth of development? Or will you run out of points too quickly?

* Can you explain why readers will want to read an essay with this thesis?

The scenes in which Jim Stark is seen on the edge of physical danger -- walking too close to the swimming pool, leaning over an observation deck, driving his car toward a cliff -- suggest that he is becoming more and more agitated by the constraints of family and society.

For a more detailed discussion of thesis, see C2-a.

**C1 -d Sketch a plan.**

Once you have generated some ideas and formulated a tentative thesis, you might want to sketch an informal outline to see how you will support your thesis and to begin to structure your ideas. Informal outlines can take many forms. Perhaps the most common is simply the thesis followed by
a list of major ideas.

Thesis: Television advertising should be regulated to help prevent childhood obesity.
* Children watch more television than ever.
* Snacks marketed to children are often unhealthy and fattening.
* Childhood obesity can cause diabetes and other health problems.
* Solving these health problems costs taxpayers billions of dollars.
* Therefore, these ads are actually costing the public money.
* But if advertising is free speech, do we have the right to regulate it?
* We regulate liquor and cigarette ads on television, so why not advertising aimed at children?

If you began by jotting down a list of ideas or drawing a clustering diagram, you may be able to turn that list or diagram into a rough outline by crossing out some ideas, adding others, and putting the ideas in a logical order.

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When to use a formal outline

Early in the writing process, rough outlines have certain advantages over their more formal counterparts: They can be produced more quickly, they are more obviously tentative, and they can be revised more easily should the need arise. However, a formal outline may be useful later in the writing process, after you have written a rough draft, especially if your subject matter is complex.

The following formal outline brought order to the research paper that appears in MLA-5b, on Internet surveillance in the workplace. Notice that the student's thesis is an important part of the outline. Everything else in the outline supports it, directly or indirectly.

Thesis: Although companies often have legitimate concerns that lead them to monitor employees' Internet usage -- from expensive security breaches to reduced productivity -- the benefits of electronic surveillance are outweighed by its costs to employees' privacy and autonomy.

I. Although employers have always monitored employees, electronic surveillance is more efficient.
A. Employers can gather data in large quantities.
B. Electronic surveillance can be continuous.
C. Electronic surveillance can be conducted secretly, with keystroke logging programs.

II. Some experts argue that employers have legitimate reasons to monitor employees' Internet usage.
A. Unmonitored employees could accidentally breach security.
B. Companies are legally accountable for online actions of employees.

III. Despite valid concerns, employers should value employee morale and autonomy and avoid creating an atmosphere of distrust.
A. Setting the boundaries for employee autonomy is difficult in the wired workplace.
  1. Using the Internet is the most popular way of wasting time at work.
  2. Employers can't tell easily if employees are working or surfing the Web.
B. Surveillance can create resentment among employees.
  1. Web surfing can relieve stress, and restricting it can generate tension between managers and workers.
  2. Enforcing Internet usage can seem arbitrary.
IV. Surveillance may not increase employee productivity, and trust may benefit it.
   A. It shouldn't matter to the company how many hours salaried employees work as long as they get the job done.
   B. Casual Internet use can actually benefit companies.
      1. The Internet may spark business ideas.
      2. The Internet may suggest ideas about how to operate more efficiently.

V. Employees' rights to privacy are not well defined by the law.
   A. Few federal guidelines exist on electronic surveillance.
   B. Employers and employees are negotiating the boundaries without legal guidance.
   C. As technological capabilities increase, there will be an increased need to define boundaries.

Guidelines for constructing an outline
1. Put the thesis at the top.
2. Make items at the same level of generality as parallel as possible (see SI).
3. Use sentences unless phrases are clear.
4. Use the conventional system of numbers and letters for the levels of generality.
   I.
      A.
      B.
      1.
      2.
      a.
      b.
   II.
      5. Always use at least two subdivisions for a category, since nothing can be divided into fewer than two parts.
      6. Limit the number of major sections in the outline; if the list of roman numerals begins to look like a laundry list, find some way of clustering the items into a few major categories with more subcategories.
      7. Be flexible; in other words, be prepared to change your outline as your drafts evolve.

Drafting
As you rough out an initial draft, focus your attention on ideas and organization. You can think about sentence structure and word choice later. Writing tends to flow better when it is drafted relatively quickly, without many stops and starts. Keep your prewriting materials -- lists, outlines, freewriting, and so on -- close at hand. In addition to helping you get started, such notes and blueprints will encourage you to keep moving.

For most kinds of writing, an introduction announces the main point, the body paragraphs develop
it, and the conclusion drives it home. You can begin drafting, however, at any point. If you find it difficult to introduce a paper that you have not yet written, try drafting the body first and saving the introduction for later.

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Resources for writers and tutors > Tips from writing tutors: Writing introductions and conclusions

C2-a For most types of writing, draft an introduction that includes a thesis.

Your introduction will usually be a paragraph of 50 to 150 words (in a longer paper, it may be more than one paragraph). Perhaps the most common strategy is to open the paragraph with a few sentences that engage the reader, establish your purpose for writing, and conclude with your main point. The sentence stating the main point is called a thesis. (See also C1-c.) In the following examples, the thesis has been italicized.

Credit card companies love to extend credit to college students, especially those just out of high school. Ads for credit cards line campus bulletin boards, flash across commercial Web sites for students, and get stuffed into shopping bags at college bookstores. Why do the companies market their product so vigorously to a population that lacks a substantial credit history and often has no steady source of income? The answer is that significant profits can be earned through high interest rates and assorted penalties and fees. By granting college students liberal lending arrangements, credit card companies often hook them on a cycle of spending that can ultimately lead to financial ruin. -- Matt Watson, student

As the United States industrialized in the nineteenth century, using desperate immigrant labor, social concerns took a backseat to the task of building a prosperous nation. The government did not regulate industries and did not provide an effective safety net for the poor or for those who became sick or injured on the job. Luckily, immigrants and the poor did have a few advocates. Settlement houses such as Hull-House in Chicago provided information, services, and a place for reform-minded individuals to gather and work to improve the conditions of the urban poor. Alice Hamilton was one of these reformers. Hamilton's efforts helped to improve the lives of immigrants and drew attention and respect to the problems and people that until then had been virtually ignored. -- Laurie McDonough, student

Ideally, the sentences leading to the thesis should hook the reader, perhaps with one of the following: a startling statistic, an unusual fact, or a vivid example a paradoxical statement a quotation or a bit of dialogue a question an analogy an anecdote

Whether you are writing for a scholarly audience, a professional audience, or a general audience, you cannot assume your readers' interest in the topic. The hook should spark curiosity and offer readers a reason to continue reading.

Although the thesis frequently appears at the end of the introduction, it can also appear at the beginning. Much work-related writing, in which a straightforward approach is most effective, commonly begins with the thesis.

Flextime scheduling, which has proved its effectiveness at the Library of Congress, should be introduced on a trial basis at the main branch of the Montgomery County Public Library. By offering flexible work hours, the library can boost employee morale, cut down on absenteeism, and expand its hours of operation. -- David Warren, student

For some types of writing, it may be difficult or impossible to express the central idea in a thesis sentence; or it may be unwise or unnecessary to put a thesis sentence in the essay itself. A personal
narrative, for example, may have a focus too subtle to be distilled in a single sentence, and such a sentence might ruin the story. Strictly informative writing, like that found in many business memos, may be difficult to summarize in a thesis. In such instances, do not try to force the central idea into a thesis sentence. Instead, think in terms of an overriding purpose, which may or may not be stated directly.

**academic english** If you come from a culture that prefers an indirect approach in writing, you may feel that asserting a thesis early in an essay sounds unrefined or even rude. In the United States, however, readers appreciate a direct approach; when you state your point as directly as possible, you show that you value your readers' time.

### Characteristics of an effective thesis

An effective thesis sentence is a central idea that requires supporting evidence; it is of adequate scope for an essay of the assigned length; and it is sharply focused.

A thesis must require proof or further development through facts and details; it cannot itself be a fact or a description.

**too factual** The polygraph was developed by Dr. John A. Larson in 1921.

**revised** Because the polygraph has not been proved reliable, even under controlled conditions, its use by employers should be banned.

A thesis should be of sufficient scope for your assignment, not too broad and not too narrow. Unless you are writing a book or a very long research paper, the following thesis is too broad.

**too broad** Mapping the human genome has many implications for health and science.

**revised** Although scientists can now detect genetic predisposition to specific diseases, not everyone should be tested for these diseases.

A thesis should be sharply focused, not too vague. Avoid fuzzy, hard-to-define words such as *interesting, good, or disgusting.*

**too vague** The way the TV show *ER* portrays doctors and nurses is interesting.

**revised** In dramatizing the experiences of doctors and nurses as they treat patients, navigate medical bureaucracy, and negotiate bioethical dilemmas, the TV show *ER* portrays health care professionals as unfailingly caring and noble.

In the process of making a too-vague thesis more precise, you may find yourself outlining the major sections of your paper, as in the preceding example. This technique, known as *blueprinting,* helps readers know exactly what to expect as they read on. It also helps you, the writer, control the shape of your essay.

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Writing exercises > E-ex C2-1 and C2-2

C2-b Draft the body.

The body of an essay develops support for a thesis, so it's important to have at least a tentative thesis before you start writing. What does your thesis promise readers? Try to keep your response to that question in mind as you draft the body.

If you have sketched a preliminary plan, try to block out your paragraphs accordingly. If you do not have a plan, you would be wise to pause a moment and sketch one (see C1-d). Keep in mind that
often you might not know what you want to say until you have written a draft. It is possible to begin without a plan -- assuming you are prepared to treat your first attempt as a "discovery draft" that will almost certainly be tossed or rewritten once you discover what you really want to say.

For more advice about paragraphs and paragraphing, see C4.

**C2-C Draft a conclusion.**

A conclusion should remind readers of the essay's main idea without dully repeating it. Often the concluding paragraph can be relatively short. By the end of the essay, readers should already understand your main point; your conclusion simply drives it home and, perhaps, leaves readers with something larger to consider.

In addition to echoing your main idea, a conclusion might briefly summarize the essay's key points, propose a course of action, discuss the topic's wider significance, offer advice, or pose a question for future study. To conclude an essay analyzing the shifting roles of women in the military services, one student discusses her topic's implications for society as a whole:

As the military continues to train women in jobs formerly reserved for men, our understanding of women's roles in society will no doubt continue to change. When news reports of women training for and taking part in combat operations become commonplace, reports of women becoming CEOs, police chiefs, and even president of the United States will cease to surprise us. Or perhaps we have already reached this point. -- Rosa Broderick, student

To make the conclusion memorable, you might include a detail, an example, or an image from the introduction to bring readers full circle; a quotation or a bit of dialogue; an anecdote; or a humorous or ironic comment.

Whatever concluding strategy you choose, keep in mind that an effective conclusion is decisive and unapologetic. Avoid introducing wholly new ideas at the end of an essay. Finally, because the conclusion is so closely tied to the rest of the essay in both content and tone, be prepared to rework it (or even replace it) when you revise.

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**C3 Revising**

Revising is rarely a one-step process. Global matters -- focus, purpose, organization, content, and overall strategy -- generally receive attention first. Improvements in sentence structure, word choice, grammar, punctuation, and mechanics come later.

**C3-a Make global revisions.**

By the time you've written a draft, your ideas will probably have gone in directions you couldn't have predicted ahead of time. As a result, global revisions can be quite dramatic. It's possible, for example, that your thesis will evolve as you figure out how your ideas fit together. You might drop whole paragraphs and add others or condense material once stretched over two or three paragraphs. You might rearrange entire sections. You will save time if you handle global revisions before turning to sentence-level issues: There is little sense in revising sentences that may not appear in your final draft.

Many of us resist global revisions because we find it difficult to view our work from our audience's perspective. To distance yourself from a draft, put it aside for a while, preferably overnight or longer. When you return to it, try to play the role of your audience as you
read. If possible, enlist the help of reviewers -- persons willing to read your draft, focusing on the
larger issues, not on the fine points. The checklist for global revision on page 21 may help them get
started.

TIP: When working on a computer, you might want to print out a hard copy and read the draft as a
whole rather than screen by screen. Once you have decided what global revisions may be needed,
the computer is an excellent tool for combining or rearranging paragraphs. With little risk, you can
explore the possibilities. When a revision misfires, it is easy to return to your original draft.

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Writing exercises > E-ex C3-1

Checklist for global revision

Purpose and audience
* Does the draft accomplish its purpose -- to inform readers, to persuade them, to entertain them, to
call them to action?
* Is the draft appropriate for its audience? Does it account for the audience's knowledge of the
subject, level of interest in the subject, and possible attitudes toward the subject?

Focus
* Is the thesis clear? Is it placed prominently? If there is no thesis, is there a good reason for
omitting one?
* Do the introduction and conclusion focus clearly on the central idea?
* Are any ideas obviously off the point?

Organization and paragraphing
* Are there enough organizational cues for readers (such as topic sentences or headings)?
* Are ideas presented in a logical order?
* Are any paragraphs too long or too short for easy reading?

Content
* Is the supporting material relevant and persuasive?
* Which ideas need further development?
* Are the parts proportioned sensibly? Do major ideas receive enough attention?
* Where might material be deleted?

Point of view
* Is the draft free of distracting shifts in point of view (from I to you, for example, or from it to
they)?
* Is the dominant point of view -- first person (I or we), second person (you), or third person (he,
she, it, one, or they) -- appropriate for your purpose and audience? (See S4-a.)
Resources for writers and tutors > Tips from writing tutors: Revising and editing

C3-b Revise and edit sentences.

Much of the rest of this book offers advice on revising sentences for style and clarity and on editing them for grammar, punctuation, and mechanics. Some writers handle sentence-level revisions directly at the computer, experimenting on-screen with a variety of improvements. Other writers prefer to print out a hard copy of the draft, mark it up, and then return to the computer. Here, for example, is a draft paragraph edited for a variety of sentence-level problems.

[Image: a draft paragraph edited for a variety of sentence-level problems]

The original paragraph was flawed by wordiness, a problem that can be addressed through any number of revisions. This revision would also be acceptable:

Some cities have funded improved access to public transportation for physically handicapped passengers. Because of budget constraints, our city chose to fund after-school programs rather than transportation programs. As a result, citizens have begun to question how funds are distributed and why certain programs are more important than others.

Some of the paragraph's improvements are not open to debate and must be fixed in any revision. The hyphen in *after-school programs* is necessary; a noun must be substituted for the pronoun *these* in the last sentence; and the question mark in the second sentence must be changed to a period.

**GRAMMAR CHECKERS** can help with some but by no means all of the sentence-level problems in a typical draft. Many problems -- such as faulty parallelism and misplaced modifiers -- require an understanding of grammatical structure that computer programs lack. Such problems often slip right past the grammar checker. Even when the grammar checker makes a suggestion for revision, it is your responsibility as the writer to decide whether the suggestion is more effective than your original.

C3 - C Proofread the final manuscript.

After revising and editing, you are ready to prepare the final manuscript. (See C5.) Make sure to allow yourself enough time for proofreading -- the final and most important step in manuscript preparation.

Proofreading is a special kind of reading: a slow and methodical search for misspellings, typographical mistakes, and omitted words or word endings. Such errors can be difficult to spot in your own work because you may read what you intended to write, not what is actually on the page. To fight this tendency, try proofreading out loud, articulating each word as it is actually written. You might also try proofreading your sentences in reverse order, a strategy that takes your attention away from the meanings you intended and forces you to focus on one word at a time.

Although proofreading may be dull, it is crucial. Errors strewn throughout an essay are distracting and annoying. A reader may think, If the writer doesn't care about this piece of writing, why should I? A carefully proofread essay, however, sends the message that you value your writing and respect your readers.

**SPELL CHECKERS** are more reliable than grammar checkers, but they too must be used with caution. Many typographical errors (such as *quiet* for *quite*) and misused words (such as *effect* for *affect*) slip past the spell checker because the checker flags only words not found in its dictionary.

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Model papers > MLA paper-in-progress: Watson
C4

Writing paragraphs

Except for special-purpose paragraphs, such as introductions and conclusions (see C2-a and C2-c), paragraphs are clusters of information supporting an essay’s main point (or advancing a story’s action). Aim for paragraphs that are clearly focused, well developed, organized, coherent, and neither too long nor too short for easy reading.

C4-a hocus on a main point.

A paragraph should be unified around a main point. The point should be clear to readers, and all sentences in the paragraph should relate to it.

Stating the main point in a topic sentence

As a rule, you should state the main point of a paragraph in a topic sentence -- a one-sentence summary that tells readers what to expect as they read on. Usually the topic sentence comes first in the paragraph.

All living creatures manage some form of communication. The dance patterns of bees in their hive help to point the way to distant flower fields or announce successful foraging. Male stickleback fish regularly swim upside-down to indicate outrage in a courtship contest. Male deer and lemurs mark territorial ownership by rubbing their own body secretions on boundary stones or trees. Everyone has seen a frightened dog put his tail between his legs and run in panic. We, too, use gestures, expressions, postures, and movement to give our words point. [Italics added.]

-- Olivia Vlahos, Human Beginnings

Sometimes the topic sentence is introduced by a transitional sentence linking the paragraph to earlier material, and occasionally it is withheld until the end of the paragraph. And at times a topic sentence is not needed: if a paragraph continues developing an idea clearly introduced in an earlier paragraph, if the details of the paragraph unmistakably suggest its main point, or if the paragraph appears in a narrative of events where generalizations might interrupt the flow of the story.

Sticking to the point

Sentences that do not support the topic sentence destroy the unity of a paragraph. If the paragraph is otherwise well focused, such offending sentences can simply be deleted or perhaps moved elsewhere. In the following paragraph describing the inadequate facilities in a high school, the information about the chemistry instructor (in italics) is clearly off the point.

As the result of tax cuts, the educational facilities of Lincoln High School have reached an all-time low. Some of the books date back to 1990 and have long since shed their covers. The few computers in working order must share one printer. The lack of lab equipment makes it necessary for four or five students to work at one table, with most watching rather than performing experiments. Also, the chemistry instructor left to have a baby at the beginning of the semester, and most of the students don’t like the substitute. As for the furniture, many of the upright chairs have become recliners, and the desk legs are so unbalanced that they play seesaw on the floor. [Italics added.]

Sometimes the solution for a disunified paragraph is not as simple as deleting or moving material. Writers often wander into uncharted territory because they cannot think of enough evidence to support a topic sentence. Feeling that it is too soon to break into a new paragraph, they move on to new ideas for which they have not prepared the reader. When this happens, the writer is faced with a choice: Either find more evidence to support the topic sentence or adjust the topic sentence to mesh with the evidence that is available.

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C4-b Develop the main point.

Though an occasional short paragraph is fine, particularly if it functions as a transition or emphasizes a point, a series of brief paragraphs suggests inadequate development. How much development is enough? That varies, depending on the writer's purpose and audience.

For example, when she wrote a paragraph attempting to convince readers that it is impossible to lose fat quickly, health columnist Jane Brody knew that she would have to present a great deal of evidence because many dieters want to believe the opposite. She did not write:

When you think about it, it's impossible to lose -- as many diets suggest -- 10 pounds of fat in ten days, even on a total fast. Even a moderately active person cannot lose so much weight so fast. A less active person hasn't a prayer.

This three-sentence paragraph is too skimpy to be convincing. But the paragraph that Brody in fact wrote contains enough evidence to convince even skeptical readers.

When you think about it, it's impossible to lose -- as many ... diets suggest -- 10 pounds of fat in ten days, even on a total fast. A pound of body fat represents 3,500 calories. To lose 1 pound of fat, you must expend 3,500 more calories than you consume. Let's say you weigh 170 pounds and, as a moderately active person, you burn 2,500 calories a day. If your diet contains only 1,500 calories, you'd have an energy deficit of 1,000 calories a day. In a week's time that would add up to a 7,000-calorie deficit, or 2 pounds of real fat. In ten days, the accumulated deficit would represent nearly 3 pounds of lost body fat. Even if you ate nothing at all for ten days and maintained your usual level of activity, your caloric deficit would add up to 25,000 calories.... At 3,500 calories per pound of fat, that's still only 7 pounds of lost fat.

-- Jane Brody, Jane Brody's Nutrition Book

C4-C Choose a suitable pattern of organization.

Although paragraphs may be patterned in any number of ways, certain patterns of organization occur frequently, either alone or in combination: examples and illustrations, narration, description, process, comparison and contrast, analogy, cause and effect, classification and division, and definition. There is nothing particularly magical about these patterns (sometimes called methods of development). They simply reflect some of the ways in which we think.

Examples and illustrations

Examples, perhaps the most common pattern of organization, are appropriate whenever the reader might be tempted to ask, "For example?"

Normally my parents abided scrupulously by "The Budget," but several times a year Dad would dip into his battered black strongbox and splurge on some irrational, totally satisfying luxury. Once he bought over a hundred comic books at a flea market, doled out to us thereafter at the tantalizing rate of two a week. He always got a whole flat of pansies, Mom's favorite flower, for us to give her on Mother's Day. One day a boy stopped at our house selling fifty-cent raffle tickets on a sailboat and Dad bought every ticket the boy had left -- three books' worth.

-- Connie Hailey, student

Illustrations are extended examples, frequently presented in story form.

Part of [Harriet Tubman's] strategy of conducting was, as in all battle-field operations, the knowledge of how and when to retreat. Numerous allusions have been made to her moves when she suspected that she was in danger. When she feared the party was closely pursued, she would take it
for a time on a train southward bound. No one seeing Negroes going in this direction would for an instant suppose them to be fugitives. Once on her return she was at a railroad station. She saw some men reading a poster and she heard one of them reading it aloud. It was a description of her, offering a reward for her capture. She took a southbound train to avert suspicion. At another time when Harriet heard men talking about her, she pretended to read a book which she carried. One man remarked, "This can't be the woman. The one we want can't read or write." Harriet devoutly hoped the book was right side up.

-- Earl Conrad, *Harriet Tubman*

**Narration**

A paragraph of narration tells a story or part of a story. The following paragraph recounts one of the author's experiences in the African wild.

One evening when I was wading in the shallows of the lake to pass a rocky outcrop, I suddenly stopped dead as I saw the sinuous black body of a snake in the water. It was all of six feet long, and from the slight hood and the dark stripes at the back of the neck I knew it to be a Storm's water cobra -- a deadly reptile for the bite of which there was, at that time, no serum. As I stared at it an incoming wave gently deposited part of its body on one of my feet. I remained motionless, not even breathing, until the wave rolled back into the lake, drawing the snake with it. Then I leaped out of the water as fast as I could, my heart hammering.

-- Jane Goodall, *In the Shadow of Man*

**Description**

A descriptive paragraph sketches a portrait of a person, place, or thing by using concrete and specific details that appeal to one or more senses -- sight, sound, smell, taste, and touch. Consider, for example, the following description of the grasshopper invasions that devastated the midwestern landscape in the late 1860s.

They came like dive bombers out of the west. They came by the millions with the rustle of their wings roaring overhead. They came in waves, like the rolls of the sea, descending with a terrifying speed, breaking now and again like a mighty surf. They came with the force of a williwaw and they formed a huge, ominous, dark brown cloud that eclipsed the sun. They dipped and touched earth, hitting objects and people like hailstones. But they were not hail. These were *Hue* demons. They popped, snapped, crackled, and roared. They were dark brown, an inch or longer in length, plump in the middle and tapered at the ends. They had transparent wings, slender legs, and two black eyes that flashed with a fierce intelligence. -- Eugene Boe, "Pioneers to Eternity"

**Process**

A process paragraph is structured in chronological order. A writer may choose this pattern either to describe how something is made or done or to explain to readers, step by step, how to do something. The following paragraph explains how to perform a "roll cast," a popular fly-fishing technique.

Begin by taking up a suitable stance, with one foot slightly in front of the other and the rod pointing down the line. Then begin a smooth, steady draw, raising your rod hand to just above shoulder height and lifting the rod to the 10:30 or 11:00 position. This steady draw allows a loop of line to form between the rod top and the water. While the line is still moving, raise the rod slightly, then punch it rapidly forward and down. The rod is now flexed and under maximum compression, and the line follows its path, bellying out slightly behind you and coming off the water close to your feet. As you power the rod down through the 3:00 position, the belly of line will roll forward. Follow through smoothly so that the line unfolds and straightens above the water.

-- *The Dorling Kindersley Encyclopedia of Fishing*
Comparison and contrast

To compare subjects is to draw attention to their similarities, although the word *compare* also has a broader meaning that includes a consideration of differences. To contrast is to focus only on differences.

Whether a paragraph stresses similarities or differences, it may be patterned in one of two ways. The two subjects may be presented one at a time, as in the following paragraph of contrast.

So Grant and Lee were in complete contrast, representing two diametrically opposed elements in American life. Grant was the modern man emerging; beyond him, ready to come on the stage, was the great age of steel and machinery, of crowded cities and a restless, burgeoning vitality. Lee might have ridden down from the old age of chivalry, lance in hand, silken banner fluttering over his head. Each man was the perfect champion of his cause, drawing both his strengths and his weaknesses from the people he led.

-- Bruce Catton, "Grant and Lee: A Study in Contrasts"

Or a paragraph may proceed point by point, treating two subjects together, one aspect at a time. The following paragraph uses the point-by-point method to contrast the writer's experiences in an American high school and an Irish convent.

Strangely enough, instead of being academically inferior to my American high school, the Irish convent was superior. In my class at home, *Love Story* was considered pretty heavy reading, so imagine my surprise at finding Irish students who could recite passages from *War and Peace*. In high school we complained about having to study *Romeo and Juliet* in one semester, whereas in Ireland we simultaneously studied *Macbeth* and Dickens's *Hard Times*, in addition to writing a composition a day in English class. In high school, I didn't even begin algebra until the ninth grade, while at the convent seventh graders (or their Irish equivalent) were doing calculus and trigonometry.

-- Margaret Stack, student

Analogy

Analogies draw comparisons between items that appear to have little in common. In the following paragraph, physician Lewis Thomas draws an analogy between the behavior of ants and that of humans.

Ants are so much like human beings as to be an embarrassment. They farm fungi, raise aphids as livestock, launch armies into wars, use chemical sprays to alarm and confuse enemies, capture slaves. The families of weaver ants engage in child labor, holding their larvae like shuttles to spin out the thread that sews the leaves together for their fungus gardens. They exchange information ceaselessly. They do everything but watch television.

-- Lewis Thomas, "On Societies as Organisms"

Cause and effect

A paragraph may move from cause to effects or from an effect to its causes. The topic sentence in the following paragraph mentions an effect; the rest of the paragraph lists several causes.

The fantastic water clarity of the Mount Gambier sinkholes results from several factors. The holes are fed from aquifers holding rainwater that fell decades -- even centuries -- ago, and that has been filtered through miles of limestone. The high level of calcium that limestone adds causes the silty detritus from dead plants and animals to cling together and settle quickly to the bottom. Abundant bottom vegetation in the shallow sinkholes also helps bind the silt. And the rapid turnover of water
prohibits stagnation.

-- Hillary Hauser, "Exploring a Sunken Realm in Australia"

**Classification and division**

Classification is the grouping of items into categories according to some consistent principle. The following paragraph classifies species of electric fish.

Scientists sort electric fishes into three categories. The first comprises the strongly electric species like the marine electric rays or the freshwater African electric catfish and South American electric eel. Known since the dawn of history, these deliver a punch strong enough to stun a human. In recent years, biologists have focused on a second category: weakly electric fish in the South American and African rivers that use tiny voltages for communication and navigation. The third group contains sharks, nonelectric rays and catfish, which do not emit a field but possess sensors that enable them to detect the minute amounts of electricity that leak out of other organisms.

-- Anne and Jack Rudloe, "Electric Warfare: The Fish That Kill with Thunderbolts"

Division takes one item and divides it into parts. As with classification, division should be made according to some consistent principle. The following paragraph describes the components that make up a baseball.

Like the game itself, a baseball is composed of many layers. One of the delicious joys of childhood is to take apart a baseball and examine the wonders within. You begin by removing the red cotton thread and peeling off the leather cover -- which comes from the hide of a Holstein cow and has been tanned, cut, printed, and punched with holes. Beneath the cover is a thin layer of cotton string, followed by several hundred yards of woolen yarn, which makes up the bulk of the ball. Finally, in the middle is a rubber ball, or "pill," which is a little smaller than a golf ball. Slice into the rubber and you'll find the ball's heart -- a cork core. The cork is from Portugal, the rubber from southeast Asia, the covers are American, and the balls are assembled in Costa Rica.

-- Dan Gutman, *The Way Baseball Works*

**Definition**

A definition puts a word or concept into a general class and then provides enough details to distinguish it from other members in the same class. In the following paragraph, the writer defines envy as a special kind of desire.

Envy is so integral and so painful a part of what animates behavior in market societies that many people have forgotten the full meaning of the word, simplifying it into one of the synonyms of desire. It is that, which may be why it flourishes in market societies: democracies of desire, they might be called, with money for ballots, stuffing permitted. But envy is more or less than desire. It begins with an almost frantic sense of emptiness inside oneself, as if the pump of one's heart were sucking on air. One has to be blind to perceive the emptiness, of course, but that's just what envy is, a selective blindness. *Invidia*, Latin for envy, translates as "non-sight," and Dante has the envious plodding along under cloaks of lead, their eyes sewn shut with leaden wire. What they are blind to is what they have, God-given and humanly nurtured, in themselves.

-- Nelson W. Aldrich Jr., *Old Money*

**C4-d Make paragraphs coherent.**

When sentences and paragraphs flow from one to another without discernible bumps, gaps, or shifts, they are said to be coherent. Coherence can be improved by strengthening the various ties between old information and new. A number of techniques for strengthening those ties are detailed
in this section.

**Linking ideas clearly**

Readers expect to learn a paragraph's main point in a topic sentence early in the paragraph. Then, as they move into the body of

the paragraph, they expect to encounter specific facts, details, or examples that support the topic sentence -- either directly or indirectly. Consider the following paragraph, in which all of the sentences following the topic sentence directly support it.

A passenger list of the early years [of the Orient Express] would read like a *Who's Who of the World*, from art to politics. Sarah Bernhardt and her Italian counterpart Eleonora Duse used the train to thrill the stages of Europe. For musicians there were Toscanini and Mahler. Dancers Nijinsky and Pavlova were there, while lesser performers like Harry Houdini and the girls of the Ziegfeld Follies also rode the rails. Violinists were allowed to practice on the train, and occasionally one might see trapeze artists hanging like bats from the baggage racks.

-- Barnaby Conrad III, "Train of Kings"

If a sentence does not support the topic sentence directly, readers expect it to support another sentence in the paragraph. The following paragraph begins with a topic sentence. The italicized sentences are direct supports, and the rest of the sentences are indirect supports.

Though the open-space classroom works for many children, it is not practical for my son, David. *First, David is hyperactive.* When he was placed in an open-space classroom, he became distracted and confused. He was tempted to watch the movement going on around him instead of concentrating on his own work. *Second, David has a tendency to transpose letters and numbers, a tendency that can be overcome only by individual attention from the instructor.* In the open classroom he was moved from teacher to teacher, with each one responsible for a different subject. No single teacher worked with David long enough to diagnose the problem, let alone help him with it. *Finally, David is not a highly motivated learner.* In the open classroom, he was graded "at his own level," not by criteria for a certain grade. He could receive a B in reading and still be a grade level behind, because he was doing satisfactory work "at his own level." [Italics added.]

-- Margaret Smith, student

**Repeating key words**

Repetition of key words is an important technique for gaining coherence. To prevent repetitions from becoming dull, you can use variations of the key word (*hike, hiker, hiking*), pronouns referring to the word (*gamblers . . . they*), and synonyms (*run, spring, race, dash*). In the following paragraph describing plots among indentured servants in the seventeenth century, historian Richard Hofstadter binds sentences

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together by repeating the key word *plots* and echoing it with variations (italicized).

*Plots* hatched by several servants to run away together occurred mostly in the plantation colonies, and the few recorded servant *uprisings* were entirely limited to those colonies. Virginia had been forced from its very earliest years to take stringent steps against *mutinous plots*, and severe punishments for *such behavior* were recorded. Most servant *plots* occurred in the seventeenth century: a contemplated *uprising* was nipped in the bud in York County in 1661; apparently led by some left-wing offshoots of the *Great Rebellion*, servants *plotted an insurrection* in Gloucester County in 1663, and four leaders were condemned and executed; some discontented servants apparently joined *Bacon's Rebellion* in the 1670's. In the 1680's the planters became newly apprehensive of discontent among the servants "owing to their great necessities and want of
"clothes," and it was feared they would rise up and plunder the storehouses and ships; in 1682 there were plant-cutting riots in which servants and laborers, as well as some planters, took part. [Italics added.]

-- Richard Hofstadter, America at 1750

Using parallel structures

Parallel structures are frequently used within sentences to underscore the similarity of ideas (see S1). They may also be used to bind together a series of sentences expressing similar information. In the following passage describing folk beliefs; anthropologist Margaret Mead presents similar information in parallel grammatical form.

Actually, almost every day, even in the most sophisticated home, something is likely to happen that evokes the memory of some old folk belief. The salt spills. A knife falls to the floor. Your nose tickles. Then perhaps, with a slightly embarrassed smile, the person who spilled the salt tosses a pinch over his left shoulder. Or someone recites the old rhyme, "Knife falls, gentleman calls." Or as you rub your nose you think, That means a letter. I wonder who's writing? -- Margaret Mead, "New Superstitions for Old"

Maintaining consistency

Coherence suffers whenever a draft shifts confusingly from one point of view to another (for example, from I to you or from anyone to they). Coherence also suffers when a draft shifts without reason from one verb tense to another (for example, from swam to swims). For advice on avoiding shifts, see S4.

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Providing transitions

Transitions are bridges between what has been read and what is about to be read. Transitions help readers move from sentence to sentence; they also alert readers to more global connections of ideas -- those between paragraphs or even larger blocks of text.

* Although taking eight o'clock classes may seem unappealing, coming to school early has its advantages. [Crossed out: Moreover,] For example, students who arrive early typically avoid the worst traffic and find the best parking spaces.

SENTENCE-LEVEL TRANSITIONS Certain words and phrases signal connections between (or within) sentences. Frequently used transitions are included in the chart on page 36.

Skilled writers use transitional expressions with care, making sure, for example, not to use consequently when also would be more precise. They are also careful to select transitions with an appropriate tone, perhaps preferring so to thus in an informal piece, in summary to in short for a scholarly essay.

In the following paragraph, taken from an argument that dinosaurs had the "'right-sized' brains for reptiles of their body size," biologist Stephen Jay Gould uses transitions (italicized) with skill.

I don't wish to deny that the flattened, minuscule head of largebodied Stegosaurus houses little brain from our subjective, top-heavy perspective, but I do wish to assert that we should not expect more of the beast. First of all, large animals have relatively smaller brains than related, small animals. The correlation of brain size with body size among kindred animals (all reptiles, all mammals, for example) is remarkably regular. As we move from small to large animals, from mice to elephants or small lizards to Komodo dragons, brain size increases, but not so fast as body size. In other words,
bodies grow faster than brains, and large animals have low ratios of brain weight to body weight. In fact, brains grow only about two-thirds as fast as bodies. Since we have no reason to believe that large animals are consistently stupider than their smaller relatives, we must conclude that large animals require relatively less brain to do as well as smaller animals. If we do not recognize this relationship, we are likely to underestimate the mental power of very large animals, dinosaurs in particular.

-- Stephen Jay Gould, "Were Dinosaurs Dumb?"

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PARAGRAPH-LEVEL TRANSITIONS Transitions between paragraphs usually link the first sentence of a new paragraph with the first sentence of the previous paragraph. In other words, the topic sentences signal global connections.

Look for opportunities to allude to the subject of a previous paragraph (as summed up in its topic sentence) in the topic sentence of the next paragraph. In his essay "Little Green Lies," Jonathan H. Alder uses this strategy in the following topic sentences, which appear in a passage describing the benefits of plastic packaging.

Consider aseptic packaging, the synthetic packaging for the "juice boxes" so many children bring to school with their lunch. One criticism of aseptic packaging is that it is nearly impossible to recycle, yet on almost every other count, aseptic packaging is environmentally preferable to the packaging alternatives. Not only do aseptic containers not require refrigeration to keep their contents from spoiling, but their manufacture requires less than one-tenth the energy of making glass bottles.

What is true for juice boxes is also true for other forms of synthetic packaging. The use of polystyrene, which is commonly (and mistakenly) referred to as "Styrofoam," can reduce food waste dramatically due to its insulating properties. (Thanks to these properties, polystyrene cups are much preferred over paper for that morning cup of coffee.) Polystyrene also requires significantly fewer resources to produce than its paper counterpart.

TRANSITIONS BETWEEN BLOCKS OF TEXT In long essays, you may need to alert readers to connections between large blocks of text. You can do this by inserting transitional paragraphs at key points in the essay. On the next page, for example, is a transitional paragraph from a student research paper. It announces that the first part of the paper has come to a close and the second part is about to begin.

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Common transitions

TO SHOW ADDITION and, also, besides, further, furthermore, in addition, moreover, next, too, first, second

TO GIVE EXAMPLES for example, for instance, to illustrate, in fact, specifically

TO COMPARE also, in the same manner, similarly, likewise

TO CONTRAST but, however, on the other hand, in contrast, nevertheless, still, even though, on the contrary, yet, although

TO SUMMARIZE OR CONCLUDE in other words, in short, in summary, in conclusion, to sum up, that is, therefore

TO SHOW TIME after, as, before, next, during, later, finally, meanwhile, since, then, when, while, immediately
TO SHOW PLACE OR DIRECTION above, below, beyond, farther on, nearby, opposite, close, to the left

TO INDICATE LOGICAL RELATIONSHIP if, so, therefore, consequently, thus, as a result, for this reason, because, since

Although the great apes have demonstrated significant language skills, one central question remains: Can they be taught to use that uniquely human language tool we call grammar, to learn the difference, for instance, between "ape bite human" and "human bite ape"? In other words, can an ape create a sentence?

C4-e If necessary, adjust paragraph length.

Most readers feel comfortable reading paragraphs that range between one hundred and two hundred words. Shorter paragraphs force too much starting and stopping, and longer ones strain the reader’s attention span. There are exceptions to this guideline, however. Paragraphs longer than two hundred words frequently appear in scholarly writing, where they suggest seriousness and depth. Paragraphs shorter than one hundred words occur in newspapers because of narrow columns; in informal essays to quicken the pace; in business letters, where readers routinely skim for main ideas; and in e-mail and on Web sites for ease of reading on the computer screen.

In an essay, the first and last paragraphs will ordinarily be the introduction and conclusion. These special-purpose paragraphs are likely to be shorter than the paragraphs in the body of the essay.

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Typically, the body paragraphs will follow the essay's outline: one paragraph per point in short essays, a group of paragraphs per point in longer ones. Some ideas require more development than others, however, so it is best to be flexible. If an idea stretches to a length unreasonable for a paragraph, you should divide the paragraph, even if you have presented comparable points in the essay in single paragraphs.

Paragraph breaks are not always made for strictly logical reasons. Writers use them for all of the following reasons.

REASONS FOR BEGINNING A NEW PARAGRAPH
* to mark off the introduction and the conclusion
* to signal a shift to a new idea
* to indicate an important shift in time or place
* to emphasize a point (by placing it at the beginning or the end, not in the middle, of a paragraph)
* to highlight a contrast
* to signal a change of speakers (in dialogue)
* to provide readers with a needed pause
* to break up text that looks too dense

Beware of using too many short, choppy paragraphs, however. Readers want to see how your ideas connect, and they become irritated when you break their momentum by forcing them to pause every few sentences. Here are some reasons you might have for combining some of the paragraphs in a rough draft.

REASONS FOR COMBINING PARAGRAPHS
* to clarify the essay's organization
* to connect closely related ideas
* to bind together text that looks too choppy
C5

Designing documents

The term *document* is broad enough to describe anything you might write in a college class, in the business world, and in everyday life. How you design a document (format it for the printed page or for a computer screen) will affect how readers respond to it.

Good document design promotes readability, but what *readability* means depends on your purpose and audience and perhaps on other elements of your writing situation, such as your subject and any length restrictions. All of your design choices -- layout, word processing options such as margins and fonts, headings, and lists -- should be made in light of your writing situation. Likewise, different types of visuals -- tables, charts, and images -- can support your writing if they are used appropriately.

**C5-a Determine layout and format to suit your purpose and audience.**

Word processing programs offer abundant options for layout, margins and line spacing, alignment, and fonts. As you use these options to design documents, always keep the purpose of the document and the needs of your readers in mind.

**Layout**

Most readers have set ideas about how different kinds of documents should look. Advertisements, for example, have a distinctive appearance, as do newsletters, flyers, brochures, and menus. Instructors have expectations about how a college paper should look (see C5-e). Employers expect documents such as letters, résumés, and memos to be presented in standard ways (see C5-f). And anyone who reads your writing online will appreciate a recognizable layout.

Unless you have a compelling reason to stray from convention, it's best to choose a document layout that conforms to your readers' expectations. If you're not sure what readers expect, look at examples of the kind of document you are producing.

**Planning a document: Purpose and audience checklist**

* What is the purpose of your document? How can your document design help you achieve this purpose?
* Who are your readers? What are their expectations?
* What format is required? What format options -- layout, margins, line spacing, alignment, and fonts -- will readers expect?
* How can you use visuals -- charts, graphs, tables, images -- to help you convey information?

**Margins and line spacing**

Margins help control the look of a page. For most academic and business documents, leave a margin of one to one and a half inches on all sides. These margins create a visual frame for the text and provide room for annotations, such as an instructor's comments or a co-worker's suggestions. Narrower margins generally make a page crowded and difficult to read.

[Image: SINGLE-SPACED, UNFORMATTED]
[Image: DOUBLE-SPACED, FORMATTED]

**ACADEMIC ENGLISH** If your word processing program was not purchased in the United States, you may need to change the default settings. From your page setup menu (usually under the file menu) change the paper size to 8.5 X 11 inches (21.5 X 28 cm). In most cases, change your margins to one inch (2.5 or 2.6 cm).
Most manuscripts in progress are double-spaced to allow room for editing. Final copy is often double-spaced as well, since single-spacing is less inviting to read. If you are unsure about margin and spacing requirements, check with your instructor or look at documents similar to the one you are writing. At times, the advantages of
double-spacing are offset by other considerations. For example, most business and technical documents are single-spaced, with double-spacing between paragraphs, to save paper and to promote quick scanning. Your document's purpose and context should determine appropriate margins and line spacing.

Alignment

Word processing programs allow you to align text and visuals on a page in four ways: left, right, centered, and justified. Most academic and business documents are left-aligned for easy reading. Although justified margins may seem more professional, they tend to create awkward word spacing and should be avoided.

Fonts

If you have a choice, select a font that fits your writing situation in an easy-to-read size (usually 10-12 points). Although offbeat or decorative fonts, such as those that look handwritten, may seem attractive, they slow readers down and can distract them from your ideas. For example, using comic sans, a font with a handwritten, childish feel, can make an essay seem too informal or unpolished, regardless of how well it is written. Fonts that are easy to read and appropriate for college and workplace documents include the following:

Arial
Courier
Garamond
Georgia
Tahoma
Times New Roman
Verdana

Font styles -- such as boldface, italics, and underlining -- can be useful for calling attention to parts of a document. On the whole, it is best to use restraint when selecting font styles. Applying too many different styles within a document results in busy-looking pages and confuses readers.

**TIP:** Never write a document in all capital or all lowercase letters. Doing so can frustrate or annoy readers. Although some readers have become accustomed to e-mails that omit capital letters entirely, their absence makes a message difficult to read.

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C5-b Use headings when appropriate.

You will have little need for headings in short essays, especially if you use paragraphing and clear topic sentences to guide readers. In more complex documents, however, such as research papers, grant proposals, business reports, and Web sites, headings can be a useful visual cue for readers. Headings help readers see at a glance the organization of a document. If more than one level of heading is used, the headings also indicate the hierarchy of ideas -- as they do throughout this book.
Headings can serve a number of functions for your readers. When readers are simply looking up information, headings will help them find it quickly. When readers are scanning, hoping to pick up the gist of things, headings will guide them. Even when readers are committed enough to read every word, headings can help. Efficient readers preview a document before they begin reading; when previewing and while reading, they are guided by any visual cues the writer provides.

**TIP:** While headings can be useful, they cannot substitute for transitions between paragraphs. Keep this in mind as you write college essays.

**Phrasing headings**

Headings should be as brief and as informative as possible. Certain styles of headings -- the most common being *-ing* phrases, noun phrases, questions, and imperative sentences--work better for some purposes, audiences, and subjects than others.

Whatever style you choose, use it consistently. Headings on the same level of organization should be written in parallel structure (see S1), as in the following examples from a report, a history textbook, a financial brochure, and a nursing manual, respectively.

**-ING HEADINGS**

- Safeguarding the earth's atmosphere
- Charting the path to sustainable energy
- Conserving global forests

**NOUN PHRASE HEADINGS**

- The economics of slavery
- The sociology of slavery
- The psychological effects of slavery

**QUESTIONS AS HEADINGS**

- How do I buy shares?
- How do I redeem shares?
- What is the history of the fund's performance?

**IMPERATIVE SENTENCES AS HEADINGS**

- Ask the patient to describe current symptoms.
- Take a detailed medical history.
- Record the patient's vital signs.

**Placing and formatting headings**

Headings on the same level of organization should be placed and formatted in a consistent way. If you have more than one level of heading, you might center your first-level headings and make them boldface; then you might make the second-level headings left-aligned and italicized, like this:

**First-level heading**

**Second-level heading**

A college paper with headings typically has only one level, and the headings are often centered, as in the sample paper on pages 484-88. Business memos often include headings. Important headings can be highlighted by using white space around them. Less important headings can be downplayed by using less white space or by running them into the text.
C5-C Use lists to guide readers.

Lists are easy to read or scan when they are displayed rather than run into your text. You might choose to display the following kinds of lists:

* steps in a process
* materials needed for a project
* parts of an object
* advice or recommendations
* items to be discussed
* criteria for evaluation (as in checklists)

Lists should usually be introduced with an independent clause followed by a colon (All mammals share the following five characteristics:). Periods are not used after items in a list unless the items are complete sentences.

If the order of items is not important, use bullets (circles or squares) or dashes to draw readers' eyes to a list. If you are describing a sequence or a set of steps, number the list with arabic numerals (1, 2, 3) followed by periods.

**TIP:** Although lists can be useful visual cues, don't overdo them. Too many will clutter a document.

C5-d Add visuals to supplement your text.

Visuals can convey information concisely and powerfully. Charts, graphs, and tables, for example, can simplify complex numerical data. Images -- including photographs and diagrams -- often express an idea more vividly than words can. With access to the Internet, digital photography, and word processing or desktop publishing software, you can download or create your own visuals to enhance your document. If you download a visual, you must credit your source (see R3).

**Choosing appropriate visuals**

Use visuals to supplement your writing, not to substitute for it. Always consider how a visual supports your purpose and how your audience might respond to it. A student writing about electronic surveillance in the workplace, for example, used a cartoon to illustrate her point about employees' personal use of the Internet at work (see MLA-5b). Another student, writing about treatments for childhood obesity, created a table to display data she had found in two different sources and discussed in her paper (see APA-5b).

As you draft and revise a document, choose carefully the visuals that support your main point, and avoid overloading your text with too many images. The chart on pages 44-45 describes eight types of visuals and their purposes.

**Placing and labeling visuals**

A visual may be placed in the text of a document, near a discussion to which it relates, or it can be put in an appendix, labeled, and referred to in the text.

**Choosing visuals to suit your purpose**

**Pie chart**

Pie charts compare a part or parts to the whole. The parts are displayed as segments of the pie, represented as percentages of the whole (which is always 100 percent).

[Chart: Pie charts]
Line graph
Line graphs highlight trends over a period of time or compare numerical data.

Bar graph
Bar graphs can be used for the same purpose as line graphs. This bar graph displays the same data as in the line graph above.

Table
Tables organize complicated numerical information into an accessible format.

Photograph
Photographs vividly depict people, scenes, or objects discussed in a text.

Diagram
Diagrams, useful in scientific and technical writing, concisely illustrate processes, structures, or interactions.

Map
Maps indicate locations, distances, and demographic information.

Flowchart
Flowcharts show structures or steps in a process. (For another example, see p. 104.)

**Fig. 6.**
**Postal Service Size, by Number of Employees**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Company</th>
<th>Employees as of 2002</th>
<th>Rank</th>
<th>Company</th>
<th>Employees as of 2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wal-Mart Stores</td>
<td>1,300,000</td>
<td>1</td>
<td>Wal-Mart Stores</td>
<td>1,300,000</td>
</tr>
<tr>
<td>2</td>
<td>China National Petroleum</td>
<td>1,146,194</td>
<td>2</td>
<td>US Postal Service</td>
<td>854,376</td>
</tr>
<tr>
<td>3</td>
<td>Sinopec</td>
<td>917,000</td>
<td>3</td>
<td>McDonald's</td>
<td>413,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>US Postal Service</strong></td>
<td>854,376</td>
<td>4</td>
<td>United Parcel Service</td>
<td>360,000</td>
</tr>
<tr>
<td>Rank</td>
<td>Company</td>
<td>Employees</td>
<td>Rank</td>
<td>Company</td>
<td>Employees</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------</td>
<td>-----------</td>
<td>------</td>
<td>----------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>5</td>
<td>Agricultural Bank of China</td>
<td>490,999</td>
<td>5</td>
<td>Ford Motor</td>
<td>350,321</td>
</tr>
<tr>
<td>6</td>
<td>Siemens</td>
<td>426,000</td>
<td>6</td>
<td>General Motors</td>
<td>350,000</td>
</tr>
<tr>
<td>7</td>
<td>McDonald's</td>
<td>413,000</td>
<td>7</td>
<td>Intl. Business Machines</td>
<td>315,889</td>
</tr>
<tr>
<td>8</td>
<td>Ind. &amp; Comm. Bank of China</td>
<td>405,000</td>
<td>8</td>
<td>General Electric</td>
<td>315,000</td>
</tr>
<tr>
<td>9</td>
<td>Carrefour</td>
<td>396,662</td>
<td>9</td>
<td>Target</td>
<td>306,000</td>
</tr>
<tr>
<td>10</td>
<td>Compass Group</td>
<td>392,352</td>
<td>10</td>
<td>Home Depot</td>
<td>300,000</td>
</tr>
<tr>
<td>11</td>
<td>China Telecomm</td>
<td>365,778</td>
<td>11</td>
<td>Kroger</td>
<td>289,000</td>
</tr>
<tr>
<td>12</td>
<td>DaimlerChrysler</td>
<td>365,571</td>
<td>12</td>
<td>Sears Roebuck</td>
<td>289,000</td>
</tr>
<tr>
<td>13</td>
<td>United Parcel Service</td>
<td>360,000</td>
<td>13</td>
<td>Tyco International</td>
<td>267,000</td>
</tr>
<tr>
<td>14</td>
<td>Ford Motor</td>
<td>350,321</td>
<td>14</td>
<td>Citigroup</td>
<td>252,500</td>
</tr>
<tr>
<td>15</td>
<td>General Motors</td>
<td>350,000</td>
<td>15</td>
<td>Verizon Communications</td>
<td>229,497</td>
</tr>
</tbody>
</table>

**Source:** Number of employees rankings by *Fortune Magazine*, April 14, 2003.

Placing visuals in the text of a document can be tricky. Usually you will want the visual to appear close to the sentences that relate to it, but page breaks won't always allow this placement. At times you may need to insert the visual at a later point and tell readers where it can be found; sometimes, with the help of software, you can make the text flow around the visual. No matter where you place a visual, refer to it in your text. Don't expect visuals to speak for themselves.

Most of the visuals you include in a document will require some sort of label. Labels, which are typically placed above or under the visuals, should be brief but descriptive. Most commonly, a visual is labeled with the word "Figure" or the abbreviation "Fig.," followed by a number: *Fig. 4.* Sometimes a title might be included to explain how the visual relates to the text: *Fig. 4. Voter turnout by age.*

**Using visuals responsibly**

Most word processing and spreadsheet software will allow you to produce your own visuals. If you create a chart, a table, or a graph using information from your research, you must cite the source of the information even though the visual is your own. The table on page 46 credits the source of its data.

If you download a photograph from the Web or scan an image from a magazine or book, you must credit the person or organization that created it, just as you would cite any other source you use in a college paper (see R3). If your document is written for publication outside the classroom, you will need to request permission to use any visual you borrow.

Guidelines for using visuals vary by academic discipline. See MLA-5a, APA-5a, and CMS-5a for guidelines in English and humanities, social sciences, and history, respectively.

C5-e Use standard academic formatting.
Instructors have certain expectations about how a college paper should look. If your instructor provides guidelines for formatting an essay, report, or research paper, you should follow them. Otherwise, use the manuscript format that is recommended for your academic discipline.

In most English and humanities classes, you will be asked to use the MLA (Modern Language Association) format. The sample on pages 48-49 illustrates this format. For more detailed MLA manuscript guidelines and a sample research paper, see MLA-5. If you have been asked to use APA (American Psychological Association) or CMS (Chicago Manual of Style) manuscript guidelines, see APA-5 or CMS-5.

Business letters
In writing a business letter, be direct, clear, and courteous. State your purpose or request at the beginning of the letter and include only relevant information in the body. Being as direct and concise as possible shows that you value your reader's time.

For the format of the letter, stick to established business conventions. A sample business letter in full block style appears on page 50.

Résumés and cover letters
An effective résumé gives relevant information in a clear, concise form. You may be asked to produce a traditional résumé, a scannable résumé, or a Web résumé. A cover letter gives a prospective employer a reason to look at your résumé. The goal is to present yourself in a favorable light without including unnecessary details and wasting your reader's time.

**COVER LETTERS** When you send out your résumé, always include a cover letter that introduces yourself, states the position you seek, and tells where you learned about it. The letter should also highlight past experiences that qualify you for the position and emphasize what you can do for the employer (not what the job will do for you). End the letter with a suggestion for a meeting, and tell your prospective employer when you will be available.

**TRADITIONAL RÉSUMÉS** Traditional paper résumés are screened by people, not by computers. Because screeners may face stacks of applications, they often spend very little time looking at each résumé. Therefore, you will need to make your résumé as reader-friendly as possible. Here are a few guidelines. See page 52 for an example.

* Limit your résumé to one page if possible, two pages at the most.
TRADITIONAL RÉSUMÉ

Jeffrey Richardson

121 Knox Road, #6
College Park, MD 20740
301-555-2651
jrichardson@jrichardson.localhost

OBJECTIVE To obtain an editorial internship with a magazine

EDUCATION
Fall 2002-present
University of Maryland
* BA expected in June 2006
* Double major: English and Latin American studies
* GPA: 3.7 (on a 4-point scale)

EXPERIENCE
Fall 2004-present Associate editor. Latino Voice, newsletter of Latino Club
* Assign and edit feature articles
* Coordinate community outreach

Fall 2003-present Photo editor, The Diamondback, college paper
* Shoot and print photographs
* Select and lay out photographs and other visuals

Summer 2004 Intern, The Globe, Fairfax, Virginia
* Wrote stories about local issues and personalities
* Interviewed political candidates
* Edited and proofread copy
* Coedited "The Landscapes of Northern Virginia: A Photoessay"

Summers 2003,2004 Tutor, Fairfax County ESL Program
* Tutored Latino students in English as a Second Language
* Trained new tutors

ACTIVITIES Photographers’ Workshop, Latino Club

PORTFOLIO Available at http://jrichardson.localhost/jrportfolio.htm
SCANNABLE RÉSUMÉS Scannable résumés might be submitted on paper, by e-mail, or through an online employment service. The prospective employer scans and searches the résumé electronically; a database matches keywords in the employer's job description with keywords in the résumé. A human screener then looks through the résumés filtered out by the database matching.

A scannable résumé must be very simply formatted so that the scanner can accurately pick up its content. In general, follow these guidelines when preparing a scannable résumé:

* Include a Keywords section that lists words likely to be searched by a scanner. (Use nouns such as manager, not verbs such as manage.)

* Use standard résumé headings (Education, Experience, and so on).

* Avoid special characters, graphics, or font styles such as boldface or italics.

WEB RÉSUMÉS Posting your résumé on a Web site is an easy way to provide prospective employers with up-to-date information about your experience and employment goals. Web résumés allow you to present details about yourself without overwhelming your readers. Most guidelines for traditional résumés apply to Web résumés. Always list the date that you last updated the résumé.

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Memos

Usually brief and to the point, a memo reports information, makes a request, or recommends an action. The format of a memo, which varies from company to company, is designed for easy distribution, quick reading, and efficient filing.

Most memos display the date, the name of the recipient, the name of the sender, and the subject on separate lines at the top of the page. Many companies have preprinted forms for memos, and some word processing programs allow you to call up a memo template.

The subject line of a memo, on paper or in e-mail, should describe the topic as clearly and concisely as possible, and the introductory paragraph should get right to the point. In addition, the body of the memo should be well organized and easy to skim. To promote skimming, use headings where possible and display any items that deserve special attention by setting them off from the text -- in a list, for example, or in boldface.

E-mail

E-mail is fast replacing regular mail in the business world and in most people's personal lives. Especially in business and academic contexts, you will want to show readers that you value their time. Your message may be just one of many that your readers have to wade through. Here are some strategies for writing effective e-mails:

* Fill in the subject line with a meaningful, concise subject to help readers sort through messages and set priorities.

* Put the most important part of your message at the beginning so it will be seen on the first screen.

* For long, detailed messages, consider providing a summary at the beginning.

* Write concisely, and keep paragraphs fairly short, especially if your audience is likely to read your message on the screen.

* Avoid writing in all capital letters or all lowercase letters, a practice that is easy on the writer but
hard on the reader.
* Use formatting such as boldface and italics and special characters sparingly; not all e-mail systems handle such elements consistently.
* Proofread for typos and obvious errors that are likely to slow down or annoy readers.

A

**Academic Writing**

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A **Academic Writing**

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Writing is a fact of college life. No matter what you study, you will be expected to participate in
ongoing conversations conducted by other students and scholars. To join in those conversations, you will analyze and respond to texts, evaluate other people's arguments, and put forth your own ideas. Whatever the discipline, the goal of academic writing is to argue a thesis and support it with appropriate evidence.

A1

Writing about texts

The word "texts" can refer to a variety of works: essays, periodical articles, government reports, books, and even visuals such as advertisements and photographs. Most assignments that ask you to respond to a text call for a summary or an analysis or both.

A summary is neutral in tone and demonstrates that you have understood the author's key ideas. Assignments calling for an analysis of a text vary widely, but they will usually ask you to look at how the text's parts contribute to its central argument or purpose, often with the aim of judging its evidence or overall effect.

When you write about a written text, you will need to read it several times to digest its full meaning. Two techniques will help you move beyond a superficial first reading: (1) annotating the text with your observations and questions and (2) outlining the text's key points. The same techniques will help you analyze visual texts.

A1 -a Read actively: Annotate the text.

Read actively by jotting down your questions, thoughts, and reactions in the margins of the text or in a notebook. Use a pencil instead of a highlighter; with a pencil you can underline key concepts, mark points, or circle elements that intrigue you. If you change your mind, you can erase your early annotations and replace them with new ones.

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Resources for writers and tutors > Tips from writing tutors: Benefits of reading

Guidelines for active reading

Familiarize yourself with the basic features and structure of a text.

* What is the author's purpose? To inform? To persuade? To call to action?
* Who is the audience? How does the author attempt to appeal to the audience?
* What is the author's thesis? What question does the text attempt to answer?
* What evidence does the author provide to support the thesis?

Note details that surprise, puzzle, or intrigue you.

* Has the author revealed a fact or made a point that runs counter to what you had assumed was true? What exactly is surprising?
* Has the author made a generalization you disagree with? Can you think of evidence that would challenge the generalization?
* Are there any contradictions or inconsistencies in the text?
* Are there any words, statements, or phrases in the text that you don't understand? If so, what reference materials do you need to consult?
Read and reread to discover meaning.
* What do you notice on a second or third reading that you didn't notice earlier?
* Does the text raise questions that it does not resolve?
* If you could address the author directly, what questions would you pose? Where do you agree and disagree with the author? Why?

Apply critical thinking strategies to visual texts.
* What first strikes you about the image? What elements do you notice immediately?
* Who or what is the main subject of the image?
* What colors and textures dominate?
* What is in the background? In the foreground?
* What role, if any, do words play in the visual text?

59

Following are an article from a consumer-oriented newsletter and a magazine advertisement, annotated by students. The students, Emilia Sanchez and Albert Lee, were assigned to write a summary and an analysis. Each began by annotating the text.

**ANNOTATED ARTICLE**

**Big Box Stores Are Bad for Main Street**

BETSY TAYLOR

* Opening strategy -- the problem is not x, it's y.
* Sentimental -- what is a community's soul?
* Lumps all big boxes together.
* Assumes all small businesses are attentive.
* Logic problem? Why couldn't customer complain to store manager?
* True?
* Nostalgia for a time that is long gone or never was.
* Community vs. economy. What about prices?

Ends with emotional appeal.

There is plenty of reason to be concerned about the proliferation of Wal-Marts and other so-called "big box" stores. The question, however, is not whether or not these types of stores create jobs (although several studies claim they produce a net job loss in local communities) or whether they ultimately save consumers money. The real concern about having a 25-acre slab of concrete with a 100,000 square foot box of stuff land on a town is whether it's good for a community's soul.

The worst thing about "big boxes" is that they have a tendency to produce Ross Perot's famous "big sucking sound" -- sucking the life out of cities and small towns across the country. On the other hand, small businesses are great for a community. They offer more personal service; they won't threaten to pack up and leave town if they don't get tax breaks, free roads and other blandishments; and small-business owners are much more responsive to a customer's needs. (Ever try to complain about bad service or poor quality products to the president of Home Depot?)

Yet, if big boxes are so bad, why are they so successful? One glaring reason is that (we've become a nation of hyper-consumers and the big-box boys know this. Downtown shopping districts comprised of small businesses take some of the efficiency out of overconsumption. There's all that
hassle of having to travel from store to store, and having to pull out your credit card so many times. Occasionally, we even find ourselves chatting with the shopkeeper, wandering into a coffee shop to visit with a friend or otherwise wasting precious time that could be spent on acquiring more stuff.

But let's face it -- bustling, thriving city centers are fun. They breathe life into a community. They allow cities and towns to stand out from each other. They provide an atmosphere for people to interact with each other that just cannot be found at Target, or Wal-Mart or Home Depot.

Is it anti-American to be against having a retail giant set up shop in one's community? Some people would say so. On the other hand, if you board up Main Street, what's left of America?

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[Image: ANNOTATED ADVERTISEMENT]

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**A1 -b Try sketching a brief outline of the text.**

After reading, rereading, and annotating a text, attempt to outline it. Seeing how the author has constructed a text can help you understand it. As you sketch an outline, pay special attention to the text's thesis (central idea) and its topic sentences. The thesis of a written text usually appears in the introduction, often in the first or second paragraph. Topic sentences can be found at the beginnings of most body paragraphs, where they announce a shift to a new topic. (See C2-a and C4-a.)

In your outline, put the author's thesis and key points in your own words. Here, for example, is the outline that Emilia Sanchez developed as she prepared to write her summary and analysis of the text printed on page 59. Notice that the outline does not simply trace the author's ideas paragraph by paragraph; instead, it sums up the article's central points.

**OUTLINE OF "BIG BOX STORES ARE BAD FOR MAIN STREET"

Thesis: Whether or not they take jobs away from a community or offer low prices to consumers, we should be worried about "big-box" stores like Wal-Mart, Target, and Home Depot because they harm communities by taking the life out of downtown shopping districts.

I. Small businesses are better for cities and towns than big-box stores are.
   A. Small businesses offer personal service and big-box stores do not.
   B. Small businesses don't make demands on community resources as big-box stores do.
   C. Small businesses respond to customer concerns and big-box stores do not.

II. Big-box stores are successful because they cater to consumption at the expense of benefits to the community.
   A. Buying everything in one place is convenient.
   B. Shopping at small businesses may be inefficient, but it provides opportunities for socializing.
   C. Downtown shopping districts give each city or town a special identity.

Conclusion: While some people say that it's anti-American to oppose big-box stores, actually these stores threaten the communities that make up America by encouraging buying at the expense of the traditional interactions of Main Street.

A visual, of course, doesn't state an explicit thesis or an explicit line of reasoning. Instead, you must infer the meaning beneath the image's surface and interpret its central point and supporting ideas from the elements of its design. One way to outline a visual text is to try to define its purpose and sketch a list of its key elements. Here, for example, are the key features that Albert Lee identified for the advertisement printed on
Purpose: To persuade readers that McDonald's is concerned about its customers' health.

Key features:
* A close-up of a fresh, green lettuce leaf makes up the entire background.
* Near the center there's a comment card with a handwritten question from a "real" McDonald's customer: "What makes your lettuce so crisp?"
* A photograph of a smiling woman is clipped to the card.
* Beneath the comment card is the company's response, which emphasizes the farm-fresh quality and purity of its vegetables and urges customers to ask other candid questions.
* At the bottom of the ad is the McDonald's slogan "I'm lovin' it."

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Model papers > Albert Lee

A1 -C Summarize to demonstrate your understanding.

Your goal in summarizing a text is to state the work's main ideas and key points simply, briefly, and accurately. If you have sketched a brief outline of the text (see Al-b), refer to it as you draft your summary.

To summarize a written text, first find the author's central idea -- the thesis. Then divide the whole piece into a few major and perhaps minor ideas. Since a summary must be fairly short, you must make judgments about what is most important. To summarize a visual text, begin with information about who created the visual, who the intended audience is, and when and where the visual appeared. Briefly explain the visual's main point or purpose and point to its key features.

Following is Emilia Sanchez's summary of the article that is printed on page 59.

In her essay "Big Box Stores Are Bad for Main Street," Betsy Taylor argues that chain stores harm communities by taking the life out of downtown shopping districts. Explaining that a community's "soul" is more important than low prices or consumer convenience, she argues that small businesses are better than stores like Wal-Mart, Target, and Home Depot because they emphasize personal interactions and don't place demands on a community's resources. Taylor asserts that big-box stores are successful because "we've become a nation of hyper-consumers," although the convenience of shopping in these stores comes at the expense of benefits to the community. She concludes by suggesting that it's not "anti-American" to oppose big-box stores because the damage they inflict on downtown shopping districts extends to America itself.

-- Emilia Sanchez, student

A1 -d Analyze to demonstrate your critical thinking.
Whereas a summary most often answers the question of what a text says, an analysis looks at how a text makes its point.

Typically, an analysis takes the form of an essay that makes its own argument about a text. Include an introduction that briefly summarizes the text, a thesis that states your own judgment about the text, and body paragraphs that support your thesis with evidence. If you are analyzing an image, examine it as a whole and then reflect on how the individual elements contribute to its overall meaning. If you have written a summary of the text, you may find it useful to refer to the main points of the summary as you write your analysis.

Beginning on the next page is Emilia Sanchez's analysis of the article by Betsy Taylor (see p. 59).

Emilia Sanchez
Professor Goodwin
English 10 22
October 2005

Opening summarizes the articles purpose and thesis.

Thesis expresses Sanchez's judgment of Taylor's article

Signal phrase introduces quotations from the source; Sanchez uses an MLA in-text citation.

Sanchez begins to identify and challenge Taylor's assumptions.

Rethinking Big-Box Stores

In her essay "Big Box Stores Are Bad for Main Street," Betsy Taylor focuses not on the economic effects of large chain stores but on the effects these stores have on the "soul" of America. She argues that stores like Home Depot, Target, and Wal-Mart are bad for America because they draw people out of downtown shopping districts and cause them to focus exclusively on consumption. In contrast, she believes that small businesses are good for America because they provide personal attention, foster community interaction, and make each city unique. But Taylor's argument is ultimately unconvincing because it is based on nostalgia-on idealized images of a quaint Main Street--rather than on the roles that businesses play in consumers' lives and communities. By ignoring the more complex, economically driven relationships between large chain stores and their communities, Taylor incorrectly assumes that simply getting rid of big-box stores would have a positive effect on America's communities.

Taylor's use of colorful language reveals that she has a nostalgic view of American society and does not understand economic realities. In her first paragraph, Taylor refers to a big-box store as a "25-acre slab of concrete with a 100,000 square foot box of stuff" that "lands on a town," evoking images of a monolithic monster crushing the American way of life (1011). But her assessment oversimplifies a complex issue. Taylor does not consider that many downtown business districts failed long before chain stores moved in, when factories and mills closed and workers lost their jobs. In cities with struggling economies, big-box stores can actually provide much-needed jobs. Similarly, while Taylor blames big-box stores for harming local economies by asking for tax breaks, free roads, and other perks, she doesn't acknowledge that these stores also enter into economic partnerships with the surrounding communities by offering financial benefits to schools and hospitals.

Marginal annotations indicate MLA-style formatting and effective writing.

Clear topic sentence announces a shift to a new topic.
Sanchez refutes Taylor's claim.
Sanchez treats the author fairly.

Conclusion returns to the thesis and shows the wider significance of Sanchez's analysis.

Taylor's assumption that shopping in small businesses is always better for the customer also seems driven by nostalgia for an old-fashioned Main Street rather than by the facts. While she may be right that many small businesses offer personal service and are responsive to customer complaints, she does not consider that many customers appreciate the service at big-box stores. Just as customer service is better at some small businesses than at others, it is impossible to generalize about service at all big-box stores. For example, customers depend on the lenient return policies and the wide variety of products at stores like Target and Home Depot.

Taylor blames big-box stores for encouraging American "hyper-consumerism," but she oversimplifies by equating big-box stores with bad values and small businesses with good values. Like her other points, this claim ignores the economic and social realities of American society today. Big-box stores do not force Americans to buy more. By offering lower prices in a convenient setting, however, they allow consumers to save time and purchase goods they might not be able to afford from small businesses. The existence of more small businesses would not change what most Americans can afford, nor would it reduce their desire to buy affordable merchandise.

Taylor may be right that some big-box stores have a negative impact on communities and that small businesses offer certain advantages. But she ignores the economic conditions that support big-box stores as well as the fact that Main Street was in decline before the big-box store arrived. Getting rid of big-box stores will not bring back a simpler America populated by thriving, unique Main Streets; in reality, Main Street will not survive if consumers cannot afford to shop there.

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[Image: a page in MLA style.]

**Guidelines for analyzing a text**

**Written texts.** Instructors who ask you to analyze a written nonfiction text often expect you to address some of the following questions.

* What is the author's thesis or central idea? Who is the audience?

* What questions does the author address (implicitly or explicitly)?

* How does the author structure the text? What are the key parts and how do they relate to one another and to the thesis?

* What strategies has the author used to generate interest in the argument and to persuade readers of its merit?

* What evidence does the author use to support the thesis? How persuasive is the evidence?

* Does the author anticipate objections and counter opposing views?

* Does the author fall prey to any faulty reasoning?

**Visual texts.** If you are analyzing a visual text, the following additional questions will help you evaluate an image's purpose and meaning.

* What surprises, perplexes, or intrigues you about the image?

* What clues suggest the visual text's intended audience? How does the image appeal to its audience?

* If the text is an advertisement, what product is it selling? Does it attempt to sell an idea or a message as well?
Constructing reasonable arguments

In writing an argument, you take a stand on a debatable issue. The question being debated might be a matter of public policy:

Should religious groups be allowed to meet on public school property?

What is the least dangerous way to dispose of nuclear waste?

Should a state enact laws rationing medical care?

On such questions, reasonable people may disagree.

Reasonable men and women also disagree about many scholarly issues. Psychologists debate the role of genes and environment in behavior; historians interpret causes of the Civil War quite differently; biologists challenge one another's predictions about the effects of global warming.

When you construct a reasonable argument, your goal is not simply to win or to have the last word. Your aim is to explain your understanding of the truth about a subject or to propose the best solution available for solving a problem -- without being needlessly combative. In constructing your argument, you join a conversation with other writers and readers. Your aim is to convince readers to reconsider their opinions by offering new reasons to question an old viewpoint.

ACADEMIC ENGLISH Some cultures value writers who argue with force and express their superiority. Other cultures value writers who argue subtly or indirectly, often with an apology. Academic audiences in the United States will expect your writing to be assertive and confident -- neither aggressive nor passive. Create an assertive tone by acknowledging different opinions and supporting your view with specific evidence.

TOO AGGRESSIVE Of course prayer should be discouraged in public schools. Only foolish people think that organized prayer is good for everyone.

TOO PASSIVE I might be wrong, but I think that organized prayer should be discouraged in public schools.

ASSERTIVE TONE Organized prayer should be discouraged in public schools because it violates the religious freedom guaranteed by the First Amendment.

If you are uncertain about the tone of your work, ask for help at your school's writing center.

A2-a Examine your issue's social and intellectual contexts.

Arguments appear in social and intellectual contexts. Public policy debates obviously arise in social contexts. Grounded in specific times and places, such debates are conducted among groups with competing values and interests. For example, the debate over nuclear power plants has been renewed in the United States in light of skyrocketing energy costs and terrorism concerns -- with environmentalists, nuclear industry officials, and consumers all weighing in on the argument. Most public policy debates also have intellectual dimensions that address scientific or theoretical questions. In the case of the nuclear power issue, physicists, biologists, and economists all contribute their expertise.

Scholarly debates play out in intellectual contexts, but they have a social dimension too. Scholars and researchers rarely work in a vacuum: They respond to the contributions of other specialists in
the field, often building on others' views and refining them, but at times challenging them.

Because many of your readers will be aware of the social and intellectual contexts in which your issue is grounded, you need to conduct some research before preparing your argument; consulting even a few sources can help. For example, the student whose paper appears on pages 74--76 became more knowledgeable about his issue -- the ethics of performance-enhancing procedures in sports -- after consulting a few brief sources.

**A2-b View your audience as a panel of jurors.**

Do not assume that your audience already agrees with you; instead, envision skeptical readers who, like a panel of jurors, will make up their minds after listening to all sides of the argument. If you are arguing a public policy issue, aim your paper at readers who represent a variety of opinions. In the case of the debate over nuclear power, for example, imagine a jury representative of those who have a stake in the matter: environmentalists, nuclear industry officials, and consumers.

At times, you can deliberately narrow your audience. If you are working within a word limit, for example, you might not have the space in which to address the concerns of all parties to the nuclear energy debate. Or you might be primarily interested in reaching one segment of a general audience, such as consumers. In such instances, you can still view your audience as a panel of jurors; the jury will simply be a less diverse group.

In the case of scholarly debates, you will be addressing readers who share your interest in a discipline such as literature or psychology. Such readers belong to a group with an agreed-upon way of investigating and talking about issues. Though they generally agree about procedures, scholars in an academic discipline often disagree about particular issues. Once you see how they disagree about your issue, you should be able to imagine a jury that reflects the variety of opinions they hold.

**A2-C In your introduction, establish credibility and state your position.**

When you construct an argument, make sure your introduction contains a thesis sentence that states your position on the issue you have chosen to debate (see also C2-a). In the sentences leading up to the thesis, establish your credibility with readers by showing that you are knowledgeable and fair-minded. If possible, build common ground with readers who may not be in initial agreement with your views and show them why they need to consider your thesis.

In the following introduction, student Kevin Smith presents himself as someone worth listening to. His opening sentence shows that he is familiar with the legal issues surrounding school prayer. His next sentence reveals him to be fair-minded, as he presents the views of both sides. Even Smith's thesis builds common ground: "Prayer is too important to be trusted to our public schools." Because Smith introduces both sides of the debate, readers are likely to approach his essay with an open mind.

Although the Supreme Court has ruled against prayer in public schools on First Amendment grounds, many people still feel that prayer should be allowed. Such people value prayer as a practice central to their faith and believe that prayer is a way for schools to reinforce moral principles. They also compellingly point out a paradox in the First Amendment itself: at what point does the separation of church and state restrict the freedom of those who wish to practice their religion? What proponents of school prayer fail to realize, however, is that the Supreme Court's decision, although it was made on legal grounds, makes sense on religious grounds as well. Prayer is too important to be trusted to our public schools. -- Kevin Smith, student

A good way to test a thesis while drafting and revising is to imagine a counterargument to your argument (see A2-f). If you can't think of an opposing point of view, rethink your thesis or ask friends or classmates to respond to your argument.
A2-d Back up your thesis with persuasive lines of argument.

Arguments of any complexity contain lines of argument that, when taken together, might reasonably persuade readers that the thesis has merit. Here, for example, are the main lines of argument used by a student whose thesis was that athletes' use of biotechnology could constitute an unfair advantage in sports.

Thesis: Athletes who use any type of biotechnology give themselves an unfair advantage and disrupt the sense of fair play, and they should be banned from competition.

* Athletic achievement nowadays increasingly results from biological and high-tech intervention rather than strictly from hard work.
* There is a difference between the use of state-of-the-art equipment and drugs and the modification of the body itself.
* If the rules that guarantee an even playing field are violated, competitors and spectators alike are deprived of a sound basis of comparison on which to judge athletic effort and accomplishment.
* If we let athletes alter their bodies through biotechnology, we might as well dispense with the human element altogether.

If you sum up your main lines of argument, you will have a rough outline of your essay. The outline will consist of your central claim -- the thesis -- and any supporting claims that back it up. In your paper, you will provide evidence for each of these claims.

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Resources for writers and tutors > Tips from writing tutors: Writing arguments; Writing essays in English

A2-e Support your claims with specific evidence.

You will need to support your central claim and any subordinate claims with evidence: facts, statistics, examples and illustrations, expert opinion, and so on. Most debatable topics require that you consult some written sources to gather evidence. Always cite your sources. Documentation gives credit to the authors and shows readers how to locate a source in case they want to assess its credibility or explore the issue further (see R4).

**Using facts and statistics**

A fact is something that is known with certainty because it has been objectively verified: The capital of Wyoming is Cheyenne.

Carbon has an atomic weight of 12. John F. Kennedy was assassinated on November 22, 1963. Statistics are collections of numerical facts: Alcohol abuse is a factor in nearly 40 percent of traffic fatalities. Almost six out of ten US households own a DVD player. As of 2004, about 48 percent of privately held businesses in the United States were owned by women.

Most arguments are supported at least to some extent by facts and statistics. For example, in the following passage the writer uses statistics to show that college students are granted unreasonably high credit limits.

A 2001 study by Nellie Mae revealed that while the average credit card debt per college undergraduate is $2,327, more than 20% of undergraduates who have at least one credit card maintain a much higher debt level, from $3,000 to $7,000 (Barrett).

Writers and politicians often use statistics in selective ways to bolster their views. If you suspect that a writer's handling of statistics is not quite fair, read authors with opposing views, who may give you a fuller understanding of the numbers.
Using examples and illustrations

Examples and illustrations (extended examples, often in story form) rarely prove a point by themselves, but when used in combination with other forms of evidence they flesh out an argument and bring it to life. Because examples often are vivid, they can reach readers in ways that statistics cannot.

In a paper arguing that any athletes who use gene therapy should be banned from competition, Jamal Hammond gives a thought-provoking example of how running with genetically modified limbs is no different from riding a motorcycle in a footrace.

Citing expert opinion

Although they are no substitute for careful reasoning of your own, the views of an expert can contribute to the force of your argument. For example, to help him make the case that biotechnology could degrade the meaning of sports, Jamal Hammond quotes the remarks of an expert:

Thomas Murray, chair of the ethics advisory panel for the World Anti-Doping Agency, says he hopes, not too optimistically, for an "alternative future . . . where we still find meaning in great performances as an alchemy of two factors, natural talents . . . and virtues" (qtd. in Jenkins D11).

When you rely on expert opinion, make sure that your source is an authority in the field you are writing about. In some cases you may need to provide credentials showing why your source is worth listening to. When including expert testimony in your paper, you can summarize or paraphrase the expert's opinion or you can quote the expert's exact words. You will of course need to document the source, as in the example just given (see R4).

A2-f Anticipate objections; counter opposing arguments.

Readers who already agree with you need no convincing, although most welcome a well-argued case for their position on an issue. Indifferent or skeptical readers, however, may resist an argument that conflicts with their point of view. In addition to presenting your own case, therefore, you should acknowledge opposing arguments and any contradictory evidence and explain why your position is stronger.

Countering opposing arguments

To anticipate a possible objection, consider the following questions:
* Could a reasonable person draw a different conclusion from your facts or examples?
* Might a reader question any of your assumptions?
* Could a reader offer an alternative explanation of this issue?

To respond to a potential objection, consider these questions:
* Can you concede the point to the opposition but challenge the point's importance or usefulness?
* Can you explain why readers should consider a new perspective or question a piece of evidence?
* Should you qualify your position in light of contradictory evidence?
* Can you suggest a different interpretation of the evidence?

When you write, use phrasing to signal to readers that you're about to present an objection. Often the signal phrase can go in the lead sentence of a paragraph:
* Critics of this view argue that....
* Some readers might point out that....
There is no best place in an essay to deal with opposing views. Often it is useful to summarize the opposing position early in your essay. After stating your thesis but before developing your own arguments, you might have a paragraph that takes up the most important counterargument. Or you can anticipate objections paragraph by paragraph as you develop your case. Wherever you decide to address opposing points of view, explain the arguments of others accurately and fairly.

A2-g Build common ground.

As you counter opposing arguments, try to build common ground with readers who do not initially agree with your views. If you can show that you share your readers' values, they may be able to switch to your position without giving up what they feel is important. For example, to persuade people opposed to shooting deer, a state wildlife commission would have to show that it too cares about preserving deer and does not want them to die needlessly. Having established these values in common, the commission might be able to persuade critics that a carefully controlled hunting season is good for the deer population because it prevents starvation caused by overpopulation.

People believe that intelligence and decency support their side of an argument. To change sides, they must continue to feel intelligent and decent. Otherwise they will persist in their opposition.

A2-h Sample argument paper

In the following paper, student Jamal Hammond argues that we should ban the use of biotechnology by athletes because the practice degrades the values of hard work and natural ability. Notice that he is careful to present opposing views fairly before providing his counterarguments.

In writing the paper, Hammond consulted three newspaper articles, two in print and one online. When he quotes or uses information from a source, he cites the source with an MLA (Modern Language Association) in-text citation. Citations in the paper refer readers to the list of works cited at the end of the paper. (See MLA-4.)

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Model papers > MLA papers: Orlov; Daly; Levi

Jamal Hammond
Paschal English 102
17 March 2006

Performance Enhancement through Biotechnology

Opening sentences provide background for Hammond's thesis.

Thesis states the main point.

Hammond establishes his credibility by summarizing medical research,

Source is cited in MLA style.

Hammond uses specific evidence to support his thesis.

Has No Place in Sports

The debate over athletes' use of performance-enhancing substances is getting more complicated as biotechnologies such as gene therapy become a reality. The availability of these new methods of boosting performance will force us to decide what we value most in sports-displays of physical
excellence developed through hard work or victory at all costs. For centuries, spectators and athletes have cherished the tradition of fairness in sports. While sports competition is, of course, largely about winning, it is also about the means by which a player or team wins. Athletes who use any type of biotechnology give themselves an unfair advantage and disrupt the sense of fair play, and they should be banned from competition.

Researchers are experimenting with techniques that could manipulate an athlete's genetic code to build stronger muscles or increase endurance. Searching for cures for diseases like Parkinson's and muscular dystrophy, scientists at the University of Pennsylvania have created "Schwarzenegger mice," rodents that grew larger-than-normal muscles after receiving injections with a gene that stimulates growth protein. The researchers also found that a combination of gene manipulation and exercise led to a 35% increase in the strength of rats' leg muscles (Lamb 13).

Such therapies are breakthroughs for humans suffering from muscular diseases; for healthy athletes, they could mean new world records in sports involving speed and endurance--but at what cost to the integrity of athletic competition? The International Olympic Committee's World Anti-Doping Agency has become so alarmed about the possible effects of new gene technology on athletic competition that it has banned the use of gene therapies and urged researchers to devise a test for detecting genetic modification (Lamb 13).

Marginal annotations indicate MLA-style formatting and effective writing,

Opposing views are presented fairly.

"Qtd. in" is used for an indirect source: words quoted in another source,

Hammond counters opposing arguments,

Hammond develops the thesis.

Transition moves from the writer's main argument to specific examples.

Some bioethicists argue that this next wave of performance enhancement is an acceptable and unavoidable feature of competition. As Dr. Andy Miah, who supports the regulated use of gene therapies in sports, claims, "The idea of the naturally perfect athlete is romantic nonsense.... An athlete achieves what he or she achieves through all sorts of means-technology, sponsorship, support and so on" (qtd. in Rudebeck). Miah, in fact, sees athletes' imminent turn to genetic modification as "merely a continuation of the way sport works; it allows us to create more extraordinary performances" (Rudebeck). Miah's approval of "extraordinary performances" as the goal of competition reflects our culture's tendency to demand and reward new heights of athletic achievement. The problem is that achievement nowadays increasingly results from biological and high tech intervention rather than strictly from hard work.

Better equipment, such as aerodynamic bicycles and fiberglass poles for pole vaulting, have made it possible for athletes to record achievements unthinkable a generation ago. But athletes themselves must put forth the physical effort of training and practice—they must still build their skills—even in the murky area of legal and illegal drug use (Jenkins D11). There is a difference between the use of state-of-the-art equipment and drugs and the modification of the body itself. Athletes who use medical technology to alter their bodies can bypass the hard work of training by taking on the powers of a machine. If they set new records this way, we lose the opportunity to witness sports as a spectacle of human effort and are left marveling at scientific advances, which have little relation to the athletic tradition of fair play.

Such a tradition has long defined athletic competition. Sports rely on equal conditions to ensure fair play, from regulations that demand similar equipment to referees who evenhandedly apply the rules to all participants. If the rules that guarantee an even playing field are violated, competitors and spectators alike are deprived of a sound basis of comparison on which to judge athletic effort and
accomplishment. When major league baseball rules call for solid-wood bats, the player who uses a corked bat enhances his hitting statistics at the expense of players who use regulation equipment. When Ben Johnson tested 

76 A vivid example helps the writer make his point

Conclusion echoes the thesis without dully repeating it positive for steroids after setting a world record in the 100-meter dash in the 1988 Olympics, his "achievement" devalued the intense training that his competitors had undergone to prepare for the event--and the International Olympic Committee responded by stripping Johnson of his medal and his world record. Likewise, athletes who use gene therapy to alter their bodies and enhance their performance will create an uneven playing field.

If we let athletes alter their bodies through biotechnology, we might as well dispense with the human element altogether. Instead of watching the 100-meter dash to see who the fastest runner in the world is, we might just as well watch the sprinters mount motorcycles and race across the finish line. The absurdity of such an example, however, points to the damage that we will do to sports if we allow these therapies. Thomas Murray, chair of the ethics advisory panel for the World Anti-Doping Agency, says he hopes, not too optimistically, for an "alternative future ... where we still find meaning in great performances as an alchemy of two factors, natural talents ... and virtues" (qtd. in Jenkins D11).

Unless we are willing to organize separate sporting events and leagues-an Olympics, say, for athletes who have opted for a boost from the test tube and another for athletes who have chosen to keep their bodies natural-we should ask from our athletes that they dazzle us less with extraordinary performance and more with the fruits of their hard work.

Hammond 4

Works cited page uses MLA style.

Works Cited


Evaluating arguments

In your reading and in your own writing, evaluate all arguments for logic and fairness. Many arguments can stand up to critical scrutiny. Often, however, a line of argument that at first seems reasonable turns out to be fallacious, unfair, or both.

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Additional resources > Links Library > Argument

A3-a Distinguish between reasonable and fallacious argumentative tactics.

A number of unreasonable argumentative tactics are known as logical fallacies. Most of the fallacies -- such as hasty generalizations and false analogies -- are misguided or dishonest uses of
legitimate argumentative strategies. The examples in this section suggest when such strategies are reasonable and when they are not.

**Generalizing (inductive reasoning)**

Writers and thinkers generalize all the time. We look at a sample of data and conclude that data we have not observed will most likely conform to what we have seen before. From a spoonful of soup, we conclude just how salty the whole bowl will be. After numerous bad experiences with an airline, we decide to book future nights with one of its competitors instead.

When we draw a conclusion from an array of facts, we are engaged in inductive reasoning. Such reasoning deals in probability, not certainty. For a conclusion to be highly probable, it must be based on evidence that is sufficient, representative, and relevant. (See the chart on p. 79.)

The fallacy known as *hasty generalization* is a conclusion based on insufficient or unrepresentative evidence.

**HASTY GENERALIZATION**

Deaths from drug overdoses in Metropolis have doubled in the past three years. Therefore, more Americans than ever are dying from drug abuse.

Data from one city do not justify a conclusion about the whole United States.

A **stereotype** is a hasty generalization about a group. Here are a few examples.

- Women are bad bosses.
- Politicians are corrupt.
- Asian students are exceptionally intelligent.

Stereotyping is common because of our human tendency to perceive selectively. We tend to see what we want to see; that is, we notice evidence confirming our already formed opinions and fail to notice evidence to the contrary. For example, if you have concluded that politicians are corrupt, your stereotype will be confirmed by news reports of legislators being indicted -- even though every day the media describe conscientious officials serving the public honestly and well.

**note**: Many hasty generalizations contain words like *all*, *ever*, *always*, and *never*, when qualifiers such as *most*, *many*, *usually*, and *seldom* would be more accurate.

**Drawing analogies**

An analogy points out a similarity between two things that are otherwise different. Analogies can be an effective means of arguing a point. In fact, our system of case law, which relies heavily on precedents, makes extensive use of reasoning by analogy. A prosecutor may argue, for example, that Z is guilty because his actions resemble those of X and Y, who were judged guilty in previous rulings. In response, the defense may maintain that the actions of Z bear only a superficial resemblance to those of X and Y and that in legally relevant respects they are in fact quite different.

It is not always easy to draw the line between a reasonable and an unreasonable analogy. At times, however, an analogy is clearly off-base, in which case it is called a *false analogy*.

**false analogy**

If we can put humans on the moon, we should be able to find a cure for the common cold.

The writer has falsely assumed that because two things are alike in one respect, they must be alike in others. Putting human beings on the moon and finding a cure for the common cold are both scientific
**Testing inductive reasoning**

Though inductive reasoning leads to probable and not absolute truth, you can assess a conclusion's likely probability by asking three questions. This chart shows how to apply those questions to a sample conclusion based on a survey.

**CONCLUSION** The majority of students on our campus would subscribe to wireless Internet access if it were available.

**EVIDENCE** In a recent survey, 923 of 1,515 students questioned say they would subscribe to wireless Internet access.

1. **Is the evidence sufficient?**

   That depends. On a small campus (say, 3,000 students), the pool of students surveyed would be sufficient for market research, but on a large campus (say, 30,000); 1,515 students are only 5 percent of the population. If that 5 percent were known to be truly representative of the other 95 percent, however, even such a small sample would be sufficient (see question 2).

2. **Is the evidence representative?**

   The evidence is representative if those responding to the survey reflect the characteristics of the entire student population: age, sex, level of technical expertise, amount of disposable income, and so on. If most of those surveyed are majoring in technical fields, for example, the researchers would be wise to question the survey's conclusion.

3. **Is the evidence relevant?**

   The answer is yes. The results of the survey are directly linked to the conclusion. A question about the number of hours spent on the Internet, by contrast, would not be relevant, because it would not be about subscribing to wireless Internet access.

**Tracing causes and effects**

Demonstrating a connection between causes and effects is rarely a simple matter. For example, to explain why a chemistry course has a high failure rate, you would begin by listing possible causes: inadequate preparation of students, poor teaching, large class size, lack of qualified tutors, and so on. Next you would investigate each possible cause. To see whether inadequate preparation contributes to the high failure rate, for instance, you might compare the math and science backgrounds of successful and failing students. To see whether large class size is a contributing factor, you might run a pilot program of small classes and compare grades in the small classes with those in the larger ones. Only after investigating the possible causes would you be able to weigh the relative impact of each cause and suggest appropriate remedies.

Because cause-and-effect reasoning is so complex, it is not surprising that writers frequently oversimplify it. In particular, writers sometimes assume that because one event follows another, the first is the cause of the second. This common fallacy is known as post hoc, from the Latin post hoc, ergo propter hoc, meaning "after this, therefore because of this."

**POST HOC FALLACY**

Since Governor Cho took office, unemployment of minorities in the state has decreased by 7 percent. Governor Cho should be applauded for reducing unemployment among minorities.
The writer must show that Governor Cho's policies are responsible for the decrease in unemployment; it is not enough to show that the decrease followed the governor's taking office.

**Weighing options**

Especially when reasoning about problems and solutions, writers must weigh options. To be fair, a writer should mention the full range of options, showing why one is superior to the others or might work well in combination with others.

It is unfair to suggest that there are only two alternatives when in fact there are more. Writers who set up a false choice between their preferred option and one that is clearly unsatisfactory are guilty of the *either ... or fallacy.*

**EITHER ... OR FALLACY**

Our current war against drugs has not worked. Either we should legalize drugs or we should turn the drug war over to our armed forces and let them fight it.

Clearly there are other options, such as increased funding for drug prevention and treatment.

**Making assumptions**

An assumption is a claim that is taken to be true -- without the need of proof. Most arguments are based to some extent on assumptions, since writers rarely have the time and space to prove all of the conceivable claims on which an argument is based. For example,

someone arguing about the best means of limiting population growth in developing countries might well assume that the goal of limiting population growth is worthwhile. For most audiences, there would be no need to articulate this assumption or to defend it.

There is a danger, however, in failing to spell out and prove a claim that is clearly controversial. Consider the following short argument, in which a key claim is missing.

**ARGUMENT WITH MISSING CLAIM**

Violent crime is increasing.

Therefore, we should vigorously enforce the death penalty.

The writer seems to be assuming that the death penalty deters violent criminals -- and that most audiences will agree. Obviously, neither is a safe assumption.

When a missing claim is an assertion that few would agree with, we say that a writer is guilty of a *non sequitur* (Latin for "does not follow").

**NON SEQUITUR**

Mary loves good food; therefore, she will be an excellent chef.

Few people would agree with the missing claim -- that lovers of good food always make excellent chefs.

**Deducing conclusions (deductive reasoning)**

When we deduce a conclusion, we -- like Sherlock Holmes -- put things together. We establish that a general principle is true, that a specific case is an example of that principle, and that therefore a particular conclusion is a certainty. In real life, such absolute reasoning rarely happens.

Approximations of it, however, sometimes occur.

Deductive reasoning can often be structured in a three-step argument called a *syllogism.* The three steps are the major premise, the minor premise, and the conclusion.

1. Anything that increases radiation in the environment is dangerous to public health. (Major
premise)

2. Nuclear reactors increase radiation in the environment. (Minor premise)

3. Therefore, nuclear reactors are dangerous to public health. (Conclusion)

The major premise is a generalization. The minor premise is a specific case. The conclusion follows from applying the generalization to the specific case.

Deductive arguments break down if one of the premises is not true or if the conclusion does not logically follow from the premises. In the following short argument, the major premise is very likely untrue.

**ARGUMENT WITH A QUESTIONABLE PREMISE**

The police do not give speeding tickets to people driving less than five miles per hour over the limit. Sam is driving fifty-nine miles per hour in a fifty-five-mile-per-hour zone. Therefore, the police will not give Sam a speeding ticket.

The conclusion is true only if the premises are true. If the police sometimes give tickets for less than five-mile-per-hour violations, Sam cannot safely conclude that he will avoid a ticket.

In the following argument, both premises might be true, but the conclusion does not follow logically from them.

**CONCLUSION DOES NOT FOLLOW**

All members of our club ran in this year's Boston Marathon. Jay ran in this year's Boston Marathon. Therefore, Jay is a member of our club.

The fact that Jay ran the marathon is no guarantee that he is a member of the club. Presumably, many runners are nonmembers.

Assuming that both premises are true, the following argument holds up.

**CONCLUSION FOLLOWS**

All members of our club ran in this year's Boston Marathon. Jay is a member of our club. Therefore, Jay ran in this year's Boston Marathon.

**A3-b Distinguish between legitimate and unfair emotional appeals.**

There is nothing wrong with appealing to readers' emotions. After all, many issues worth arguing about have an emotional as well as a logical dimension. Even the Greek logician Aristotle lists *pathos* (emotion) as a legitimate argumentative tactic. For example, in an essay criticising big-box stores, writer Betsy Taylor has a good reason for tugging at readers' emotions: Her subject is the decline of city and town life. In her conclusion, Taylor appeals to readers' emotions by invoking their national pride.

**LEGITIMATE EMOTIONAL APPEAL**

Is it anti-American to be against having a retail giant set up shop in one's community? Some people would say so. On the other hand, if you board up Main Street, what's left of America?

As we all know, however, emotional appeals are frequently misused. Many of the arguments we see in the media, for instance, strive to win our sympathy rather than our intelligent agreement. A TV commercial suggesting that you will be thin and sexy if you drink a certain diet beverage is making a pitch to emotions. So is a political speech that recommends electing a candidate because he is a devoted husband and father who serves as a volunteer firefighter.

The following passage illustrates several types of unfair emotional appeals.
UNFAIR EMOTIONAL APPEALS

This progressive proposal to build a ski resort in the state park has been carefully researched by Western Trust, the largest bank in the state; furthermore, it is favored by a majority of the local merchants. The only opposition comes from narrow-minded, do-gooder environmentalists who care more about trees than they do about people; one of their leaders was actually arrested for disturbing the peace several years ago.

Words with strong positive or negative connotations, such as progressive and do-gooder, are examples of biased language. Attacking the persons who hold a belief (environmentalists) rather than refuting their argument is called ad hominem, a Latin term meaning "to the man." Associating a prestigious name (Western Trust) with the writer's side is called transfer. Claiming that an idea should be accepted because a large number of people are in favor (the majority of merchants) is called the bandwagon appeal. Bringing in irrelevant issues (the arrest) is a red herring, named after a trick used in fox hunts to mislead the dogs by dragging a smelly fish across the trail.

A3-C Judge how fairly a writer handles opposing views.

The way in which a writer deals with opposing views is telling. Some writers address the arguments of the opposition fairly, conceding points when necessary and countering others, all in a civil spirit. Other writers will do almost anything to win an argument: either ignoring opposing views altogether or misrepresenting such views and attacking their proponents.

In your own writing, you build credibility by addressing opposing arguments fairly. (See also A2-f.) In your reading, you can assess the credibility of your sources by looking at how they deal with views not in agreement with their own.

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Describing the views of others

Writers and politicians often deliberately misrepresent the views of others. One way they do this is by setting up a "straw man," a character so weak that he is easily knocked down. The straw man fallacy consists of an oversimplification or outright distortion of opposing views. For example, in a California debate over attempts to control the mountain lion population, pro-lion groups characterized their opponents as trophy hunters bent on shooting harmless lions and sticking them on the walls of their dens. In truth, such hunters were only one faction of those who saw a need to control the lion population.

In response to the District of Columbia's request for voting representation, some politicians have set up a straw man, as shown in the following example.

STRAW MAN FALLACY

Washington, DC, residents are lobbying for statehood. Giving a city such as the District of Columbia the status of a state would be unfair.

The straw man wants statehood. In fact, most District citizens are lobbying for voting representation in any form, not necessarily through statehood.

Quoting opposing views

Writers often quote the words of writers who hold opposing views. In general, this is a good idea, for it assures some level of fairness and accuracy. At times, though, both the fairness and accuracy are an illusion.

A source may be misrepresented when it is quoted out of context. All quotations are to some extent taken out of context, but a fair writer will explain the context to readers. To select a provocative sentence from a source and to ignore the more moderate sentences surrounding it is both unfair and misleading. Sometimes a writer deliberately distorts a source through the device of ellipsis dots. Ellipsis dots tell readers that words have been omitted from the original source (see P7-g). When
those words are crucial to an author's meaning, omitting them is obviously unfair.

**ORIGINAL SOURCE**

Johnson's *History of the American West* is riddled with inaccuracies and astonishing in its blatantly racist description of the Indian wars. -- B. Smith, reviewer

**MISLEADING QUOTATION**

According to B. Smith, Johnson's *History of the American West* is "astonishing in its ... description of the Indian wars."

**A4**

**Writing in the disciplines**

College courses expose you to the thinking of scholars in many disciplines, such as the humanities (literature, music, art), the social sciences (psychology, anthropology, sociology), and the sciences (biology, physics, chemistry). Writing in any discipline provides the opportunity to practice the methods used by scholars in these fields and to enter into their debates. Each field has its own questions, evidence, language, and conventions, but all disciplines share certain expectations for good writing.

**A4-a Find commonalities across disciplines.**

A good paper in any field needs to communicate a writer's purpose to an audience and to explore an engaging question about a subject (see C1-a). All effective writers make an argument and support their claims with evidence (see A2-e). Writers in any field need to show readers the thesis they're developing (or, in the sciences, the hypothesis they're testing) and how they counter opposing explanations or objections of other writers (see A2-f). All disciplines require writers to document where they found their evidence and from whom they borrowed ideas (see A4-e).

**A4-b Recognize the questions writers in a discipline ask.**

Disciplines are characterized by the kinds of questions their scholars attempt to answer. One way to understand how disciplines ask different questions is to look at assignments on the same topic in various fields. Many disciplines, for example, might be interested in cults. The questions on the next page show how writers in different fields approach the topic of cults.

**SOCIOLOGY** What role does gender play in cult leadership?

**HISTORY** Why did the cult of Caesar take hold in ancient Rome?

**FILM** How does the movie *Fight Club* portray contemporary cults?

**BIOLOGY** Do individuals susceptible to cult influence share genetic characteristics?

**BUSINESS** How do multilevel marketing (MLM) practices depend on cult techniques for their success?

The questions you will ask in any discipline will form the basis of the thesis for your paper. Questions themselves don't communicate a central idea, but they may lead you to one. For example, the historian who asks "Why did the cult of Caesar take hold in ancient Rome?" might work out a thesis like this: *By raising Caesar to the status of a deity, imperial Rome attempted to unify the various peoples in its far-flung realm into one cult of worship centered on the emperor.*

**A4-C Understand the kinds of evidence writers in a discipline use.**

Regardless of the discipline in which you're writing, you must support any claims you make with evidence -- facts, statistics, examples and illustrations, expert opinion, and so on.
The kinds of evidence used in different disciplines commonly overlap. Students of geography, media studies, and political science, for example, all might use census data to explore different topics. The evidence that one discipline values, however, might not be sufficient to support an interpretation or a conclusion in another field. For example, psychologists, who look for evidence in case studies and in the results of experiments, seldom use expert opinion as evidence. The chart at the top of the next page lists the kinds of evidence typically used in various disciplines.

**A4-d Become familiar with a discipline's language conventions.**

Every discipline has a specialized vocabulary. As you read the articles and books in a field, you'll notice certain words and phrases that come up repeatedly. Sociologists, for example, use terms like *independent variables*, *political opportunity resources*, and *dyads* to describe social phenomena; computer scientists might refer to *algorithm design* and *loop invariants* to describe programming methods. Practitioners in health fields such as nursing use terms like *treatment plan* and *systemic assessment* to describe patient care. Use discipline-specific terms only when you are certain that you and your readers fully understand their meaning.

In addition to vocabulary, many fields of study have developed specialized conventions for point of view and verb tense. See the chart on the next page.

**Evidence typically used in various disciplines**

**Humanities: Literature, art, film, music, philosophy**
- Passages of text or lines of a poem
- Details from an image or a work of art
- Passages of a musical composition
- Essays that analyze original works or put forth theories

**Humanities: History**
- Firsthand sources such as photographs, letters, maps, and government documents
- Scholarly books and articles that interpret evidence

**Social sciences: Psychology, sociology, political science, anthropology**
- Data from original experiments
- Results of field research such as interviews, observations, or surveys
- Statistics from government agencies
- Scholarly books and articles that interpret data from original experiments and from other researchers' studies

**Sciences: Biology, chemistry, physics**
- Data from original experiments
- Scholarly articles that report findings from experiments

In addition to vocabulary, many fields of study have developed specialized conventions for point of view and verb tense. See the chart on the next page.

**A4-e Use a discipline's preferred citation style.**

In any discipline, you must give credit to those whose ideas or words you have borrowed. Avoid plagiarism by citing sources honestly and accurately (see R4).

**Point of view and verb tense in academic writing**

**Point of view**
* Writers of analytical or research essays in the humanities usually use the third-person point of view: *Austen presents ...* or *Castel describes the battle as....*

* Scientists and most social scientists, who depend on quantitative research to present findings, tend to use the third-person point of view: *The results indicated....*

* Writers in the humanities and in some social sciences occasionally use the first person in discussing their personal experience or in writing a personal narrative: *After spending two years interviewing families affected by the war, I began to understand that ...* or *Every July as we approached the Cape Cod Canal, we could sense....*

PRESENT OR PAST TENSE

* Literature scholars use the present tense to discuss a text: *Hughes effectively dramatizes different views of minority assertiveness.* (See MLA-3.)

* Science and social science writers use the past tense to describe experiments and the present tense to discuss the findings: *In 2003, Berkowitz released the first double-blind placebo study. ... These results paint a murky picture.* (See APA-3.)

* Writers in history use the present tense or the present perfect tense to discuss a text: *Shelby Foote describes the scene like this ...* or *Shelby Foote has described the scene like this ....* (See CMS-3.)

While all disciplines emphasize careful documentation, each follows a particular system of citation that its members have agreed on. Writers in the humanities usually use the system established by the Modern Language Association (MLA). Scholars in some social sciences, such as psychology and anthropology, follow the style guidelines of the American Psychological Association (APA); scholars in history and some humanities typically follow *The Chicago Manual of Style*. For guidance on using the MLA, APA, or *Chicago* (CMS) format, see MLA-4, APA-4, or CMS-4, respectively.

Approaching Assignments in the Disciplines

When you receive a writing assignment, look for key terms that alert you to the purpose of the assignment and to the specialized language of the field. Also determine the kinds of evidence that would be appropriate to support your argument. At first glance, the following four assignments might seem to have nothing in common. A closer look will show that they all use key terms specific to the field, they all use the vocabulary of the field to describe the purpose of the assignment, and they all explain or suggest the kinds of evidence the writers should use.

[Image: Environmental science]

[Image: Business]

[Image: Approaching assignments in the disciplines (continued)]

[Image: Nursing]

Once you have determined the expectations of a writing assignment, you must be sure to do the following, regardless of the discipline you are writing in.

* Determine your audience and purpose (see C1-a).

* Ask questions appropriate to the field (see A4-b).

* Formulate a thesis (see C2-a).

* Gather evidence. Conduct research if necessary (see R1).

* Identify the required citation style (see R4).
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S1 Parallelism

If two or more ideas are parallel, they are easier to grasp when expressed in parallel grammatical form. Single words should be balanced with single words, phrases with phrases, clauses with clauses.

A kiss can be a comma, a question mark, or an exclamation point.
-- Mistinguett

This novel is not to be tossed lightly aside, but to be hurled with great force.
-- Dorothy Parker

In matters of principle, stand like a rock; in matters of taste, swim with the current.
-- Thomas Jefferson

GRAMMAR CHECKERS only occasionally flag faulty parallelism. Because the programs cannot assess whether ideas are parallel in grammatical form, they fail to catch the faulty parallelism in sentences such as this: *In my high school, boys were either jocks, preppies, or studied constantly.*

S1 -a Balance parallel ideas in a series.

Readers expect items in a series to appear in parallel grammatical form. When one or more of the items violate readers' expectations, a sentence will be needlessly awkward.

* Abused children commonly exhibit one or more of the following symptoms: withdrawal, rebelliousness, restlessness, and [Crossed out: they are depressed] depression.

The revision presents all of the items as nouns.

* Hooked on romance novels, I learned that nothing is more important than being rich, looking good, and [Crossed out: to have] having a good time.

The revision uses -ing forms for all items in the series.

* After assuring us that he was sober, Sam drove down the middle of the road, ran one red light, and went through two stop signs.

The revision adds a verb to make the three items parallel: drove... , ran... , went through... .

NOTE: For parallelism in headings and lists, see C5-b and C5-c.

S1-b Balance parallel ideas presented as pairs.

When pairing ideas, underscore their connection by expressing them in similar grammatical form. Paired ideas are usually connected in one of these ways:

* with a coordinating conjunction such as and, but, or or
* with a pair of correlative conjunctions such as either... or not only... but also
* with a word introducing a comparison, usually than or as
Parallel ideas linked with coordinating conjunctions

Coordinating conjunctions (and, but, or, nor, for, so, and yet) link ideas of equal importance. When those ideas are closely parallel in content, they should be expressed in parallel grammatical form.

* At Lincoln High School, vandalism can result in suspension or even [crossed out: being expelled] expulsion from school.

The revision balances the nouns suspension and expulsion.

* Many states are reducing property taxes for homeowners and [crossed out: extending] extending financial aid in the form of tax credits to renters.

The revision balances the -ing verb forms reducing and extending.

Parallel ideas linked with correlative conjunctions

Correlative conjunctions come in pairs: either...or, neither...nor, not only...but also, both...and, whether...or. Make sure that the grammatical structure following the second half of the pair is the same as that following the first half.

* Thomas Edison was not only a prolific inventor but also [crossed out: was] a successful entrepreneur.

A prolific inventor follows not only, so a successful entrepreneur should follow but also. Repeating was creates an unbalanced effect.

* The clerk told me either to change my flight or to take the train.

To change my flight, which follows either, should be balanced with to take the train, which follows or.

Comparisons linked with than or as

In comparisons linked with than or as, the elements being compared should be expressed in parallel grammatical structure.

* It is easier to speak in abstractions than [crossed out: grounding] to ground one's thoughts in reality.

* Mother could not persuade me that giving is as much a joy as [crossed out: to receive.] receiving.

To speak in abstractions is balanced with to ground one's thoughts in reality. Giving is balanced with receiving.

NOTE: Comparisons should also be logical and complete. See S2-c.

S1 -C Repeat function words to clarify parallels.

Function words such as prepositions (by, to) and subordinating conjunctions (that, because) signal the grammatical nature of the word groups to follow. Although they can sometimes be omitted, include them whenever they signal parallel structures that might otherwise be missed by readers.

* Many hooked smokers try switching to a brand they find distasteful or to a low tar and nicotine cigarette.

In the original sentence, the prepositional phrase was too complex for easy reading. The repetition of the preposition to prevents readers from losing their way.

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Grammar exercises > Sentence style > E-ex S1-1 through S1-3
S2 Needed words

Do not omit words necessary for grammatical or logical completeness. Readers need to see at a glance how the parts of a sentence are connected.

ESL

Languages sometimes differ in the need for certain words. In particular, be alert for missing articles, verbs, subjects, or expletives. See E3, E2-a, and E2-b.

GRAMMAR CHECKERS do not flag the vast majority of missing words. They can, however, catch some missing verbs (see G2-e). Although they can flag some missing articles (a, an, and the), they often suggest that an article is missing when in fact it is not. (See also E3.)

S2-a Add words needed to complete compound structures.

In compound structures, words are often omitted for economy: Tom is a man who means what he says and [who] says what he means. Such omissions are perfectly acceptable as long as the omitted word is common to both parts of the compound structure.

If the shorter version defies grammar or idiom because an omitted word is not common to both parts of the compound structure, the word must be put back in.

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* Some of the regulars are acquaintances whom we see at work or who live in our community.

The word who must be included because whom . . . live in our community is not grammatically correct.

* Mayor Davis never has accepted and never will accept a bribe from anyone.

Has . . . accept is not grammatically correct.

* Many South Pacific tribes still believe in and live by ancient laws.

Believe ... by is not idiomatic English.

S2-b Add the word that if there is any danger of misreading without it.

If there is no danger of misreading, the word that may sometimes be omitted when it introduces a subordinate clause: The value of a principle is the number of things [that] it will explain. Occasionally, however, a sentence might be misread without that.

* Looking out the family room window, Sarah saw that her favorite tree, which she had climbed so often as a child, was gone.

Sarah didn't see the tree; she saw that the tree was gone. The word that tells readers to expect a clause, not just tree, as the direct object of saw.

S2 - C Add words needed to make comparisons logical and complete.

Comparisons should be made between items that are alike. To compare unlike items is illogical and distracting.

* The forests of North America are much more extensive than those of Europe.

Forests must be compared with forests.

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* [crossed out: The graduation rate of our] Our student athletes [crossed out: is higher] graduate at a higher rate than the rest of the student population.

A rate cannot be logically compared with a population. The writer could revise the sentence by inserting that of after than, but the preceding revision is more concise.
Some say that Ella Fitzgerald's renditions of Cole Porter's songs are better than any other [crossed out: singer.] Singer's.

Ella Fitzgerald's renditions cannot be logically compared with a singer. The revision uses the possessive form singer's, with the word renditions being implied.

Sometimes the word other must be inserted to make a comparison logical.

* Jupiter is larger than any other planet in our solar system.
  Jupiter cannot be larger than itself.
  Sometimes the word as must be inserted to make a comparison grammatically correct.

* The city of Lowell is as old as, if not older than, the city of Lawrence.
  The construction as old is not complete without a second as: as old as . . . the city of Lawrence.
  Comparisons should be complete enough so that readers will understand what is being compared.

INCOMPLETE Brand X is less salty.

COMPLETE Brand X is less salty than Brand Y.

Also, comparisons should leave no ambiguity for readers. If more than one interpretation is possible, revise the sentence to state clearly which interpretation you intend. In the following sentence, two interpretations are possible.

AMBIGUOUS Ken helped me more than my roommate.

CLEAR Ken helped me more than he helped my roommate.

CLEAR Ken helped me more than my roommate did.

S2-d Add the articles a, an, and the where necessary for grammatical completeness.

Articles are sometimes omitted in recipes and other instructions that are meant to be followed while they are being read. Such omissions are inappropriate, however, in nearly all other forms of writing, whether formal or informal.

* Blood can be drawn only by a doctor or by an authorized person who has been trained in the procedure.

It is not always necessary to repeat articles with paired items: We bought a computer and printer. However, if one of the items requires a and the other requires an, both articles must be included.

* We bought a computer and an antivirus program at a discount.

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S3

Problems with modifiers

Modifiers, whether they are single words, phrases, or clauses, should point clearly to the words they modify. As a rule, related words should be kept together.

GRAMMAR CHECKERS can flag split infinitives, such as to carefully and thoroughly sift (S3-d). However, they don't alert you to other misplaced modifiers (/ only ate three radishes) or dangling modifiers, including danglers like this one: When a young man, my mother enrolled me in tap dance classes, hoping I would become the next Savion Glover.
S3-a Put limiting modifiers in front of the words they modify.

Limiting modifiers such as only, even, almost, nearly, and just should appear in front of a verb only if they modify the verb: At first I couldn't even touch my toes, much less grasp them. If they limit the meaning of some other word in the sentence, they should be placed in front of that word.

- Lasers destroy only the target, leaving the surrounding healthy tissue intact. * Only limits the meaning of the target, not destroy.
- The turtle makes progressOnly when it sticks its neck out. * Only limits the meaning of the when clause.

When the limiting modifier not is misplaced, the sentence usually suggests a meaning the writer did not intend.

- In the United States in 1860, not all black southerners were slaves. The original sentence says that no black southerners were slaves. The revision makes the writer's real meaning clear: Some (but not all) black southerners were slaves.

S3-b Place phrases and clauses so that readers can see at a glance what they modify.

Although phrases and clauses can appear at some distance from the words they modify, make sure that your meaning is clear. When phrases or clauses are oddly placed, absurd misreadings can result.

**MISPLACED** The soccer player returned to the clinic where he had undergone emergency surgery in 2004 in a limousine sent by Adidas.

**REVISED** Traveling in a limousine sent by Adidas, the soccer player returned to the clinic where he had undergone emergency surgery in 2004.

The revision corrects the false impression that the soccer player underwent emergency surgery in a limousine.

- On the walls are many pictures of comedians who have performed at Gavin's, on the walls. * The comedians weren't performing on the walls; the pictures were on the walls.
- The robber was described as a 150-pound, six-root-tall man with a mustache. * The robber, not the mustache, weighed 150 pounds.

Occasionally the placement of a modifier leads to an ambiguity, in which case two revisions will be possible, depending on the writer's intended meaning.

**AMBIGUOUS** The exchange students we met for coffee occasionally questioned us about our latest slang.

**CLEAR** The exchange students we occasionally met for coffee questioned us about our latest slang.

In the original version, it was not clear whether the meeting or the questioning happened occasionally. The revisions eliminate the ambiguity.

S3-C Move awkwardly placed modifiers.

As a rule, a sentence should flow from subject to verb to object, without lengthy detours along the way. When a long adverbial element separates a subject from its verb, a verb from its object, or a helping verb from its main verb, the result is often awkward.
* [crossed out: Hong Kong], **A** after more than 150 years of British rule, *Hong Kong* was transferred back to Chinese control in 1997.

There is no reason to separate the subject, *Hong Kong*, from the verb, *was transferred*, with a long adverb phrase.

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**EXCEPTION:** Occasionally a writer may choose to delay a verb or an object to create suspense. In the following passage, for example, Robert Mueller inserts the *after* phrase between the subject, *women*, and the verb, *walk*, to heighten the dramatic effect.

I asked a Burmese why women, after centuries of following their men, now walk ahead. He said there were many unexploded land mines since the war.

--Robert Mueller

ESL English does not allow an adverb to appear between a verb and its object. See E2-f.

* Yolanda lifted *easily* [crossed out: easily] the fifty-pound weight.

**S3-d Avoid split infinitives when they are awkward.**

An infinitive consists of *to* plus a verb: *to think, to breathe, to dance.* When a modifier appears between its two parts, an infinitive is said to be "split": *to carefully balance, to completely understand.*

When a long word or a phrase appears between the parts of the infinitive, the result is usually awkward.

* [crossed out: Patients] *If possible, patients* should try to *if possible* avoid going up and down stairs by themselves.

Attempts to avoid split infinitives can result in equally awkward sentences. When alternative phrasing sounds unnatural, most experts allow--and even encourage--splitting the infinitive.

**AWKWARD** We decided actually to enforce the law.

**BETTER** We decided to actually enforce the law.

At times, neither the split infinitive nor its alternative sounds particularly awkward. In such situations, you may want to unsplit the infinitive, especially in formal writing.

* The candidate decided to *formally* launch her campaign. *formally.*

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**S3-e Repair dangling modifiers.**

A dangling modifier fails to refer logically to any word in the sentence. Dangling modifiers are easy to repair, but they can be hard to recognize, especially in your own writing.

**Recognizing dangling modifiers**

Dangling modifiers are usually word groups (such as verbal phrases) that suggest but do not name an actor. When a sentence opens with such a modifier, readers expect the subject of the next clause to name the actor. If it doesn't, the modifier dangles.

* [crossed out: Opening] *When the driver opened* the window to let out a huge bumblebee, the car accidentally swerved into an oncoming car.

The car didn't open the window; the driver did.
* After completing seminary training, women have often been denied [crossed out: women's] access to the pulpit. [crossed out: has often boon denied.]

The women (not their access to the pulpit) complete the training.

The following sentences illustrate four common kinds of dangling modifiers.

**DANGLING** 
Deciding to join the navy, the recruiter enthusiastically pumped Joe's hand. [Participial phrase]

**DANGLING** 
Upon entering the doctor's office, a skeleton caught my attention. [Preposition followed by a gerund phrase]

**DANGLING** 
To please the children, some fireworks were set off a day early. [Infinitive phrase]

**DANGLING** 
Though only sixteen, UCLA accepted Martha's application. [Elliptical clause with an understood subject and verb]

These dangling modifiers falsely suggest that the recruiter decided to join the navy, that the skeleton entered the doctor's office, that the fireworks intended to please the children, and that UCLA is sixteen years old.

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[Image: Checking for dangling modifiers]

Although most readers will understand the writer's intended meaning in such sentences, the inadvertent humor can be distracting, and it can make the writer appear somewhat foolish.

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**Repairing dangling modifiers**

To repair a dangling modifier, you can revise the sentence in one of two ways:

1. Name the actor in the subject of the sentence, or
2. name the actor in the modifier.

Depending on your sentence, one of these revision strategies may be more appropriate than the other.

**ACTOR NAMED IN SUBJECT**

* Upon entering the doctor's office, I noticed a skeleton. [crossed out: caught my attention.]

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* To please the children, we set off some fireworks [crossed out: were act off] a day early.

**ACTOR NAMED IN MODIFIER**

* [crossed out: Deciding] When Joe decided to join the navy, the recruiter enthusiastically pumped [crossed out: Joe's] his hand.

* Though Martha was only sixteen years old, UCLA accepted [crossed out: Martha's] her application.

**NOTE:** You cannot repair a dangling modifier just by moving it. Consider, for example, the sentence about the skeleton. If you put the modifier at the end of the sentence (A skeleton caught my attention upon entering the doctor's office), you are still suggesting-- absurdly, of course--that the skeleton entered the office. The only way to avoid the problem is to put the word I in the sentence, either as the subject or in the modifier.

* Upon entering the doctor's office, I noticed a skeleton. [crossed out: caught my attention.]
As I entered the doctor's office, a skeleton caught my attention.

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S4
Shifts

GRAMMAR CHECKERS usually do not flag shifts in point of view or in verb tense, mood, or voice. Even obvious errors, like the following shift in tense, slip right past the grammar checker: *My three-year-old fell into the pool and to my surprise she swims to the shallow end.*

Sometimes grammar checkers mark a shift from direct to indirect question or quotation but do not make any suggestions for revision. You must decide where the structure is faulty and determine how to fix it.

S4-a Make the point of view consistent.

The point of view of a piece of writing is the perspective from which it is written: first person (*I* or *we*), second person (*you*), or third person (*he/she/it/one* or *they*).

The J (or *we*) point of view, which emphasizes the writer, is a good choice for informal letters and writing based primarily on personal experience. The *you* point of view, which emphasizes the reader, works well for giving advice or explaining how to do something. The third-person point of view, which emphasizes the subject, is appropriate in formal academic and professional writing.

Writers who are having difficulty settling on an appropriate point of view sometimes shift confusingly from one to another. The solution is to choose a suitable perspective and then stay with it.

* One week our class met in a junkyard to practice rescuing a victim trapped in a wrecked car. We learned to dismantle the car with the essential tools. *You* were graded on our speed and your skill in extricating the victim.

The writer should have stayed with the *we* point of view. *You* is inappropriate because the writer is not addressing readers directly. *You* should not be used in a vague sense meaning "anyone." (See also G3-b.)

* You need a password and a credit card number to access this database. You will be billed at an hourly rate. *You* is an appropriate choice because the writer is giving advice directly to readers.

Shifts from the third-person singular to the third-person plural are especially common.

* A police officer is often criticized for always being there when they aren't needed and never being there when they are.

Although the writer might have changed *they* to *he or she* (to match the singular *officer*), the revision in the plural is more concise. (See also G3-a.)

S4-b Maintain consistent verb tenses.

Consistent verb tenses clearly establish the time of the actions being described. When a passage begins in one tense and then shifts without warning and for no reason to another, readers are distracted and confused.

* There was no way I could fight the current. Just as I was losing
hope, a stranger jumped off a passing boat and swam toward me.

Writers often encounter difficulty with verb tenses when writing about literature. Because fictional events occur outside the time frames of real life, the past and the present tenses may seem equally appropriate. The literary convention, however, is to describe fictional events consistently in the present tense. (See also G2-f.)

* The scarlet letter is a punishment sternly placed on Hester's breast by the community, and yet it is an extremely fanciful and imaginative product of Hester's own needlework.

S4-C Make verbs consistent in mood and voice.

Unnecessary shifts in the mood of a verb can be as distracting as needless shifts in tense. There are three moods in English: the indicative, used for facts, opinions, and questions; the imperative, used for orders or advice; and the subjunctive, used for wishes or conditions contrary to fact. (See G2-g.)

The following passage shifts confusingly from the indicative to the imperative mood.

* The officers advised us not to allow anyone into our homes without proper identification. [crossed out: Also,] They also suggested that we alert neighbors to our vacation schedules.

Since the writer's purpose was to report the officers' advice, the revision puts both sentences in the indicative.

A verb may be in either the active voice (with the subject doing the action) or the passive voice (with the subject receiving the action). (See W3-a.) If a writer shifts without warning from one to the other, readers may be left wondering why.

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* When the tickets are ready, the travel agent notifies the client, each ticket is then listed on a daily register form, and files a copy of the itinerary, [crossed out: is filed.] The passage began in the active voice (agent notifies) and then switched to the passive (ticket is listed. . . copy is filed). Because the active voice is clearer and more direct, the writer changed all the verbs to the active voice.

S4-d Avoid sudden shifts from Indirect to direct questions or quotations.

An indirect question reports a question without asking it: We asked whether we could visit Mimo. A direct question asks directly: Can we visit Mimo? Sudden shifts from indirect to direct questions are awkward. In addition, sentences containing such shifts are impossible to punctuate because indirect questions must end with a period and direct questions must end with a question mark. (See P7-b.)

* I wonder whether Karla knew of the theft and, if so, [crossed out: did she report] whether she reported it to the police.

The revision poses both questions indirectly. The writer could also ask both questions directly: Did Karla know of the theft and, if so, did she report it to the police?

An indirect quotation reports someone's words without quoting word for word: Annabelle said that she is a Virgo. A direct quotation presents the exact words of a speaker or writer, set off with quotation marks: Annabelle said, “I am a Virgo.” Unannounced shifts from indirect to direct quotations are distracting and confusing, especially when the writer fails to insert the necessary quotation marks, as in the following example.

* Mother said that she would be late for dinner and [crossed out: please do not] asked me not to leave for choir practice until Dad came home.

The revision reports all of the mother's words. The writer could also quote directly: Mother said, ”I
A mixed construction contains elements that do not sensibly fit together. The mismatch may be a matter of grammar or of logic.

**GRAMMAR CHECKERS** can flag *is when, is where, and reason . . . is because* constructions (S5-c), but they fail to identify nearly all other mixed constructions, including sentences as tangled as this one: *Depending on our method of travel and our destination determines how many suitcases we are allowed to pack.*

**S5-a Untangle the grammatical structure.**

Once you head into a sentence, your choices are limited by the range of grammatical patterns in English. (See B2 and B3.) You cannot begin with one grammatical plan and switch without warning to another.

**MIXED** For most drivers who have a blood alcohol level of .05 percent double their risk of causing an accident.

**REVISED** For most drivers who have a blood alcohol level of .05 percent, the risk of causing an accident is doubled.

**REVISED** Most drivers who have a blood alcohol level of .05 percent double their risk of causing an accident.

The writer began with a long prepositional phrase that was destined to be a modifier but then tried to press it into service as the subject of the sentence. A prepositional phrase cannot serve as the subject of a sentence. If the sentence is to begin with the prepositional phrase, the writer must finish the sentence with a subject and verb (risk . . . is doubled). The writer who wishes to stay with the original verb (*double*) must head into the sentence another way (*Most drivers . . .*).

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* [crossed out: When an employee] Being is promoted without warning can be exciting or alarming.

The adverb clause *When an employee is promoted without warning* cannot serve as the subject of the sentence. The revision replaces the adverb clause with a gerund phrase, a word group that can function as the subject. (See B3-b and B3-e.)

* Although the United States is one of the wealthiest nations in the world, [crossed out: but] more than 12 million of our children live in poverty.

The *Although* clause is subordinate, so it cannot be linked to an independent clause with the coordinating conjunction *but.* (If you speak English as a second language, see also E2-e.) Occasionally a mixed construction is so tangled that it defies grammatical analysis. When this happens, back away from the sentence, rethink what you want to say, and then say it again as clearly as you can.

**mixed** In the whole-word method children learn to recognize entire words rather than by the phonics method in which they learn to sound out letters and groups of letters.

**revised** The whole-word method teaches children to recognize entire words; the phonics method teaches them to sound out letters and groups of letters.
English does not allow double subjects, nor does it allow an object or an adverb to be repeated in an adjective clause. See E2-c and E2-d. Unlike some languages, English does not allow a noun and a pronoun to be repeated in a sentence if they serve the same grammatical purpose. See E2-c.

* My father [crossed out: he] moved to North Carolina before he met my mother.

* [crossed out: The final exam] I should really study for [crossed out: it] the final exam to pass the course.

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**S5-b Straighten out the logical connections.**

The subject and the predicate should make sense together. When they don't, the error is known as *faulty predication*.

* Reluctantly we decided that [crossed out: Tiffany's welfare] Tiffany would not be safe living with her mother.

Tiffany, not her welfare, may not be safe.

* Under the revised plan, the elderly [crossed out: .] [crossed out: who now receive a double personal exemption,] double personal exemption for the will be abolished.

The exemption, not the elderly, will be abolished.

An appositive and the noun to which it refers should be logically equivalent. When they are not, the error is known as *faulty apposition*.

* [crossed out: The tax accountant,] Tax accounting, a very lucrative field, requires intelligence, patience, and attention to detail.

The tax accountant is a person, not a field.

**S5-C Avoid** *is when, is where, and reason . . . is because* constructions.

In formal English, many readers object to *is when, is where, and reason . . . is because* constructions on either logical or grammatical grounds.

* Anorexia nervosa is a disorder suffered by people who, [crossed out: where people,] believing they are too fat, diet to the point of starvation.

Anorexia nervosa is a disorder, not a place.

* [crossed out: The reason] I was late [crossed out: is] because my motorcycle broke down.

The writer might have replaced the word because with that , but the preceding revision is more concise.

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**S6**

**Sentence emphasis**

Within each sentence, emphasize your point by expressing it in the subject and verb of an independent clause, the words that receive the most attention from readers (see S6-a to S6-e).

Within longer stretches of prose, you can draw attention to ideas deserving special emphasis by using a variety of techniques, often involving an unusual twist or some element of surprise (see S6-f).

**S6-a Coordinate equal ideas; subordinate minor ideas.**
When combining two or more ideas in one sentence, you have two choices: coordination or subordination. Choose coordination to indicate that the ideas are equal or nearly equal in importance. Choose subordination to indicate that one idea is less important than another.

*GRAMMAR CHECKERS* do not catch the problems with coordination and subordination discussed in this section. Not surprisingly, computer programs have no way of sensing the relative importance of ideas.

**Coordination**

Coordination draws attention equally to two or more ideas. To coordinate single words or phrases, join them with a coordinating conjunction or with a pair of correlative conjunctions (see S1-b). To coordinate independent clauses—word groups that could each stand alone as a sentence—join them with a comma and a coordinating conjunction or with a semicolon. The semicolon is often accompanied by a conjunctive adverb such as *moreover, therefore, or however* or by a transitional phrase such as *for example or in other words*. (For a longer list, see P3-b.)

Grandmother lost her sight, but her hearing sharpened.

Grandmother lost her sight; however, her hearing sharpened.

**Subordination**

To give unequal emphasis to two or more ideas, express the major idea in an independent clause and place any minor ideas in subordinate clauses or phrases. (See B3.) Subordinate clauses, which cannot stand alone, typically begin with one of the following subordinating conjunctions or relative pronouns.

- after
- before
- unless
- which
- although
- if
- until
- while
- as
- since
- when
- who
- as if
- that
- where
- whom
- because
- though
- whether
- whose

Deciding which idea to emphasize is not a matter of right and wrong but is determined by the meaning you intend. Consider the two ideas about Grandmother's sight and hearing.

Grandmother lost her sight. Her hearing sharpened.

If your purpose is to stress your grandmother's acute hearing rather than her blindness, subordinate the idea concerning her blindness.

*As Grandmother lost her sight,* her hearing sharpened.

To focus on your grandmother's blindness, subordinate the idea about her hearing.

*Though her hearing sharpened,* Grandmother lost her sight.

**S6-b Combine choppy sentences.**

Short sentences demand attention, so you should use them primarily for emphasis. Too many short sentences, one after the other, make for a choppy style.

If an idea is not important enough to deserve its own sentence, try combining it with a sentence close by. Put any minor ideas in subordinate structures such as phrases or subordinate clauses. (See
* We keep our use of insecticides to a minimum because we are concerned about their effect on the environment.

A minor idea is now expressed in a subordinate clause beginning with because.

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* [crossed out: Sister Consilio was] Enveloped in a black robe with only her face and hands visible. She Sister Consilio was an imposing figure.

A minor idea is now expressed in a participial phrase beginning with Enveloped. (See B3-b.)

* My sister owes much of her recovery to a bodybuilding program. She that she began three years ago.

A minor idea is now expressed in an adjective clause beginning with that. (See B3-e.)

ESL Unlike Arabic, Farsi, and other languages, English does not repeat objects or adverbs in adjective clauses. The relative pronoun (that, which, whom) or relative adverb (where) in the adjective clause represents the object or adverb. See E2-d.

* The apartment that we rented needed repairs.

The pronoun it cannot repeat the relative pronoun that.

* The small town where my grandfather was born is now a big city.

The adverb there cannot repeat the relative adverb where.

Although subordination is ordinarily the most effective technique for combining short, choppy sentences, coordination is appropriate when the ideas are equal in importance.

* The hospital decides when patients will sleep and wake, dictates what and when they will eat, and tells them when they may be with family and friends.

Equivalent ideas are expressed as parallel elements of a compound predicate: decides . . . dictates . . . tells.

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S6-C Avoid ineffective coordination.

Coordinate structures are appropriate only when you intend to draw the reader's attention equally to two or more ideas: Professor Sakellarios praises loudly, and she criticizes softly. If one idea is more important than another--or if a coordinating conjunction does not clearly signal the relation between the ideas--you should subordinate the lesser idea.

* [crossed out: Four hours went by, and] After four hours, a rescue truck finally arrived, but by that time the injured swimmer had been evacuated in a helicopter.

Three independent clauses were excessive. The least important idea has become a prepositional phrase. (See B3-a.)

S6-d Do not subordinate major ideas.

If a sentence buries its major idea in a subordinate construction, readers may not give the idea enough attention. Express the major idea in an independent clause and subordinate any minor ideas.

* Lanie, who After four hours, now walks with the help of braces. [crossed out: had polio as a child.]
The writer wanted to focus on Lanie's ability to walk, but the original sentence buried this idea in an adjective clause. The revision puts the major idea in an independent clause and tucks the less important idea into an adjective clause (who had polio as a child). (See B3-e.)

* My uncle, [crossed out: noticed] noticing my frightened look, [crossed out: and] told me that the dentures in the glass were not real teeth.

The less important idea has become a participial phrase modifying the noun uncle.

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S6-e Do not subordinate excessively.
In attempting to avoid short, choppy sentences, writers sometimes move to the opposite extreme, putting more subordinate ideas into a sentence than its structure can bear. If a sentence collapses of its own weight, occasionally it can be restructured. More often, however, such sentences must be divided.

* Our job is to stay between the stacker and the tie machine watching to see if the newspapers jam,, [crossed out: in which case] If they do, we pull the bundles off and stack them on a skid, because otherwise they would back up in the stacker.

S6-f Experiment with techniques for gaining special emphasis.
By experimenting with certain techniques, usually involving some element of surprise, you can draw attention to ideas that deserve special emphasis. Use such techniques sparingly, however, or they will lose their punch. The writer who tries to emphasize everything ends up emphasizing nothing.

Using sentence endings for emphasis
You can highlight an idea simply by withholding it until the end of a sentence. The technique works something like a punch line. In the following example, the sentence's meaning is not revealed until its very last word.

The only completely consistent people are the dead.
--Aldous Huxley

Using parallel structure for emphasis
Parallel grammatical structure draws special attention to paired ideas or to items in a series. (See S1.) When parallel ideas are paired, the emphasis falls on words that underscore comparisons or contrasts, especially when they occur at the end of a phrase or clause.

We must stop talking about the American dream and start listening to the dreams of Americans.
--Reubin Askew
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In a parallel series, the emphasis falls at the end, so it is generally best to end with the most dramatic or climactic item in the series.

Sister Charity enjoyed passing out writing punishments: translate the Ten Commandments into Latin, type a thousand-word essay on good manners, copy the New Testament with a quill pen.
-- Marie Visosky, student

Using an occasional short sentence for emphasis
Too many short sentences in a row will fast become monotonous (see S6-b), but an occasional short
sentence, when played off against longer sentences in the same passage, will draw attention to an idea.

The great secret, known to internists and learned early in marriage by internists' wives [or husbands], but still hidden from the general public, is that most things get better by themselves. Most things, in fact, are better by morning. --Lewis Thomas

**S7**

**Sentence variety**

When a rough draft is filled with too many same-sounding sentences, try to inject some variety—as long as you can do so without sacrificing clarity or ease of reading.

* **GRAMMAR CHECKERS** are of little help with sentence variety. It takes a human ear to know when and why sentence variety is needed.

Some programs tell you when you have used the same word to open several sentences, but sometimes it is a good idea to do so -- if you are trying to highlight parallel ideas, for example (see p. 33).

**S7-a Use a variety of sentence structures.**

A writer should not rely too heavily on simple sentences and compound sentences, for the effect tends to be both monotonous and choppy. (See S6-a and S6-b.) Too many complex sentences, however, can be equally monotonous. If your style tends to one or the other extreme, try to achieve a better mix of sentence types. For a discussion of sentence types, see B4-a.

**S7-b Use a variety of sentence openings.**

Most sentences in English begin with the subject, move to the verb, and continue to an object, with modifiers tucked in along the way or put at the end. For the most part, such sentences are fine. Put too many of them in a row, however, and they become monotonous.

Adverbial modifiers, being easily movable, can often be inserted at the beginning of the sentence, ahead of the subject. Such modifiers might be single words, phrases, or clauses.

* [crossed out: A] Eventually a few drops of sap [crossed out: eventually] began to trickle from the tree into the pail.

* [crossed out: A] Just as the sun was coming up, a pair of black ducks flew over the lake, [crossed out: just as the sun was coming up.]

For variety, adjectives and participial phrases can frequently be moved to the beginning of a sentence without loss of clarity. (See B3-b.)

* Edward [crossed out: . dejected and withdrawn,] Dejected and withdrawn, nearly gave up his search for a job.

* [crossed out: Roberto and I,] [crossed out: a] Anticipating a peaceful evening, Roberto and I sat cross-legged at the campfire to brew a cup of coffee and plan the rest of our hike.

**TIP:** When beginning a sentence with a participial phrase, make sure that the subject of the sentence names the person or thing described in the introductory phrase. If it doesn't, the phrase will dangle. (See S3-e.)

**S7-C Try inverting sentences occasionally.**

A sentence is inverted if it does not follow the normal subject-verb-object pattern. Many inversions sound artificial and should be avoided except in the most formal contexts. But if an inversion sounds natural, it can provide a welcome touch of variety.
Opposite the produce section is a refrigerated case of mouth-watering cheeses, [crossed out: is oppositethe produce section.]

Set at the top two corners of the stage were huge lavender hearts outlined in bright white lights, [crossed out: were set at the top two corners of the stage.]

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W6 The dictionary and thesaurus, 156
a. The dictionary, 156
b. The thesaurus, 160

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W1
Glossary of usage
This glossary includes words commonly confused (such as accept and except), words commonly
misused (such as aggravate), and words that are nonstandard (such as hisself). It also lists
colloquialisms and jargon. Colloquialisms are expressions that may be appropriate in informal
speech but are inappropriate in formal writing. Jargon is needlessly technical or pretentious
language that is inappropriate in most contexts. If an item is not listed here, consult the index. For
irregular verbs (such as sing, sang, sung), see G2-a. For idiomatic use of prepositions, see W5-d.

GRAMMAR CHECKERS can point out commonly confused words and suggest that you check
your usage. It is up to you, however, to determine the correct word for your intended meaning.

ON THE WEB > dianahacker.com/writersref
Language Debates > Absolute concepts such as unique
bad versus badly
however at the beginning of a sentence
lie versus lay
myself

that versus which who versus which or that who versus whom you

a, an Use an before a vowel sound, a before a consonant sound: an apple, a peach. Problems
sometimes arise with words beginning with h or u. If the h is silent, the word begins with a vowel
sound, so use an: an hour, an honorable deed. If the h is pronounced, the word begins with a
consonant sound, so use a: a hospital, a historian, a hotel. Words such as university and union
begin with a consonant sound (a y sound), so use a: a union. Words such as uncle and umbrella
begin with a vowel sound, so use an: an underground well. When an abbreviation or an acronym
begins with a vowel sound, use an: an EKG, an MRI, an AIDS patient.

accept, except Accept is a verb meaning "to receive." Except is usually a preposition meaning
"excluding." I will accept all the packages except

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that one. Except is also a verb meaning "to exclude." Please except that item from the list.

adapt, adopt Adapt means "to adjust or become accustomed"; it is usually followed by to. Adopt
means "to take as one's own." Our family adopted a Vietnamese orphan, who quickly adapted to his
new life.

adverse, averse Adverse means "unfavorable." Averse means "opposed" or "reluctant"; it is usually
followed by to. I am averse to your proposal because it could have an adverse impact on the
economy.

advice, advise Advice is a noun, advise a verb. We advise you to follow John's advice.

affect, effect Affect is usually a verb meaning "to influence." Effect is usually a noun meaning
"result." The drug did not affect the disease, and it had adverse side effects. Effect can also be a
verb meaning "to bring about." Only the president can effect such a dramatic change.

**aggravate** *Aggravate* means "to make worse or more troublesome." Overgrazing *aggravated* the soil erosion. In formal writing, avoid the colloquial use of *aggravate* meaning "to annoy or irritate." Her babbling annoyed (not *aggravated*) me.

**agree to, agree with** *Agree to* means "to give consent." *Agree with* means "to be in accord" or "to come to an understanding." He agrees with me about the need for change, but he won't agree to my plan.

**ain't** Ain't is nonstandard. Use am not, are not (aren't), or is not (isn't). I am not (not ain't) going home for spring break.

**all ready, already** All ready means "completely prepared." Already means "previously." Susan was all ready for the concert, but her friends had already left.

**all right** All right is written as two words. Alright is nonstandard.

**all together, altogether** All together means "everyone gathered." Altogether means "entirely." We were not altogether certain that we could bring the family all together for the reunion.

**allude** To *allude* to something is to make an indirect reference to it. Do not use *allude* to mean "to refer directly." In his lecture the professor referred (not alluded) to several pre-Socratic philosophers.

**allusion, illusion** An allusion is an indirect reference. An illusion is a misconception or false impression. Did you catch my allusion to Shakespeare? Mirrors give the room an illusion of depth.

**a lot** A lot is two words. Do not write alot. Sam lost a lot of weight.

**among, between** See between, among.

**amongst** In American English, among is preferred.

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**amoral, immoral** Amoral means "neither moral nor immoral"; it also means "not caring about moral judgments." Immoral means "morally wrong." Until recently, most business courses were taught from an amoral perspective. Murder is immoral.

**amount, number** Use amount with quantities that cannot be counted; use number with those that can. This recipe calls for a large amount of sugar. We have a large number of toads in our garden.

**an** See a, an, and etc. Et cetera (etc.) means "and so forth," so and etc. is redundant. See also etc.

**and/or** Avoid the awkward construction and/or except in technical or legal documents.

**angry at, angry with** To write that one is angry at another person is nonstandard. Use angry with instead.

**ante-, anti-** The prefix ante- means "earlier" or "in front of"; the prefix anti- means "against" or "opposed to." William Lloyd Garrison was a leader of the antislavery movement during the antebellum period. Anti- should be used with a hyphen when it is followed by a capital letter or a word beginning with i.

**anxious** Anxious means "worried" or "apprehensive." In formal writing, avoid using anxious to mean "eager." We are eager (not anxious) to see your new house.

**anybody, anyone** Anybody and anyone are singular. (See G1-e and G3-a.)

**anymore** Reserve the adverb anymore for negative contexts, where it means "any longer." Moviegoers are rarely shocked anymore by profanity. Do not use anymore in positive contexts. Use now or nowadays instead. Interest rates are so low nowadays (not anymore) that more people can afford to buy homes.

**anyone** See anybody, anyone.
**anyone, any one** Anyone, an indefinite pronoun, means "any person at all." Any one, the pronoun one preceded by the adjective any, refers to a particular person or thing in a group. Anyone from Chicago may choose any one of the games on display.

**anyplace** In formal writing, use anywhere.

**anyways, anywheres** Anyways and anywheres are nonstandard. Use anyway and anywhere.

**as, like** See like, as.

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**as to** As to is jargon for about. He inquired about (not as to) the job.

**averse** See adverse, averse.

**awful** The adjective awful and the adverb awfully are too colloquial for formal writing.
disinterested, uninterested Disinterested means "impartial, objective"; uninterested means "not interested." We sought the advice of a disinterested counselor to help us solve our problem. He was uninterested in anyone's opinion but his own.

don't Don't is the contraction for do not. I don't want any. Don't should not be used as the contraction for does not, which is doesn't. He doesn't (not don't) want any.

due to Due to is an adjective phrase and should not be used as a preposition meaning "because of." The trip was canceled because of (not due to) lack of interest. Due to is acceptable as a subject complement and usually follows a form of the verb be. His success was due to hard work.

each Each is singular. (See G1-e and G3-a) effect See affect, effect.

e.g. In formal writing, replace the Latin abbreviation e.g. with its English equivalent: for example or for instance.

either Either is singular. (See G1-e and G3-a) For either. . . or constructions, see G1-d and G3-a.

elicit, illicit Elicit is a verb meaning "to bring out" or "to evoke." Illicit is an adjective meaning "unlawful." The reporter was unable to elicit any information from the police about illicit drug traffic.

emigrate from, immigrate to Emigrate means "to leave one country or region to settle in another." In 1900, my grandfather emigrated from Russia to escape the religious pogroms. Immigrate means "to enter another country and reside there." Many Mexicans immigrate to the United States to find work.

eventually, ultimately Often used interchangeably, eventually is the better choice to mean "at an unspecified time in the future" and ultimately is better to mean "the furthest possible extent or greatest extreme." He knew that eventually he would complete his degree. The existentialist considered suicide the ultimately rational act.

everybody, everyone Everybody and everyone are singular. (See G1-e and G3-a.)

everyone, every one Everyone is an indefinite pronoun. Every one, the pronoun one preceded by the adjective every, means "each individual or thing in a particular group." Every one is usually followed by of. Everyone wanted to go. Every one of the missing books was found. except See accept, except.

expect Avoid the colloquial use of expect meaning "to believe, think, or suppose." I think (not expect) it will rain tonight.

explicit, implicit Explicit means "expressed directly" or "clearly defined"; implicit means "implied, unstated." I gave him explicit instructions not to go swimming. My mother's silence indicated her implicit approval.

farther, further Farther usually describes distances. Further usually suggests quantity or degree. Chicago is farther from Miami than I thought. You extended the curfew further than you should have.
fewer, less Fewer refers to items that can be counted; less refers to items that cannot be counted. Fewer people are living in the city. Please put less sugar in my tea.

finalize Finalize is jargon meaning “to make final or complete.” Use ordinary English instead. The architect prepared final drawings (not finalized the drawings).

firstly Firstly sounds pretentious, and it leads to the ungainly series firstly, secondly, thirdly, and so on. Write first, second, third instead.

further See farther, further.

get Get has many colloquial uses. In writing, avoid using get to mean the following: "to evoke an emotional response" (That music always gets to me); "to annoy" (After a while his sulking got to me); "to take revenge on" (I got back at him by leaving the room); "to become" (He got sick); "to start or begin" (Let's get going). Avoid using have got to in place of must. I must (not have got to) finish this paper tonight.

good, well Good is an adjective, well an adverb. (See G4.) He hasn't felt good about his game since he sprained his wrist last season. She performed well on the uneven parallel bars.

graduate Both of the following uses of graduate are standard: My sister was graduated from UCLA last year. My sister graduated from UCLA last year. It is nonstandard, however, to drop the word from: My sister graduated UCLA last year. Though this usage is common in informal English, many readers object to it.

grow Phrases such as to grow the economy and to grow a business are jargon. Usually the verb grow is intransitive (it does not take a direct object). Our business has grown very quickly. When grow is used in a transitive sense, with a direct object, it means "to cultivate" or "to allow to grow." We plan to grow tomatoes this year. John is growing a beard.

hanged, hung Hanged is the past-tense and past-participle form of the verb hang meaning "to execute." The prisoner was hanged at dawn. Hung is the past-tense and past-participle form of the verb hang meaning "to fasten or suspend." The stockings were hung by the chimney with care.

hardly Avoid expressions such as can't hardly and not hardly, which are considered double negatives. I can (not can't) hardly describe my elation at getting the job. (See G4-d.)

has got, have got Got is unnecessary and awkward in such constructions. It should be dropped. We have (not have got) three days to prepare for the opening. He At one time he was commonly used to mean "he or she." Today such usage is inappropriate. (See W4-e and G3-a.)

he/she, his/her In formal writing, use he or she or his or her. For alternatives to these wordy constructions, see W4-e and G3-a.

hisself Hisself is nonstandard. Use himself.

hopefully Hopefully means "in a hopeful manner." We looked hopefully to the future. Some usage experts object to the use of hopefully as a sentence adverb, apparently on grounds of clarity. To be safe, avoid using hopefully in sentences such as the following: Hopefully, your son will recover soon. At least some educated readers will want you to indicate who is doing the hoping: I hope that your son will recover soon.

however In the past, some writers objected to however at the beginning of a sentence, but current experts advise you to place the word according to your meaning and desired emphasis. Any of the following sentences is correct, depending on the intended contrast. Pam decided, however, to attend Harvard. However, Pam decided to attend Harvard. (She had been considering other schools.) Pam, however, decided to
attend Harvard. (Unlike someone else, Pam opted for Harvard.)

hung See hanged, hung.

i.e. In formal writing, replace the Latin abbreviation i.e. with its English equivalent: that is.

if, whether Use if to express a condition and whether to express alternatives. If you go on a trip, whether to Nebraska or New Jersey, remember to bring traveler's checks.

illusion See allusion, illusion.

immigrate See emigrate from, immigrate to.

imminent See eminent, imminent.

immoral See amoral, immoral.

implement Implement is a pretentious way of saying "do," "carry out," or "accomplish." Use ordinary language instead. We carried out (not implemented) the director's orders with some reluctance.

imply, infer Imply means "to suggest or state indirectly"; infer means "to draw a conclusion." John implied that he knew all about computers, but the interviewer inferred that John was inexperienced.

in, into In indicates location or condition; into indicates movement or a change in condition. They found the lost letters in a box after moving into the house. In regards to In regards to confuses two different phrases: in regard to and as regards. Use one or the other. In regard to (or As regards) the contract, ignore the first clause.

irregardless Irregardless is nonstandard. Use regardless. is when, is where These mixed constructions are often incorrectly used in definitions. A run-off election is a second election held to break a tie (not is when a second election breaks a tie). (See S5-c.)

its, it's Its is a possessive pronoun; it's is a contraction for it is. (See P5-c and P5-e.) The dog licked its wound whenever its owner walked into the room. It's a perfect day to walk the twenty-mile trail.

kind(s) Kind is singular and should be treated as such. Don't write These kind of chairs are rare. Write instead This kind of chair is rare. Kinds is plural and should be used only when you mean more than one kind. These kinds of chairs are rare.

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kind of, sort of Avoid using kind of or sort of to mean "somewhat." The movie was somewhat (not kind of) boring. Do not put a after either phrase. That kind of (not kind of a) salesclerk annoys me.

lay, lie See lie, lay.

lead, led Lead is a metallic element; it is a noun. Led is the past tense of the verb lead. He led me to the treasure.

learn, teach Learn means "to gain knowledge"; teach means "to impart knowledge." I must teach (not learn) my sister to read.

leave, let Leave means "to exit." Avoid using it with the nonstandard meaning "to permit." Let (not Leave) me help you with the dishes.

less See fewer, less.

let, leave See leave, let.

liable Liable means "obligated" or "responsible." Do not use it to mean "likely." You're likely (not liable) to trip if you don't tie your shoelaces.

lie, lay Lie is an intransitive verb meaning "to recline or rest on a surface." Its principal parts are lie, lay, lain. Lay is a transitive verb meaning "to put or place." Its principal parts are lay, laid, laid. (See
G2-b.)

like, as Like is a preposition, not a subordinating conjunction. It can be followed only by a noun or a noun phrase. As is a subordinating conjunction that introduces a subordinate clause. In casual speech you may say She looks like she hasn't slept or You don't know her like I do. But in formal writing, use as. She looks as if she hasn't slept. You don't know her as I do. (See also B1-f and B1-g.)

loose, lose Loose is an adjective meaning "not securely fastened." Lose is a verb meaning "to misplace" or "to not win." Did you lose your only loose pair of work pants?

lots, lots of Lots and lots of are colloquial substitutes for many, much, or a lot. Avoid using them in formal writing.

mankind Avoid mankind whenever possible. It offends many readers because it excludes women. Use humanity, humans, the human race, or humankind instead. (See W4-e.)

may See can, may.

maybe, may be Maybe is an adverb meaning "possibly." May be is a verb phrase. Maybe the sun will shine tomorrow. Tomorrow may be a brighter day.

may of, might of May of and might of are nonstandard for may have and might have. We may have (not may of) had too many cookies.

media, medium Media is the plural of medium. Of all the media that cover the Olympics, television is the medium that best captures the spectacle of the events.

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most Most is colloquial when used to mean "almost" and should be avoided. Almost (not Most) everyone went to the parade.

must of See may of.

myself Myself is a reflexive or intensive pronoun. Reflexive: I cut myself. Intensive: I will drive you myself. Do not use myself in place of I or me. He gave the flowers to Melinda and me (not myself). (See also G3-c.)

neither Neither is singular. (See G1-e and G3-a.) For neither . . . nor constructions, see G1-d and G3-a.

none None may be singular or plural. (See G1-e.)

nowheres Nowheres is nonstandard for nowhere.

number See amount, number. of Use the verb have, not the preposition of, after the verbs could, should, would, may, might, and must. They must have (not must of) left early. off of Off is sufficient. Omit of. The ball rolled off (not off of) the table.

OK, O.K., okay All three spellings are acceptable, but in formal speech and writing avoid these colloquial expressions.

parameters Parameter is a mathematical term that has become jargon for "fixed limit," "boundary," or "guideline." Use ordinary English instead. The task force was asked to work within certain guidelines (not parameters).

passed, past Passed is the past tense of the verb pass. Mother passed me another slice of cake. Past usually means "belonging to a former time" or "beyond a time or place." Our past president spoke until past midnight. The hotel is just past the next intersection.

percent, per cent, percentage Percent (also spelled per cent) is always used with a specific number. Percentage is used with a descriptive term such as large or small, not with a specific number. The candidate won 80 percent of the primary vote. Only a small percentage of registered
voters turned out for the election.

**phenomena** Phenomena is the plural of phenomenon, which means "an observable occurrence or fact." Strange phenomena occur at all hours of the night in that house, but last night's phenomenon was the strangest of all. **plus** Plus should not be used to join independent clauses. This raincoat is dirty; moreover (not plus), it has a hole in it.

**precede, proceed** Precede means "to come before." Proceed means "to go forward." As we proceeded up the mountain path, we noticed fresh tracks in the mud, evidence that a group of hikers had preceded us.

**principal, principle** Principal is a noun meaning "the head of a school or an organization" or "a sum of money." It is also an adjective meaning "most important." Principle is a noun meaning "a basic truth or law." The principal expelled her for three principal reasons. We believe in the principle of equal justice for all.

**proceed, precede** See precede, proceed.

**quote, quotation** Quote is a verb; quotation is a noun. Avoid using quote as a shortened form of quotation. Her quotations (not quotes) from Shakespeare intrigued us.

**raise, rise** Raise is a transitive verb meaning "to move or cause to move upward." It takes a direct object. I raised the shades. Rise is an intransitive verb meaning "to go up." Heat rises.

**real, really** Real is an adjective; really is an adverb. Real is sometimes used informally as an adverb, but avoid this use in formal writing. She was really (not real) angry. (See G4-a.)

**reason ... is because** Use that instead of because. The reason she's cranky is that (not because) she didn't sleep last night. (See S5-c.)

**reason why** The expression reason why is redundant. The reason (not The reason why) Jones lost the election is clear.

**relation, relationship** Relation describes a connection between things. Relationship describes a connection between people. There is a relation between poverty and infant mortality. Our business relationship has cooled over the years.

**respectfully, respectively** Respectfully means "showing or marked by respect." Respectively means "each in the order given." He respectfully submitted his opinion to the judge. John, Tom, and Larry were a butcher, a baker, and a lawyer, respectively.

**sensual, sensuous** Sensual means "gratifying the physical senses," especially those associated with sexual pleasure. Sensuous means "pleasing to the senses," especially those involved in the experience of art, music, and nature. The sensuous music and balmy air led the dancers to more sensual movements.

**set, sit** Set is a transitive verb meaning "to put" or "to place." Its principal parts are set, set, set. Sit is an intransitive verb meaning "to be seated." Its principal parts are sit, sat, sat. She set the dough in a warm corner of the kitchen. The cat sat in the warmest part of the room.

**shall, will** Shall was once used as the helping verb with I or we: I shall, we shall, you will, he I she lit will, they will. Today, however, will is generally accepted even when the subject is I or we. The word shall occurs primarily in polite questions (Shall I find you a pillow?) and in legalistic sentences suggesting duty or obligation (The applicant shall file form 1080 by December 31).

**should of** Should of is nonstandard for should have. They should have (not should of) been home an hour ago. **since** Do not use since to mean "because" if there is any chance of ambiguity. Because (not Since) we won the game, we have been celebrating with a pitcher of root beer. Since here could
mean "because" or "from the time that."

sit See set, sit.

site See cite, site.

somebody, someone Somebody and someone are singular. (See G1-e and G3-a.)

something Something is singular. (See G1-e.)

sometime, some time, sometimes Sometime is an adverb meaning "at an indefinite or unstated time." Some time is the adjective some modifying the noun time and is spelled as two words to mean "a period of time." Sometimes is an adverb meaning "at times, now and then." I'll see you sometime soon. I haven't lived there for some time. Sometimes I run into him at the library.

suppose to Write supposed to.

sure and Write sure to. We were all taught to be sure to (not and) look both ways before crossing a street.

take See bring, take.

than, then Than is a conjunction used in comparisons; then is an adverb denoting time. That pizza is more than I can eat. Tom laughed, and then we recognized him.

that See who, which, that.

that, which Many writers reserve that for restrictive clauses, which for nonrestrictive clauses. (See Pl-e.)

theirseleves Theirselves is nonstandard for themselves. The crash victims pushed the car out of the way themselves (not theirselves).

them The use of them in place of those is nonstandard. Please send those (not them) flowers to the patient in room 220.

there, their, they're There is an adverb specifying place; it is also an expletive. Adverb: Sylvia is lying there unconscious. Expletive: There are two plums left. Their is a possessive pronoun. Fred and Jane finally washed their car. They're is a contraction of they are. They're later than usual today.

they The use of they to indicate possession is nonstandard. Use their instead. Cindy and Sam decided to sell their (not they) 1975 Corvette.

this kind See kind(s).

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to, too, two To is a preposition; too is an adverb; two is a number. Too many of your shots slice to the left, but the last two were just right.

toward, towards Toward and towards are generally interchangeable, although toward is preferred in American English.

try and Try and is nonstandard for try to. The teacher asked us all to try to (not try and) write an original haiku.

ultimately, eventually See eventually, ultimately.

unique Avoid expressions such as most unique, more straight, less perfect, very round. Either something is unique or it isn't. It is illogical to suggest degrees of uniqueness. (See G4-c.)

usage The noun usage should not be substituted for use when the meaning is "employment of." The use (not usage) of computers dramatically increased the company's profits.

use to Write used to.
**Utilize** Utilize means "to make use of." It often sounds pretentious; in most cases, *use* is sufficient. *I used* (not *utilized*) the laser printer.

**wait for, wait on** Wait for means "to be in readiness for" or "await." *Wait on* means "to serve." *We're only waiting for* (not *waiting on*) Ruth to take us to the game.

**ways** Ways is colloquial when used to mean "distance." *The city is a long way* (not *ways*) from here.

**weather, whether** The noun *weather* refers to the state of the atmosphere. *Whether* is a conjunction referring to a choice between alternatives. We wondered *whether the weather would clear.*

**well, good** See *good, well.*

**where** Do not use *where* in place of *that.* *I heard that* (not *where*) the crime rate is increasing.

**which** See *that, which* and *who, which, that.*

**while** Avoid using *while* to mean "although" or "whereas" if there is any chance of ambiguity. *Although* (not *While*) Gloria lost money in the slot machine, Tom won it at roulette. Here *While* could mean either "although" or "at the same time that."

**who, which, that** Do not use *which* to refer to persons. Use *who* instead. *That,* though generally used to refer to things, may be used to refer to a group or class of people. *The player who (not that or which) made the basket at the buzzer was named MVP.* The team that scores the most points in this game will win the tournament.

**who, whom** *Who* is used for subjects and subject complements; *whom* is used for objects. (See G3-d.)

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**who's, whose** Who's is a contraction of *who is; whose* is a possessive pronoun. *Who's ready for more popcorn? Whose coat is this?* (See P5-c and P5-e.)

**will** See *shall, will.*

**would of** Would of is nonstandard for *would have.* *She would have* (not *would of*) had a chance to play if she had arrived on time.

**you** In formal writing, avoid *you* in an indefinite sense meaning "anyone." (See G3-b.) *Any spectator* (not *You*) could tell by the way John caught the ball that his throw would be too late.

**your, you're** *Your* is a possessive pronoun; *you're* is a contraction of *you are.* *Is that your new motorcycle? You're on the list of finalists.* (See P5-c and P5-e.)

**W2**

**Wordy sentences**

Long sentences are not necessarily wordy, nor are short sentences always concise. A sentence is wordy if it can be tightened without loss of meaning.

**GRAMMAR CHECKERS** flag wordy constructions only occasionally. They sometimes alert you to common redundancies, such as *true fact,* but they overlook more redundancies than they catch. They may miss empty or inflated phrases, such as *in my opinion* and *in order that,* and they rarely identify sentences with needlessly complex structures. Grammar checkers are very good, however, at flagging and suggesting revisions for wordy constructions beginning with *there is* and *there are.*

**W2-a Eliminate redundancies.**

Redundancies such as *cooperate together, close proximity, basic essentials,* and *true fact* are a common source of wordiness. There is no need to say the same thing twice.

* Daniel works [crossed out: is now employed] at a private rehabilitation center [crossed out:
working] as a registered physical therapist.
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Though modifiers ordinarily add meaning to the words they modify, occasionally they are redundant.

* Sylvia [crossed out: very hurriedly] scribbled her name, address, and phone number on the back of a greasy napkin.

* Joel was determined [crossed out: in his mind] to lose weight.

The words *scribbled* and *determined* already contain the notions suggested by the modifiers *very hurriedly* and *in his mind*.

**W2-b Avoid unnecessary repetition of words.**
Though words may be repeated deliberately, for effect, repetitions will seem awkward if they are clearly unnecessary. When a more concise version is possible, choose it.

* Our fifth patient, in room six, is [crossed out: a] mentally ill. [crossed out: patient.]

* The best teachers help each student to [crossed out: became a better student] both academically and emotionally.

**W2-C Cut empty or inflated phrases.**
An empty phrase can be cut with little or no loss of meaning. Common examples are introductory word groups that apologize or hedge: *in my opinion, I think that, it seems that, one must admit that,* and so on.

* [crossed out: In my opinion] [crossed out: o] Our current immigration policy is misguided.

Inflated phrases can be reduced to a word or two without loss of meaning.

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<tr>
<th>INFLATED</th>
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<td>along the lines of</td>
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<table>
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in the final analysis finally
in the nature of like
in the neighborhood of about
until such time as until

* We will file the appropriate papers [crossed out: in the event that] if we are unable to meet the deadline.

**W2-d Simplify the structure.**

If the structure of a sentence is needlessly indirect, try simplifying it. Look for opportunities to strengthen the verb.

* The CEO claimed that because of volatile market conditions she could not [crossed out: make an] estimate [crossed out: of] the company's future profits.

The verb estimate is more vigorous and more concise than make an estimate of.

The colorless verbs is, are, was, and were frequently generate excess words. (See also W3-b.)

* Eduartina [crossed out: is responsible for monitoring and balancing] the budgets for travel and personnel.

The revision is more direct and concise. Actions originally appearing in subordinate structures have become verbs replacing is.

The expletive constructions there is and there are (or there was and there were) can also generate excess words. The same is true of expletive constructions beginning with it.

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* [crossed out: There is] [crossed out: a] Another module [crossed out: that] tells the story of Charles Darwin and introduces the theory of evolution.

* [crossed out: It is imperative that a] All police officers follow strict procedures when apprehending a suspect.

Finally, verbs in the passive voice may be needlessly indirect. When the active voice expresses your meaning as well, use it. (See also W3-a.)

* All too often, our coaches have recruited athletes with marginal academic skills, [crossed out:
have been recruited by our coaches.]

**W2-e Reduce clauses to phrases, phrases to single words.**

Word groups functioning as modifiers can often be made more compact. Look for any opportunities to reduce clauses to phrases or phrases to single words.

* We visited Monticello, [crossed out: which was] the home of Thomas Jefferson.

* For her birthday we gave Jess a stylish silk vest, [crossed out: made of silk.]

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**Grammar exercises > Word choice > E-ex W2-1 through W2-3**

**W3**

**Active verbs**

As a rule, choose an active verb and pair it with a subject that names the person or thing doing the action. Active verbs express meaning more emphatically and vigorously than their weaker counterparts--forms of the verb *be* or verbs in the passive voice.

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Verbs in the passive voice lack strength because their subjects receive the action instead of doing it (see also B2-b). Forms of the verb *be* (*be, am, is, are, was, were, being, been*) lack vigor because they convey no action.

Although passive verbs and the forms of *be* have legitimate uses, if an active verb can carry your meaning, use it.

**PASSIVE** The coolant pumps *were destroyed* by a surge of power.

**BE VERB** A surge of power *was responsible* for the destruction of the coolant pumps.

**ACTIVE** A surge of power *destroyed* the coolant pumps.

Even among active verbs, some are more active--and therefore more vigorous and colorful--than others. Carefully selected verbs can energize a piece of writing.

* The goalie crouched low, [crossed out: reached] swept out his stick, and [crossed out: sent] hooked the rebound away from the mouth of the net.

**ACADEMIC ENGLISH** Although you may be tempted to avoid the passive voice completely, keep in mind that it is preferred in some writing situations, especially in scientific writing. For appropriate uses of the passive voice, see W3-a; for advice about forming the passive, see El-c.

* **GRAMMAR CHECKERS** are fairly good at flagging passive verbs, such as *is used*. However, because passive verbs are sometimes appropriate, you--not the computer program--must decide whether to change a verb from passive to active. Grammar checkers tend to suggest revisions only when the passive sentence contains a *by* phrase (*Carbon dating is used by scientists to determine an object's approximate age*). Occasionally they make inappropriate suggestions for revision (*Scientists to determine an object's approximate age use carbon dating*). Only you can determine the most sensible word order for your sentence.

**W3-3 Use the active voice unless you have a good reason for choosing the passive.**

In the active voice, the subject of the sentence does the action; in the passive voice, the subject receives the action. (See also B2-b.)

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**ACTIVE** Hernando *caught* the fly ball.

**PASSIVE** The fly ball *was caught* by Hernando.
In passive sentences, the actor (in this case Hernando) frequently disappears from the sentence: The fly ball was caught.

In most cases, you will want to emphasize the actor, so you should use the active voice. To replace a passive verb with an active alternative, make the actor the subject of the sentence.

* [crossed out: The transformer was struck by a bolt of lightning.] A bolt of lightning struck the transformer.

The active verb (struck) makes the point more forcefully than the passive verb (was struck).

The passive voice is appropriate if you wish to emphasize the receiver of the action or to minimize the importance of the actor.

**APPROPRIATE PASSIVE** Many native Hawaiians are forced to leave their beautiful beaches to make room for hotels and condominiums.

**APPROPRIATE PASSIVE** As the time for harvest approaches, the tobacco plants are sprayed with a chemical to retard the growth of suckers.

The writer of the first sentence wished to emphasize the receivers of the action, Hawaiians. The writer of the second sentence wished to focus on the tobacco plants, not on the people spraying them.

In much scientific writing, the passive voice properly emphasizes the experiment or process being described, not the researcher.

**APPROPRIATE PASSIVE** The solution was heated to the boiling point, and then it was reduced in volume by 50 percent.

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**Language Debates > Passive voice**

**W3-b Replace** be verbs that result in dull or wordy sentences.

Not every be verb needs replacing. The forms of be (be, am, is, are, was, were, being, been) work well when you want to link a subject to a noun that clearly renames it or to an adjective that describes it: History is a bucket of ashes. Scoundrels are always sociable. (See B2-b.) And when used as helping verbs before present participles (is flying, are disappearing) to express ongoing action, be verbs are fine: Derrick was plowing the field when his wife went into labor. (See G2-f.)

If using a be verb makes a sentence needlessly dull or wordy, however, consider replacing it. Often a phrase following the verb will contain a word (such as violation) that suggests a more vigorous, active alternative (violate).

* Burying nuclear waste in Antarctica would [crossed out: be in violation of] violate an international treaty.

Violate is less wordy and more vigorous than be in violation of.

* When Rosa Parks [crossed out: was resistant to] resisted giving up her seat on the bus, she became a civil rights hero.

Resisted is stronger than was resistant to.

**GRAMMAR CHECKERS** usually do not flag wordiness caused by be verbs: I is in violation of. Only you can find ways to strengthen your sentences by using vigorous, active verbs in place of be.

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Grammar exercises > Word choice > E-ex W3-1 through W3-3

W4

Appropriate language

Language is appropriate when it suits your subject, engages your audience, and blends naturally with your own voice.

W4-a Stay away from jargon.

Jargon is specialized language used among members of a trade, profession, or group. Use jargon only when readers will be familiar with it; even then, use it only when plain English will not do as well.

JARGON For years the indigenous body politic of South Africa attempted to negotiate legal enfranchisement without result.

REVISED For years the indigenous people of South Africa negotiated in vain for the right to vote.

Broadly defined, jargon includes puffed-up language designed more to impress readers than to inform them. The following are common examples from business, government, higher education, and the military, with plain English translations in parentheses.

- ameliorate (improve) indicator (sign)
- commence (begin) optimal (best, most favorable)
- components (parts) parameters (boundaries, limits)
- endeavor (try) peruse (read, look over)
- exit (leave) prior to (before)
- facilitate (help) utilize (use)
- factor (consideration, cause) viable (workable)
- impact (v.) (affect)

Sentences filled with jargon are hard to read, and they are often wordy as well.

* All [crossed out: employees functioning in the capacity of] work-study students [crossed out: are required to give evidence of current enrollment.] must prove that they are currently enrolled.

* Mayor Summers will [crossed out: commence] begin his term of office by [crossed out: ameliorating] Improving living conditions in [crossed out: economically deprived aonco .] poor neighborhoods.

W4-b Avoid pretentious language, most euphemisms, and "doublespeak."

Hoping to sound profound or poetic, some writers embroider their thoughts with large words and flowery phrases, language that in fact sounds pretentious. Pretentious language is so ornate and often so wordy that it obscures the thought that lies beneath.

* When our parents become old, [crossed out: progenitors reach their silver haired and golden years , ] parents become old, bury old-age we frequently [crossed out: ensepulcher] them in homes [crossed out: for senescent beings] as if they were already [Image: among the deceased] dead.

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Euphemisms, nice-sounding words or phrases substituted for words thought to sound harsh or ugly, are sometimes appropriate. It is customary, for example, to say that a couple is "sleeping together" or that someone has "passed away." Most euphemisms, however, are needlessly evasive or even
deceitful. Like pretentious language, they obscure the intended meaning.

**EUPHEMISM** | **PLAIN ENGLISH**
---|---
adult entertainment | pornography
preowned automobile | used car
economically deprived | poor
selected out | fired
negative savings | debts
strategic withdrawal | retreat or defeat
revenue enhancers | taxes
chemical dependency | drug addiction
downsize | layoff
correctional facility | prison

The term *doublespeak* applies to any deliberately evasive or deceptive language, including euphemisms. Doublespeak is especially common in politics, where missiles are named "Peacekeepers," airplane crashes are termed "uncontrolled contact with the ground," and a military retreat is described as "tactical redeployment." Business also gives us its share of doublespeak. When the manufacturer of a pacemaker writes that its product "may result in adverse health consequences in pacemaker-dependent patients as a result of sudden 'no output' failure," it takes an alert reader to grasp the message: The pacemaker might suddenly stop functioning and cause a heart attack or even death.

**GRAMMAR CHECKERS** rarely identify jargon and only occasionally flag pretentious language. Sometimes they flag language that is acceptable in academic writing. You should be alert to your own use of jargon and pretentious language and simplify it whenever possible. If your grammar checker continually questions language that is appropriate in an academic setting, check to see whether you can set the program to a formal style level.

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**Grammar exercises** > Word choice > E-ex W4-1

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**W4-C** in most contexts, avoid slang, regional expressions, and nonstandard English.

Slang is an informal and sometimes private vocabulary that expresses the solidarity of a group such as teenagers, rock musicians, or football fans; it is subject to more rapid change than standard English. For example, the slang teenagers use to express approval changes every few years; *cool, groovy, neat, awesome, phat,* and *sweet* have replaced one another within the last three decades. Sometimes slang becomes so widespread that it is accepted as standard vocabulary. *Jazz,* for example, started as slang but is now generally accepted to describe a style of music.
Although slang has a certain vitality, it is a code that not everyone understands, and it is very informal. Therefore, it is inappropriate in most written work.

* If we don't begin studying for the final, a whole semester's work [crossed out: is going down the tubes. will be wasted.

* The government's "filth" guidelines for food will [crossed out: gross you out.] disgust you.

Regional expressions are common to a group in a geographical area. Let's talk with the bark off (for Let's speak frankly) is an expression in the southern United States, for example. Regional expressions have the same limitations as slang and are therefore inappropriate in most writing.

* John was four blocks from the house before he remembered to turn on [crossed out: cut] the headlights. [crossed out: on]

* I'm not [crossed out: for] sure, but I think the dance has been postponed.

Standard English is the language used in all academic, business, and professional fields. Nonstandard English is spoken by people with a common regional or social heritage. Although nonstandard English may be appropriate when spoken within a close group, it is out of place in most formal and informal writing.

* The counselor [crossed out: have] has so many problems in her own life that she doesn't [crossed out : don't] know how to advise anyone else.

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If you speak a nonstandard dialect, try to identify the ways in which your dialect differs from standard English. Look especially for the following features of nonstandard English, which commonly cause problems in writing:

Misuse of verb forms such as began and begun (See G2-a.)
Omission of -s endings on verbs (See G2-c.)
Omission of -ed endings on verbs (See G2-d.)
Omission of necessary verbs (See G2-e.)
Double negatives (See G4-d.)

You might also scan the Glossary of Usage (WI), which alerts you to nonstandard words and expressions such as ain't, could of, hisself, theirselves, them (meaning "those"), they (meaning "their"), and so on.

W4-d Choose an appropriate level of formality.

In deciding on a level of formality, consider both your subject and your audience. Does the subject demand a dignified treatment, or is a relaxed tone more suitable? Will the audience be put off if you assume too close a relationship with them, or might you alienate them by seeming too distant?

For most college and professional writing, some degree of formality is appropriate. In a letter applying for a job, for example, it is a mistake to sound too breezy and informal.

too I'd like to get that technician job you've got in the informal paper.

more I would like to apply for the technician position

formal listed in the Peoria Journal Star.

Informal writing is appropriate for private letters, business correspondence between close associates, articles in popular magazines, and personal narratives. In such writing, formal language can seem out of place.

* Bob's pitching lesson [crossed out: commenced] began with his famous sucker pitch, [crossed out:
implemented] which he threw as a slow ball coming behind a fast windup.

Formal words such as *commenced* and *implemented* clash with appropriate informal terms such as *sucker pitch* and *fast windup.*

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**GRAMMAR CHECKERS** rarely flag slang and informal language. They do, however, flag contractions. If your ear tells you that a contraction such as *isn't* or *doesn't* strikes the right tone, stay with it.

**W4-e Avoid sexist language.**

Sexist language is language that stereotypes or demeans men or women, usually women. Using nonsexist language is a matter of courtesy--of respect for and sensitivity to the feelings of others.

**GRAMMAR CHECKERS** are good at flagging obviously sexist terms, such as *mankind* and *fireman,* but they do not flag language that might be demeaning to women (*woman doctor*) or stereotypical (referring to assistants as women and lawyers as men, for instance). They also have no way of identifying the generic use of *he* or *his* (*An obstetrician needs to be available to his patients anytime, day or night*). You must use your common sense to tell when a word or a construction is offensive.

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**Language Debates > Sexist language**

**Recognizing sexist language**

Some sexist language is easy to recognize because it reflects genuine contempt for women: referring to a woman as a "chick," for example, or calling a lawyer a "lady lawyer," or saying in an advertisement, "If our new sports car were a lady, it would get its bottom pinched."

Other forms of sexist language are less blatant. The following practices, while they may not result from conscious sexism, reflect stereotypical thinking: referring to nurses as women and doctors as men, using different conventions when naming or identifying women and men, or assuming that all of one's readers are men.

**STEREOTYPICAL LANGUAGE**

After the nursing student graduates, *she* must face a difficult state board examination. [Not all nursing students are women.]

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Running for city council are Jake Stein, an attorney, and *Mrs.* Cynthia Jones, a professor of English and *mother of three.* [The title *Mrs.* and the phrase *and mother of three* are irrelevant.]

*Wives* of senior government officials are required to report any gifts they receive that are valued at more than $100. [Not all senior government officials are men.]

Still other forms of sexist language result from outmoded traditions. The pronouns *he,* *him,* and *his,* for instance, were traditionally used to refer generically to persons of either sex.

**GENERIC HE OR HIS**

When a senior physician is harassed by managed care professionals, *he* may be tempted to leave the profession.

A journalist is stimulated by *his* deadline.

Today, however, such usage is widely viewed as sexist because it excludes women and encourages sex-role stereotyping--the view that men are somehow more suited than women to be doctors, journalists, and so on.
Like the pronouns *he*, *him*, and *his*, the nouns *man* and *men* were once used indefinitely to refer to persons of either sex. Current usage demands gender-neutral terms instead.

**INAPPROPRIATE**  **APPROPRIATE**

anchorman  anchor  
chairman  chairperson, moderator, chair, head  
clergyman  member of the clergy, minister, pastor  
congressman  member of Congress, representative, legislator  
fireman  firefighter  
foreman  supervisor  
mailman  mail carrier, postal worker, letter carrier  
(to) man  to operate, to staff  
mankind  people, humans  
manpower  personnel  
policeman  police officer  
salesman  sales associate, sales representative  
weatherman  weather forecaster, meteorologist  
workman  worker, laborer

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**Revising sexist language**

When revising sexist language, be sparing in your use of the wordy constructions *he or she* and *his* or *her*. Although these constructions are fine in small doses, they become awkward when repeated throughout an essay. A better revision strategy, many writers have discovered, is to write in the plural; yet another strategy is to recast the sentence so that the problem does not arise.

**SEXIST**

When a senior physician is harassed by managed care professionals, *he* may be tempted to leave the profession.

A journalist is stimulated by *his* deadline.

**ACCEPTABLE BUT WORDY**

When a senior physician is harassed by managed care professionals, *he or she* may be tempted to leave the profession.
A journalist is stimulated by *his or her* deadline.

**BETTER: USING THE PLURAL**

When senior *physicians* are harassed by managed care professionals, *they* may be tempted to leave the profession.

*Journalists* are stimulated by *their* deadlines.

**BETTER: RECASTING THE SENTENCE**

When harassed by managed care professionals, a *senior physician* may be tempted to leave the profession.

A journalist is stimulated by *a* deadline.

For more examples of these revision strategies, see G3-a.

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Grammar exercises > Word choice > E-ex W4-2

**W4-f Revise language that may offend groups of people.**

Obviously it is impolite to use offensive terms such as *Polack* or *redneck*. But biased language can take more subtle forms. Because language evolves over time, names once thought acceptable may become offensive. When describing groups of people, choose names that the groups currently use to describe themselves.

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* North Dakota takes its name from the [crossed out: Indian] *Lakota* word meaning "friend" or "ally."

* Many [crossed out: Oriental] *Asian* immigrants have recently settled in our small town in Tennessee.

Negative stereotypes (such as "drives like a teenager" or "haggard as an old crone") are of course offensive. But you should avoid stereotyping a person or a group even if you believe your generalization to be positive.

* It was no surprise that Greer, [crossed out: a Chinese American,] *an excellent math and science student*, was selected for the honors chemistry program.

**W5**

**Exact language**

Two reference works (or their online equivalents) will help you find words to express your meaning exactly: a good dictionary, such as *The American Heritage Dictionary* or *Merriam-Webster’s Collegiate Dictionary*, and a book of synonyms and antonyms such as *Roget’s International Thesaurus*. (See W6.)

**grammar checkers** flag some nonstandard idioms, such as *comply to*, but few clichés. They do not identify commonly confused words, such as *principal* and *principle*, or misused word forms, such as *significance* and *significant*. You must be alert for such words and use your dictionary if you are unsure of the correct form. Grammar checkers are of little help with the other problems discussed in W5: choosing words with appropriate connotations, using concrete language, and using figures of speech appropriately.

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**W5-3 Select words with appropriate connotations.**

In addition to their strict dictionary meanings (or *denotations*), words have *connotations*, emotional
colorings that affect how readers respond to them. The word steel denotes "made of or resembling commercial iron that contains carbon," but it also calls up a cluster of images associated with steel, such as the sensation of touching it. These associations give the word its connotations -- cold, smooth, unbending.

If the connotation of a word does not seem appropriate for your purpose, your audience, or your subject matter, you should change the word. When a more appropriate synonym does not come quickly to mind, consult a dictionary or a thesaurus. (See W6.)

* The model was [crossed out: skinny] slender and fashionable.

The connotation of the word skinny is too negative.

* As I covered the boats with marsh grass, the [crossed out: perspiration] sweat I had worked up evaporated in the wind, and the cold morning air seemed even colder.

The term perspiration is too dainty for the context, which suggests vigorous exercise.

W5-b Prefer specific, concrete nouns.

Unlike general nouns, which refer to broad classes of things, specific nouns point to definite and particular items. Film, for example, names a general class, fantasy film names a narrower class, and Lord of the Rings: Return of the King is more specific still.

Unlike abstract nouns, which refer to qualities and ideas (justice, beauty, realism, dignity), concrete nouns point to immediate, often sensory experience and to physical objects (steeple, asphalt, lilac, stone, garlic).

Specific, concrete nouns express meaning more vividly than general or abstract ones. Although general and abstract language is sometimes necessary to convey your meaning, ordinarily prefer specific, concrete alternatives.

* The senator spoke about the challenges of the future: [crossed out: the environment and world peace.] famine, pollution, dwindling resources, and terrorism.

Nouns such as thing, area, factor, and individual are especially dull and imprecise.

* A career in city planning offers many [crossed out: things.] rewards.

* Try pairing a trainee with an [crossed out: individual with technical experience.] experienced technician.

W5 - C Do not misuse words.

If a word is not in your active vocabulary, you may find yourself misusing it, sometimes with embarrassing consequences. When in doubt, check the dictionary.

* The fans were [crossed out: migrating] climbing up the bleachers in search of good seats.

* The Internet has so [crossed out: diffused] permeated our culture that it touches all segments of society.

Be especially alert for misused word forms--using a noun such as absence, significance, or persistence, for example, when your meaning requires the adjective absent, significant, or persistent.

* Most dieters are not [crossed out: persistence] persistent enough to make a permanent change in their eating habits.

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Grammar exercises > Word choice > E-ex W5-1
W5-d Use standard idioms.

Idioms are speech forms that follow no easily specified rules. The English say "Maria went to hospital," an idiom strange to American ears, which are accustomed to hearing the in front of hospital. Native speakers of a language seldom have problems with idioms, but prepositions sometimes cause trouble, especially when they follow certain verbs and adjectives. When in doubt, consult a good desk dictionary: Look up the word preceding the troublesome preposition.

**UNIDIOMATIC**  **IDIOMATIC**

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**ESL** Because idioms follow no particular rules, you must learn them individually. You may find it helpful to keep a list of idioms that you frequently encounter in your reading. For idiomatic combinations of adjectives and prepositions (such as afraid of), see E5-c. For idiomatic combinations of verbs and prepositions (such as search for), see E5-d.
Do not rely heavily on clichés.

The pioneer who first announced that he had "slept like a log" no doubt amused his companions with a fresh and unlikely comparison. Today, however, that comparison is a cliché, a saying that has lost its dazzle from overuse. No longer can it surprise.

To see just how predictable clichés are, put your hand over the right-hand column on the next page and then finish the phrases given on the left.

1. cool as a cucumber
2. beat around the bush
3. blind as a bat
4. busy as a bee, beaver
5. crystal clear
6. dead as a doornail
7. out of the frying pan and into the fire
8. light as a feather
9. like a bull in a china shop
10. playing with fire
11. nutty as a fruitcake
12. selling like hotcakes
13. starting out at the bottom of the ladder
14. water under the bridge
15. white as a sheet, ghost
16. avoid clichés like the plague

The cure for clichés is frequently simple: Just delete them. When this won't work, try adding some element of surprise. One student, for example, who had written that she had butterflies in her stomach, revised her cliché like this:

If all of the action in my stomach is caused by butterflies, there must be a horde of them, with
horseshoes on.
The image of butterflies wearing horseshoes is fresh and unlikely, not dully predictable like the original cliché.

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Language Debates > Clichés

W5-f Use figures of speech with care.
A figure of speech is an expression that uses words imaginatively (rather than literally) to make abstract ideas concrete. Most often, figures of speech compare two seemingly unlike things to reveal surprising similarities.

In a *simile*, the writer makes the comparison explicitly, usually by introducing it with *like* or *as*: "By the time cotton had to be picked, grandfather's neck was as red as the clay he plowed." In a *metaphor*, the *like* or *as* is omitted, and the comparison is implied.

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For example, in the Old Testament Song of Solomon, a young woman compares the man she loves to a fruit tree: "With great delight I sat in his shadow, and his fruit was sweet to my taste."

Although figures of speech are useful devices, writers sometimes use them without thinking through the images they evoke. The result is sometimes a *mixed metaphor*, the combination of two or more images that don't make sense together.

* Crossing Utah's salt flats in his new convertible, my father flew [crossed out: under a full head of steam.] at jet speed.

* Our office had decided to put all controversial issues on a back burner, [crossed out: in a holding pattern.]

Here the writer is mixing stoves and airplanes. Simply deleting one of the images corrects the problem.

ON THE WEB > dianahacker.com/writersref
Grammar exercises > Word choice > E-ex W5-3

W6
The dictionary and thesaurus

W6-a The dictionary
A good dictionary, whether print or online -- such as *The American Heritage Dictionary of the English Language*, *The Random House College Dictionary*, *Merriam-Webster's Collegiate Dictionary*, or *Webster's New World Dictionary of the American Language* -- is an indispensable writer's aid.

The entry on page 157 is taken from *The American Heritage Dictionary*. Labels show where various kinds of information about a word can be found in that dictionary. A sample entry from an online dictionary, *Merriam-Webster Online*, appears on page 158.

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*Spelling, word division, and pronunciation*

The main entry (*regard* in the sample entries) shows the correct spelling of the word. When there are two correct spellings of a word (as in *collectible, collectable*, for example), both are given, with
the preferred spelling usually appearing first.

The main entry also shows how the word is divided into syllables. The dot between re and gard separates the word's two syllables. When a word is compound, the main entry shows how to write it: as one word (crossroad), as a hyphenated word (cross-stitch), or as two words (cross section).

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The word's pronunciation is given just after the main entry. The accents indicate which syllables are stressed; the other marks are explained in the dictionary's pronunciation key. In print dictionaries this key usually appears at the bottom of every page or every other page. Many online entries include an audio link to a person's voice pronouncing the word. And most online dictionaries have an audio pronunciation guide.

**Word endings and grammatical labels**

When a word takes endings to indicate grammatical functions (called inflections), the endings are listed in boldface, as with -garded, -garding, and -gards in the sample print entry.

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Labels for the parts of speech and for other grammatical terms are sometimes abbreviated, as they are in the print entry. The most commonly used abbreviations are these:

- n. noun
- adj. adjective
- pi. plural
- adv. adverb
- sing. singular
- pron. pronoun
- v. verb
- prep. preposition
- tr. transitive verb
- conj. conjunction
- int. intransitive verb
- interj. interjection

**Meanings, word origin, synonyms, and antonyms**

Each meaning for the word is given a number. Occasionally a word's use is illustrated in a quoted sentence.

Sometimes a word can be used as more than one part of speech (regard, for instance, can be used as either a verb or a noun). In such a case, all the meanings for one part of speech are given before all the meanings for another, as in the sample entries. The entries also give idiomatic uses of the word.

The origin of the word, called its etymology, appears in brackets after all the meanings in the print version; in the online version, it appears before the meanings.

Synonyms, words similar in meaning to the main entry, are frequently listed. In the sample print entry, the dictionary draws distinctions in meaning among the various synonyms. In the online entry, synonyms appear as hyperlinks. Antonyms, which do not appear in the sample entries, are words having a meaning opposite from that of the main entry.

**Usage**

Usage labels indicate when, where, or under what conditions a particular meaning for a word is appropriately used. Common labels are informal (or colloquial), slang, nonstandard, dialect, obsolete, archaic, poetic, and British. In the sample print entry, two meanings of regard are labeled obsolete because they are no longer in use. The online entry has meanings labeled both archaic and
Dictionaries sometimes include usage notes as well. In the sample print entry, the dictionary offers advice on several uses of regard not specifically covered by the meanings. Such advice is based on the opinions of many experts and on actual usage in current magazines, newspapers, and books.

W6-b The thesaurus

When you are looking for just the right word, you may want to consult a book of synonyms and antonyms such as *Roget's International Thesaurus* (or its online equivalent). Look up (or click on) the adjective still, for example, and you will find synonyms such as tranquil, quiet, quiescent, reposeful, calm, pacific, halcyon, placid, and unruffled. Unless your vocabulary is better than average, the list will contain words you've never heard of or with which you are only vaguely familiar. Whenever you are tempted to use one of these words, look it up in the dictionary first to avoid misusing it.

On discovering the thesaurus, many writers use it for the wrong reasons, so a word of caution is in order. Do not turn to a thesaurus in search of exotic, fancy words -- such as halcyon -- with which to embellish your essays. Look instead for words that express your meaning exactly. Most of the time these words will be familiar to both you and your readers. The first synonym on the list -- tranquil -- was probably the word you were looking for all along.

Grammatical Sentences

G1 Subject-verb agreement, 163

love or loves?

have or has?

do or does? is or are? was or were?

a. Standard subject-verb combinations, 163

b. Words between subject and verb, 166

c. Subjects with and, 166

d. Subjects with or or nor, 167

e. Indefinite pronouns such as someone, each, 167

f. Collective nouns such as jury, class, 168

g. Subject after verb, 169

h. Subject complement, 169

i. who, which, that, 170

j. Plural form, singular meaning, 171

k. Titles, company names, words as words, gerund phrases, 171

G2 Other problems with verbs, 171
Subject-verb agreement

Native speakers of standard English know by ear that he teaches, she has, and it doesn't (not he teach, she have, and it don't) are standard subject-verb combinations. For such speakers, problems with subject-verb agreement arise only in certain tricky situations, which are detailed in G1-b to G1-k.

If you don't trust your ear -- perhaps because you speak English as a second language or because you speak or hear nonstandard English in your community -- you will need to learn the standard forms explained in G1-a. Even if you do trust your ear, take a quick look at G1-a to see what "subject-verb agreement" means.
**GRAMMAR CHECKERS** are fairly good at flagging subject-verb agreement problems. They occasionally flag a correct sentence, usually because they misidentify the subject, the verb, or both. Sometimes they miss an agreement problem because they don't recognize a pronoun's antecedent. In the following sentence, for example, the grammar checker did not detect that *eggs* is the antecedent of *which*: *Some animal rights groups oppose eating eggs, which comes from animals.* Because *eggs* is plural, the correct verb is *come.*

G1 -a **Consult this section for standard subject-verb combinations.**

In the present tense, verbs agree with their subjects in number (singular or plural) and in person (first, second, or third). The present-tense ending *-s* (or *-es*) is used on a verb if its subject is third-person singular; otherwise the verb takes no ending. Consider, for example, the present-tense forms of the verb *love,* given at the beginning of the chart on page 164.

The verb *be* varies from this pattern; unlike any other verb, it has special forms in both the present and the past tense. These forms appear at the end of the chart on page 164.

If you aren't confident that you know the standard forms, use the charts on pages 164 and 165 as you proofread for subject-verb agreement. You may also want to look at G2-c, on *-s* endings.

---

**Subject-verb agreement at a glance**

**Present-tense forms of love and try (typical verbs)**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
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</thead>
<tbody>
<tr>
<td><strong>FIRST PERSON</strong></td>
<td>I</td>
</tr>
<tr>
<td><strong>SECOND PERSON</strong></td>
<td>you</td>
</tr>
<tr>
<td><strong>THIRD PERSON</strong></td>
<td>he/she/it</td>
</tr>
</tbody>
</table>

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<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
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<tr>
<td><strong>FIRST PERSON</strong></td>
<td>I</td>
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<tr>
<td><strong>SECOND PERSON</strong></td>
<td>you</td>
</tr>
<tr>
<td><strong>THIRD PERSON</strong></td>
<td>he/she/it</td>
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</tbody>
</table>

**Present-tense forms of have**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
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<tbody>
<tr>
<td><strong>FIRST PERSON</strong></td>
<td>I</td>
</tr>
<tr>
<td><strong>SECOND PERSON</strong></td>
<td>you</td>
</tr>
<tr>
<td><strong>THIRD PERSON</strong></td>
<td>he/she/it</td>
</tr>
</tbody>
</table>

**Present-tense forms of do**
SINGULAR     PLURAL
FIRST PERSON I     do/don't we     do/don't
SECOND PERSON you     do/don't you     do/don't
THIRD PERSON he/she/it     does/doesn't they     do/don't

Present-tense and past-tense forms of be

SINGULAR     PLURAL
FIRST PERSON I     am/was we     are/were
SECOND PERSON you     are/were you     are/were
THIRD PERSON he/she/it     is/was they     are/were

[Image: When to use the -s for (or -es) form of a present-tense verb]

EXCEPTION: Choosing the correct present-tense form of be (am, is, or are) is not quite so simple. See the chart on the previous page for both present- and past-tense forms of be.

ESL TIP: Do not use the -s form of a verb that follows a modal or another helping verb such as can, must, or do. (See El-b.)

G1 -b Make the verb agree with its subject, not with a word that comes between.

Word groups often come between the subject and the verb. Such word groups, usually modifying the subject, may contain a noun that at first appears to be the subject. By mentally stripping away such modifiers, you can isolate the noun that is in fact the subject.

The samples on the tray in the lab need testing.

* High levels of air pollution cause[s] damage to the respiratory tract.

The subject is levels, not pollution. Strip away the phrase of air pollution to hear the correct verb: levels cause.

* The slaughter of pandas for their pelts [have] caused the panda population to decline drastically.

The subject is slaughter, not pandas or pelts.

NOTE: Phrases beginning with the prepositions as well as, in addition to, accompanied by, together with, and along with do not make a singular subject plural.

* The governor as well as his press secretary [were] was shot.

To emphasize that two people were shot, the writer could use and instead: The governor and his press secretary were shot.

G1 -C Treat most subjects joined with and as plural.

A subject with two or more parts is said to be compound. If the parts are connected by and, the subject is nearly always plural.
Leon and Jan often jog together.

* Jill's natural ability and her desire to help others [crossed out: has] have led to a career in the ministry.

Ability and desire is a plural subject, so its verb should be have.

EXCEPTIONS: When the parts of the subject form a single unit or refer to the same person or thing, treat the subject as singular.

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Strawberries and cream was a last-minute addition to the menu.
Sue's friend and adviser was surprised by her decision.

When a compound subject is preceded by each or every, treat the subject as singular.

Each tree, shrub, and vine needs to be sprayed.

This exception does not apply when a compound subject is followed by each: Alan and Marcia each have different ideas.

G1 -d With subjects joined with or or nor (or with either ... or or neither ... nor), make the verb agree with the part of the subject nearer to the verb.

A driver's license or credit card is required.

A driver's license or two credit cards are required.

* If an infant or a child [crossed out: are] is having difficulty breathing, seek medical attention immediately.

* Neither the teacher nor the students [crossed out: was] were in the lab.

The verb must be matched with the part of the subject closer to it: child is in the first sentence, students were in the second.

NOTE: If one part of the subject is singular and the other is plural, put the plural one last to avoid awkwardness.

G1 -e Treat most indefinite pronouns as singular.

Indefinite pronouns are pronouns that do not refer to specific persons or things. The following commonly used indefinite pronouns are singular: anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, no one, somebody, someone, something.

Everyone on the team supports the coach.

Each of the furrows [crossed out: have] has been seeded.

* Everybody who signed up for the ski trip [crossed out: were] was taking lessons.

The subjects of these sentences are Each and Everybody. These indefinite pronouns are third-person singular, so the verbs must be has and was.

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A few indefinite pronouns {all, any, none, some} may be singular or plural depending on the noun or pronoun they refer to.

Some of our luggage was lost. None of his advice makes sense.

Some of the rocks are slippery. None of the eggs were broken.

NOTE: When the meaning of none is emphatically "not one," none may be treated as singular: None [meaning "Not one"] of the eggs was broken. However, some experts advise using not one instead: Not one of the eggs was broken.
G1 -f Treat collective nouns as singular unless the meaning is clearly plural.

Collective nouns such as jury, committee, audience, crowd, class, troop, family, and couple name a class or a group. In American English, collective nouns are usually treated as singular: They emphasize the group as a unit. Occasionally, when there is some reason to draw attention to the individual members of the group, a collective noun may be treated as plural. (See also G3-a.)

**SINGULAR** The class respects the teacher.

**PLURAL** The class are debating among themselves.

To underscore the notion of individuality in the second sentence, many writers would add a clearly plural noun such as members: The members of the class are debating among themselves.

* The board of trustees [crossed out: meet] meets in Denver twice a year.

The board as a whole meets; there is no reason to draw attention to its individual members.

* A young couple [crossed out: was] were arguing about politics while holding hands.

The meaning is clearly plural. Only individuals can argue and hold hands.

**NOTE:** Treat the number as singular, a number as plural.

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**SINGULAR** The number of school-age children is declining.

**PLURAL** A number of children are attending the wedding.

**NOTE:** In general, when units of measurement are used with a singular noun, treat them as singular; when they are used with a plural noun, treat them as plural.

**SINGULAR** Three-fourths of the pie has been eaten.

**PLURAL** One-fourth of the truck drivers were women.

G1 -g Make the verb agree with its subject even when the subject follows the verb.

Verbs ordinarily follow subjects. When this normal order is reversed, it is easy to become confused. Sentences beginning with there is or there are (or there was or there were) are inverted; the subject follows the verb.

There are surprisingly few children in our neighborhood.

Occasionally you may decide to invert a sentence for variety or effect. When you do so, check to make sure that your subject and verb agree.

* At the back of the room [crossed out: is] are a small aquarium and an enormous terrarium.

The subject, aquarium and terrarium, is plural, so the verb must be are. If the correct sentence seems awkward, begin with the subject: A small aquarium and an enormous terrarium are at the back of the room.

G1 -h Make the verb agree with its subject, not with a subject complement.

One sentence pattern in English consists of a subject, a linking verb, and a subject complement: Jack is a securities lawyer. (See B2-b.) Because the subject complement names or describes the subject, it is sometimes mistaken for the subject.

170

* A tent and a sleeping bag [crossed out: is] are the required equipment.
Tent and bag is the subject, not equipment.

* A major force in today's economy [crossed out: are] is women -- as earners, consumers, and investors.

Force is the subject, not women. If the corrected version seems awkward, make women the subject: 
Women are a major force in today's economy -- as earners, consumers, and investors.

G1 -i Who, which, and that take verbs that agree with their antecedents.

Like most pronouns, the relative pronouns who, which, and that have antecedents, nouns or pronouns to which they refer. Relative pronouns used as subjects of subordinate clauses take verbs that agree with their antecedents. (See B3-e.)

Take a suit that travels well.

Constructions such as one of the students who [or one of the things that] cause problems for writers. Do not assume that the antecedent must be one. Instead, consider the logic of the sentence.

* Our ability to use language is one of the things that set[crossed out: s] us apart from animals.

The antecedent of that is things, not one. Several things set us apart from animals.

When the word only comes before one, you are safe in assuming that one is the antecedent of the relative pronoun.

* Veronica was the only one of the first-year Spanish students who [crossed out: were] was fluent enough to apply for the exchange program.

The antecedent of who is one, not students. Only one student was fluent enough.

ON THE WEB > dianahacker.com/writersref
Language Debates > one of those who (or that)

G1 -j Words such as athletics, economics, mathematics, physics, statistics, measles, and news are usually singular, despite their plural form.

* Statistics [crossed out: are] is among the most difficult courses in our program.

EXCEPTION: When they describe separate items rather than a collective body of knowledge, words such as athletics, mathematics, physics, and statistics are plural: The statistics on steroid use are alarming.

G1 -k Titles of works, company names, words mentioned as words, and gerund phrases are singular.

* Lost Cities [crossed out: describe] describes the discoveries of many ancient civilizations.

* Delmonico Brothers [crossed out: specialize] specializes in organic produce and additive-free meats.

* Controlled substances [crossed out: are] is a euphemism for illegal drugs.

A gerund phrase consists of an -ing verb form followed by any objects, complements, or modifiers. (See B3-b.) Treat gerund phrases as singular.

* Encountering busy signals [crossed out: are] is troublesome to our clients, so we have hired two new switchboard operators.

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Grammar exercises > Grammatical sentences > E-ex G1 -1 through G1 -3

G2
Other problems with verbs

The verb is the heart of the sentence, so it is important to get it right. Section G1 deals with the problem of subject-verb agreement,

and section W3 offers advice on active and passive verbs. This section describes other potential problems with verbs:

a. irregular verb forms (such as drive, drove, driven)
b. lie and lay
c. -s (or -es) endings on verbs
d. -ed endings on verbs
e. omitted verbs
f. tense
g. subjunctive mood

ESL If English is not your native language, see also El for more help with verbs.

G2-a Choose standard English forms of irregular verbs.

Except for the verb be, all main verbs in English have five forms. The following list shows the five forms and provides a sample sentence in which each might appear.

BASE FORM Usually I (walk, ride).
PAST TENSE Yesterday I (walked, rode).
PAST PARTICIPLE I have (walked, ridden) many times before.
PRESENT PARTICIPLE I am (walking, riding) right now.
-S FORM He/she/it (walks, rides) regularly.

For regular verbs, the past-tense and past-participle forms end in -ed or -d: walked, walked. For irregular verbs, the past tense and past participle are formed differently: rode, ridden; began, begun.

The past-tense form always occurs alone, without a helping verb. It expresses action that occurred entirely in the past: I rode to work yesterday. I walked to work last Tuesday. The past participle is used with a helping verb. It forms the perfect tenses with has, have, or had; it forms the passive voice with be, am, is are, was, were, being, or been. (See B1-c for a complete list of helping verbs and G2-f for a survey of tenses.)

PAST TENSE Last July, we went to Paris.

HELPING VERB + PAST PARTICIPLE We have gone to Paris twice.

The list of common irregular verbs beginning at the bottom of this page will help you distinguish between past tense and past participle. Choose the past-participle form if the verb in your sentence requires a helping verb; choose the past-tense form if the verb does not require a helping verb.

* Yesterday we [crossed out: seen] saw an unidentified flying object.
* The reality of the situation [crossed out: sunk] sank in.

The past-tense forms saw and sank are required.
* The truck was apparently [crossed out: stole] stolen while the driver ate lunch.
* By Friday, the stock market had [crossed out: fell] fallen two hundred points.
Because of the helping verbs, the past-participle forms are required: *was stolen, had fallen.*

**GRAMMAR CHECKERS** sometimes flag misused irregular verbs in sentences, such as *I had drove the car to school* and *Lucia seen the movie already.* But you cannot rely on grammar checkers to identify problems with irregular verbs -- they miss about twice as many errors as they find.

*Common irregular verbs*

When in doubt about the standard English forms of irregular verbs, consult the following list or look up the base form of the verb in the dictionary, which also lists any irregular forms. (If no additional forms are listed in the dictionary, the verb is regular, not irregular.)

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
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<tbody>
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<tr>
<td>Verb</td>
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<td>Past Tense</td>
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<td>hang (suspend)</td>
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<td>hang (execute)</td>
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<td>make</td>
<td>made</td>
<td>made</td>
</tr>
<tr>
<td>prove</td>
<td>proved</td>
<td>proved, proven</td>
</tr>
<tr>
<td>read</td>
<td>read</td>
<td>read</td>
</tr>
<tr>
<td>ride</td>
<td>rode</td>
<td>ridden</td>
</tr>
<tr>
<td>ring</td>
<td>rang</td>
<td>rung</td>
</tr>
<tr>
<td>rise (get up)</td>
<td>rose</td>
<td>risen</td>
</tr>
</tbody>
</table>
run  ran  run
say  said  said
see  saw  seen
send  sent  sent
set (place)  set  set
shake  shook  shaken
shoot  shot  shot
shrink  shrank  shrunk, shrunken
sing  sang  sung
sink  sank  sunk
sit (be seated)  sat  sat
slay  slew  slain
sleep  slept  slept
speak  spoke  spoken
spin  spun  spun
spring  sprang  sprung
stand  stood  stood
steal  stole  stolen
sting  stung  stung
strike  struck  struck, stricken
swear  swore  sworn
swim  swam  swum
swing  swung  swung
take  took  taken
Grammar exercises > Grammatical sentences > E-ex G2-1

G2-b Distinguish among the forms of *lie* and *lay*.

Writers and speakers frequently confuse the various forms of *lie* (meaning "to recline or rest on a surface") and *lay* (meaning "to put or place something"). *Lie* is an intransitive verb; it does not take a direct object: *The tax forms lie on the table*. The verb *lay* is transitive; it takes a direct object: *Please lay the tax forms on the table.* (See B2-b.)

In addition to confusing the meaning of *lie* and *lay*, writers and speakers are often unfamiliar with the standard English forms of these verbs.

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
<th>PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>lie</em></td>
<td><em>lay</em></td>
<td><em>lain</em></td>
<td><em>lying</em></td>
</tr>
<tr>
<td><em>lay</em></td>
<td><em>laid</em></td>
<td><em>laid</em></td>
<td><em>laying</em></td>
</tr>
</tbody>
</table>

* Sue was so exhausted that she [crossed out: laid] *lay* down for a nap.

The past-tense form of *lie* ("to recline") is *lay*.

* The patient had [crossed out: laid] *lain* an uncomfortable position all night.

The past-participle form of *lie* ("to recline") is *lain*. If the correct English seems too stilted, recast the sentence: *The patient had been lying in an uncomfortable position all night.*

* The prosecutor [crossed out: lay] *laid* the pistol on a table close to the jurors.

The past-tense form of *lay* ("to place") is *laid*.

* Letters dating from the Civil War were [crossed out: laying] *lying* in the corner of the chest.

The present participle of *lie* ("to rest on a surface") is *lying*. 

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**Language Debates** > *lie versus lay*

**G2-C Use -s (or -es) endings on present-tense verbs that have third-person singular subjects.**

When the subject of a sentence is third-person singular, its verb takes an -s or -es ending in the present tense. (See also G1-a and the charts on pp. 164-65.)

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FIRST PERSON</strong></td>
<td>I know</td>
</tr>
<tr>
<td><strong>SECOND PERSON</strong></td>
<td>you know</td>
</tr>
<tr>
<td><strong>THIRD PERSON</strong></td>
<td>he/she/it knows</td>
</tr>
<tr>
<td>child knows</td>
<td>parents know</td>
</tr>
<tr>
<td>everyone knows</td>
<td></td>
</tr>
</tbody>
</table>

All singular nouns (such as *child*) and the pronouns *he, she,* and *it* are third-person singular; indefinite pronouns (such as *everyone*) are also third-person singular.

In nonstandard speech, the -s ending required by standard English is sometimes omitted.


The subject, *sulfur dioxide,* is third-person singular, so the verbs must end in -s.

TIP: Do not add the -s ending to the verb if the subject is not third-person singular.

* I prepare[crossed out: s] program specifications and logic diagrams.

The writer mistakenly concluded that the -s ending belongs on present-tense verbs used with all singular subjects, not just third-person singular subjects. The pronoun *I* is first-person singular, so its verb does not require the -s.

* The dirt floors require[crossed out: s] continual sweeping.

The writer mistakenly thought that the -s ending on the verb indicated plurality. The -s goes on present-tense verbs used with third-person singular subjects.

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In nonstandard speech, the -s verb form *has, does,* or *doesn't* is sometimes replaced with *have, do,* or *don't.* In standard English, use *has, does,* or *doesn't* with a third-person singular subject. (See also G1-a.)

* This respected musician always [crossed out: have] *has* a message in his work.

* [crossed out: Do] *Does* she know the correct procedure for the experiment?

* My uncle [crossed out: don't] *doesn't* want to change jobs right now.

**GRAMMAR CHECKERS** are fairly good at catching missing -s endings on verbs and some misused -s forms of the verb, consistently nagging errors such as *The training session take place later today* and *The careful camper learn to feel the signs of a coming storm.* (See the grammar checker advice on p. 163 for more information about subject-verb agreement.)

**G2-d Do not omit -ed endings on verbs.**
Speakers who do not fully pronounce -ed endings sometimes omit them unintentionally in writing. Failure to pronounce -ed endings is common in many dialects and in informal speech. In the following frequently used words and phrases, for example, the -ed ending is not always fully pronounced.

advised developed prejudiced supposed to asked fixed pronounced used to concerned frightened stereotyped

When a verb is regular, both the past tense and the past participle are formed by adding -ed to the base form of the verb.

**Past tense**

Use an -ed or -d ending to express the past tense of regular verbs. The past tense is used when the action occurred entirely in the past.

* Over the weekend, Ed [crossed out: fix] fixed his brother's skateboard and tuned up his mother's 1977 Cougar.

* Last summer my counselor [crossed out: advised] advised me to ask my family for help.

**Past participles**

Past participles are used in three ways: (1) following have, has, or had to form one of the perfect tenses; (2) following be, am, is, are, was, were, being, or been to form the passive voice; and (3) as adjectives modifying nouns or pronouns. The perfect tenses are listed on page 181, and the passive voice is discussed in W3-a. For a discussion of participles functioning as adjectives, see B3-b.

* Robin has ask me to go to California with her.

* Though it is not a new phenomenon, domestic violence is [crossed out: publicize] publicized more frequently than before.

* All aerobics classes end in a cool-down period to stretch [crossed out: tighten] tightened muscles.

**GRAMMAR CHECKERS** flag missing -ed endings on verbs more often than not. Unfortunately, they often suggest an -ing ending (passing) rather than the missing -ed ending (passed), as in the following sentence: The law was pass last week.

**G2-e Do not omit needed verbs.**

Although standard English allows some linking verbs and helping verbs to be contracted, at least in informal contexts, it does not allow them to be omitted.

Linking verbs, used to link subjects to subject complements, are frequently a form of be: be, am, is, are, was, were, being, been.

(See B2-b.) Some of these forms may be contracted (I'm, she's, we're), but they should not be omitted altogether.

* Alvin is [crossed out: a] man who can defend himself.

Helping verbs, used with main verbs, include forms of be, do, and have and the modal verbs can, will, shall, could, would, should, may, might, and must. (See B1-c.) Some helping verbs may be
contracted *(he's leaving, we'll celebrate, they've been told)*, but they should not be omitted altogether.

* Do you know someone [crossed out: who] would be good for the job?

**ESL** Several languages, including Russian and Turkish, do not require a linking verb between a subject and its complement. English, however, requires a verb in every sentence. See E2-a.

* Every night, I read a short book to my daughter. When I am [crossed out: too] busy, my husband reads to her.

**GRAMMAR CHECKERS** flag omitted verbs about half the time -- but they often miss needed helping verbs. For example, a grammar checker caught the missing verb in this sentence: *We seen the Shrek sequel three times already*. However, this sentence went unflagged: *The plot built* around a family reunion.

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**G2-1 Choose the appropriate verb tense.**

Tenses indicate the time of an action in relation to the time of the speaking or writing about that action.

The most common problem with tenses -- shifting from one tense to another -- is discussed in S4-b. Other problems with tenses are detailed in this section, after the following survey of tenses.

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ESL For additional help with verb tense, see El-a.

**Survey of tenses**

Tenses are classified as present, past, and future, with simple, perfect, and progressive forms for each.

The simple tenses indicate relatively simple time relations. The simple present tense is used primarily for actions occurring at the time of the speaking or for actions occurring regularly. The simple past tense is used for actions completed in the past. The simple future tense is used for actions that will occur in the future. In the following table, the simple tenses are given for the regular verb *walk*, the irregular verb *ride*, and the highly irregular verb *be*.

**SIMPLE PRESENT**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>walk, ride, am</td>
</tr>
<tr>
<td>you</td>
<td>walk, ride, are</td>
</tr>
<tr>
<td>he/she/it</td>
<td>walks, rides, is</td>
</tr>
</tbody>
</table>

**SIMPLE PAST**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>walked, rode, was</td>
</tr>
</tbody>
</table>
you walked, rode, were you walked, rode, were
he/she/it walked, rode, was they walked, rode, were

SIMPLE FUTURE

I, you, he/she/it, we, they will walk, ride, be

More complex time relations are indicated by the perfect tenses. A verb in one of the perfect tenses (a form of have plus the past participle) expresses an action that was or will be completed at the time of another action.

PRESENT PERFECT

I, you, we, they have walked, ridden, been
he/she/it has walked, ridden, been

PAST PERFECT

I, you, he/she/it, we, they had walked, ridden, been

FUTURE PERFECT

I, you, he/she/it, we, they will have walked, ridden, been

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The simple and perfect tenses just discussed have progressive forms that describe actions in progress. A progressive verb consists of a form of be followed by a present participle. The progressive forms are not normally used with mental activity verbs such as believe, know, and think.

PRESENT PROGRESSIVE

I am walking, riding, being
he/she/it is walking, riding, being
you, we, they are walking, riding, being

PAST PROGRESSIVE

I, he/she/it was walking, riding, being
you, we, they were walking, riding, being

FUTURE PROGRESSIVE
I, you, he/she/it, we, they will be walking, riding, being

PRESENT PERFECT PROGRESSIVE
I, you, we, they have been walking, riding, being
he/she/it has been walking, riding, being

PAST PERFECT PROGRESSIVE
I, you, he/she/it, we, they had been walking, riding, being

FUTURE PERFECT PROGRESSIVE
I, you, he/she/it, we, they will have been walking, riding, being

Special uses of the present tense
Use the present tense when expressing general truths, when writing about literature, and when quoting, summarizing, or paraphrasing an author's views.

General truths or scientific principles should appear in the present tense, unless such principles have been disproved.

* Galileo taught that the earth revolved around the sun.
Since Galileo's teaching has not been discredited, the verb should be in the present tense. The following sentence, however, is acceptable: Ptolemy taught that the sun revolved around the earth.

When writing about a work of literature, you may be tempted to use the past tense. The convention, however, is to describe fictional events in the present tense.

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* In Masuji Ibuse's Black Rain, a child reaches for a pomegranate in his mother's garden, and a moment later he is dead, killed by the blast of the atomic bomb.

When you are quoting, summarizing, or paraphrasing the author of a nonliterary work, use present-tense verbs such as writes, reports, asserts, and so on. This convention is usually followed even when the author is dead (unless a date or the context specifies the time of writing).

* Baron Bowan of Colwood writes that "a metaphysician is one who goes into a dark cellar at midnight without a light, looking for a black cat that is not there."

EXCEPTION: When you are documenting a paper with the APA (American Psychological Association) style of in-text citations, use past-tense verbs such as reported or demonstrated or present perfect verbs such as has reported or has demonstrated.

E. Wilson (1994) reported that positive reinforcement alone was a less effective teaching technique than a mixture of positive reinforcement and constructive criticism.

The past perfect tense
The past perfect tense consists of a past participle preceded by had (had worked, had gone). This tense is used for an action already completed by the time of another past action or for an action already completed at some specific past time.
Everyone *had spoken* by the time I arrived. Everyone *had spoken* by 10:00 a.m.

Writers sometimes use the simple past tense when they should use the past perfect.

* We built our cabin high on a pine knoll, forty feet above an abandoned quarry that [crossed out: was] *had been* flooded in 1920 to create a lake. The building of the cabin and the flooding of the quarry both occurred in the past, but the flooding was completed before the time of building.

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* By the time dinner was served, the guest of honor *had* left. The past perfect tense is needed because the action of leaving was completed at a specific past time (by the time dinner was served). Some writers tend to overuse the past perfect tense. Do not use the past perfect if two past actions occurred at the same time.

* When we arrived in Paris, Pauline [crossed out: had] met us at the train station. Sequence of tenses with infinitives and participles

An infinitive is the base form of a verb preceded by *to*. (See B3-b.) Use the present infinitive to show action at the same time as or later than the action of the verb in the sentence.

* The club had hoped to [crossed out: have raised] *raise* a thousand dollars by April 1. The action expressed in the infinitive (*to raise*) occurred later than the action of the sentence's verb (*had hoped*).

Use the perfect form of an infinitive (*to have* followed by the past participle) for an action occurring earlier than that of the verb in the sentence.

* Dan would like to [crossed out: join] *have joined* the navy, but he did not pass the physical. The liking occurs in the present; the joining would have occurred in the past.

Like the tense of an infinitive, the tense of a participle is governed by the tense of the sentence's verb. Use the present participle (ending in *-ing*) for an action occurring at the same time as that of the sentence's verb.

Hiking the Appalachian Trail in early spring, we spotted many wildflowers. Use the past participle (such as *given* or *helped*) or the present perfect participle (*having* plus the past participle) for an action occurring before that of the verb.

*Discovered* off the coast of Florida, the *Atocha* yielded many treasures. *Having worked* her way through college, Lee graduated debt-free.

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G2-g Use the subjunctive mood in the few contexts that require it.

There are three moods in English: the *indicative*, used for facts, opinions, and questions; the *imperative*, used for orders or advice; and the *subjunctive*, used in certain contexts to express wishes, requests, or conditions contrary to fact. Of these moods, the subjunctive is most likely to cause problems for writers.

**Forms of the subjunctive**

In the subjunctive mood, present-tense verbs do not change form to indicate the number and person of the subject (see G1-a). Instead, the subjunctive uses the base form of the verb (*be, drive, employ*)
with all subjects.

It is important that you *be* [not *are*] prepared for the interview.

We asked that she *drive* [not *drives*] more slowly.

Also, in the subjunctive mood, there is only one past-tense form of *be*: *were* (never *was*).

If I *were* [not *was*] you, I'd proceed more cautiously.

**Uses of the subjunctive**

The subjunctive mood appears in only a few contexts: in contrary-to-fact clauses beginning with *if* or expressing a wish; in *that* clauses following verbs such as *ask, insist, recommend, request,* and *suggest*; and in certain set expressions.

**IN CONTRARY-TO-FACT CLAUSES BEGINNING WITH *IF***

When a subordinate clause beginning with *if* expresses a condition contrary to fact, use the subjunctive mood.

* If I [crossed out: *was*] *were* a member of Congress, I would vote for that bill.

* We could be less cautious if Jake [crossed out: *was*] *were* more trustworthy.

The verbs in these sentences express conditions that do not exist: The writer is not a member of Congress, and Jake is not trustworthy.

Do not use the subjunctive mood in *if* clauses expressing conditions that exist or may exist.

If Dana *wins* the contest, she will leave for Spain in June.

**IN CONTRARY-TO-FACT CLAUSES EXPRESSING A WISH**

In formal English, the subjunctive is used in clauses expressing a wish or desire; in informal speech, however, the indicative is more commonly used.

**FORMAL** I wish that Dr. Vaughn *were* my professor.

**INFORMAL** I wish that Dr. Vaughn *was* my professor.

**IN THAT CLAUSES FOLLOWING VERBS SUCH AS *ASK, INSIST, RECOMMEND, REQUEST,* AND *SUGGEST***

Because requests have not yet become reality, they are expressed in the subjunctive mood.

* Professor Moore insists that her students [crossed out: *are*] *be* on time.

* We recommend that Lambert [crossed out: *files*] *file* form 1050 soon.

**IN CERTAIN SET EXPRESSIONS***

The subjunctive mood, once more widely used, remains in certain set expressions: *be that as it may, as it were, far be it from me,* and so on.

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* GRAMMAR CHECKERS only sometimes flag problems with the subjunctive mood. What they catch is very spotty, so you must be alert to the correct uses of the subjunctive in your own writing.

G3

**Problems with pronouns**

Pronouns are words that substitute for nouns (see B1-b). Four frequently encountered problems with pronouns are discussed in this section:

a. pronoun-antecedent agreement (singular vs. plural)
b. pronoun reference (clarity)
c. pronoun case (personal pronouns such as I vs. me, she vs. her)
d. pronoun case (who vs. whom)

For other problems with pronouns, consult the glossary of usage (WI).

**G3-a Make pronouns and antecedents agree.**

Many pronouns have antecedents, nouns or pronouns to which they refer. A pronoun and its antecedent agree when they are both singular or both plural.

**SINGULAR** Dr. Ava Berto finished her rounds.

**PLURAL** The hospital interns finished their rounds.

**ESL** The pronouns he, his, she, her, it, and its must agree in gender (masculine, feminine, or neuter) with their antecedents (the words they refer to), not with the words that follow them.

* Elvis Presley had an unusually close bond with [crossed out: her] his mother.

Because the pronoun refers to the masculine noun Elvis Presley, the pronoun must also be masculine.

**GRAMMAR CHECKERS** do not flag problems with pronoun-antecedent agreement. It takes a human eye to see that a plural pronoun, such as their, does not agree with a singular antecedent, such as logger, in a sentence like this: The logger in the Northwest relies on the old forest growth for their living.

When grammar checkers do flag agreement problems, they often suggest (correctly) substituting the singular phrase his or her for the plural pronoun their. For alternatives to the wordy his or her construction, see "Revising sexist language" on page 150.

**Indefinite pronouns**

Indefinite pronouns refer to nonspecific persons or things. Even though some of the following indefinite pronouns may seem to have plural meanings, treat them as singular in formal English: anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, no one, nothing, somebody, someone, something.

In this class everyone performs at his or her [not their] fitness level.

When a plural pronoun refers mistakenly to a singular indefinite pronoun, you can usually choose one of three options for revision.

1. Replace the plural pronoun with he or she (or his or her).
2. Make the antecedent plural.
3. Rewrite the sentence so that no problem of agreement exists

* When someone has been drinking, [crossed out: they are] he or she is likely to speed.
* When [crossed out: someone has] drivers have been drinking, they are likely to speed.
* [crossed out: When someone] A driver who has been drinking[crossed out: .] they are is likely to speed.

Because the he or she construction is wordy, often the second or third revision strategy is more effective.

**NOTE:** The traditional use of he (or his) to refer to persons of either sex is now widely considered
sexist (see W4-e).

**Generic nouns**

A generic noun represents a typical member of a group, such as a typical student, or any member of a group, such as any lawyer. Although generic nouns may seem to have plural meanings, they are singular.

Every runner must train vigorously if he or she wants [not they want] to excel.

When a plural pronoun refers mistakenly to a generic noun, you will usually have the same three revision options as mentioned at the top of this page for indefinite pronouns.

* A medical student must study hard if they want to succeed.
* [crossed out: A medical student] Medical students must study hard if they want to succeed.
* A medical student must study hard [crossed out: if they want] to succeed.

**Collective nouns**

Collective nouns such as jury, committee, audience, crowd, class, troop, family, team, and couple name a class or group. Ordinarily the group functions as a unit, so the noun should be treated as singular; if the members of the group function as individuals, however, the noun should be treated as plural.

**AS A UNIT** The planning committee granted its permission to build.

**AS INDIVIDUALS** The committee put their signatures on the document.

When treating a collective noun as plural, many writers prefer to add a clearly plural antecedent such as members to the sentence: The members of the committee put their signatures on the document.

To some extent, you can choose whether to treat a collective noun as singular or plural depending on your meaning. Make sure, however, that you are consistent.

* The jury has reached [crossed out: their] its decision.

There is no reason to draw attention to the individual members of the jury, so jury should be treated as singular. Notice also that the writer treated the noun as singular when choosing the verb has, so for consistency the pronoun must be its.

**Compound antecedents**

Treat compound antecedents joined by and as plural.

Joanne and John moved to Luray, where they built a log cabin.

With compound antecedents joined by or or nor, make the pronoun agree with the nearer antecedent.

Either Bruce or Tom should receive first prize for his poem.

Neither the mouse nor the rats could find their way through the maze.

**NOTE:** If one of the antecedents is singular and the other plural, as in the second example, put the plural one last to avoid awkwardness.

**EXCEPTION:** If one antecedent is male and the other female, do not follow the traditional rule.

The sentence Either Bruce or Anita should receive first prize for her story makes no sense. The best solution is to recast the sentence: The prize for best story should go to Bruce or Anita.
G3-b Make pronoun references clear.

Pronouns substitute for nouns; they are a kind of shorthand. In a sentence like *After Andrew intercepted the ball, he kicked it as hard as he could,* the pronouns *he* and *it* substitute for the nouns *Andrew* and *ball.* The word a pronoun refers to is called its *antecedent.*

**Grammar checkers** do not flag problems with faulty pronoun reference. Although a computer program can identify pronouns, it has no way of knowing which words, if any, they refer to. For example, grammar checkers miss the fact that the pronoun *it* has an ambiguous reference in the following sentence: *The thief stole the woman's purse and her car and then destroyed it.* Did the thief destroy the purse or the car? It takes human judgment to realize that readers might be confused.

### Ambiguous reference

Ambiguous pronoun reference occurs when a pronoun could refer to two possible antecedents.

* [crossed out: When Gloria set the pitcher] *The pitcher broke when Gloria set it* on the glass-topped table. [crossed out: it broke.]

* Tom told James, [crossed out: that he had] "You have won the lottery."

What broke -- the table or the pitcher? Who won the lottery -- Tom or James? The revisions eliminate the ambiguity.

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### Implied reference

A pronoun must refer to a specific antecedent, not to a word that is implied but not present in the sentence.

* After braiding Ann's hair, Sue decorated [crossed out: them] *the braids* with brightly colored ribbons.

The pronoun *them* referred to Ann's braids (implied by the term *braiding*), but the word *braids* did not appear in the sentence.

Modifiers, such as possessives, cannot serve as antecedents. A modifier may strongly imply the noun that the pronoun might logically refer to, but it is not itself that noun.

* In [crossed out: Mary Gordon's] *The Shadow Man,* [crossed out: she] Mary *Gordon* writes about her father's mysterious and startling past.

The pronoun *she* cannot refer logically to the possessive modifier *Mary Gordon's.* The revision substitutes the noun *Mary Gordon* for the pronoun *she,* thereby eliminating the problem.
our fate with minor complaints.

For clarity, the writer substituted a noun (fate) for the pronoun this, which referred broadly to the idea expressed in the preceding sentence.

* Romeo and Juliet were both too young to have acquired much wisdom, a fact which accounts for their rash actions.

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**Indefinite reference of** they, it, or you

Do not use they to refer indefinitely to persons who have not been specifically mentioned. The pronoun they should refer to a specific antecedent.

* In 2001, Congress shut down all government agencies for more than a month until the budget crisis was resolved.

The word it should not be used indefinitely in constructions such as "In the article it says that. . . ."

* [crossed out: In the] The encyclopedia [crossed out: it] states that male moths can smell female moths from several miles away.

The pronoun you is appropriate when the writer is addressing the reader directly: Once you have kneaded the dough, let it rise in a warm place. Except in very informal contexts, however, the indefinite you (meaning "anyone in general") is inappropriate.

* Ms. Pickersgill's *Guide to Etiquette* stipulates that a guest should not arrive at a party too early or leave too late.

The writer could have replaced you with one, but in American English the pronoun one can seem stilted.

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G3-C Distinguish between pronouns such as *I* and *me*.

The personal pronouns in the following chart change what is known as case form according to their grammatical function in a sentence. Pronouns functioning as subjects (or subject complements) appear in the subjective case; those functioning as objects appear in the objective case; and those functioning as possessives appear in the possessive case.

<table>
<thead>
<tr>
<th>SUBJECTIVE</th>
<th>OBJECTIVE</th>
<th>POSSESSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASE</td>
<td>CASE</td>
<td>CASE</td>
</tr>
<tr>
<td>I</td>
<td>me</td>
<td>my</td>
</tr>
<tr>
<td>SINGULAR</td>
<td>you</td>
<td>your</td>
</tr>
<tr>
<td></td>
<td>you</td>
<td>your</td>
</tr>
<tr>
<td></td>
<td>him/her/it</td>
<td>his/her/its</td>
</tr>
<tr>
<td>PLURAL</td>
<td>we</td>
<td>us</td>
</tr>
<tr>
<td></td>
<td></td>
<td>our</td>
</tr>
</tbody>
</table>
This section explains the difference between the subjective and objective cases; then it alerts you to certain structures that may tempt you to choose the wrong pronoun. Finally, it describes a special use of possessive-case pronouns.

**GRAMMAR CHECKERS** sometimes flag incorrect pronouns and suggest using the correct form: *I or me, he or him, she or her, we or us, they or them.* A grammar checker flagged *we* in the following sentence and correctly advised using *us* instead: *I say it is about time for we parents to revolt.* Grammar checkers miss more incorrect pronouns than they catch, however, and their suggestions for revision are sometimes off the mark. A grammar checker caught the error in the following sentence: *I am a little jealous that my dog likes my neighbor more than I.* But instead of suggesting changing the final *I to me ( . . . more than me)*, it suggested adding *do ( . . . more than I do)*, which does not fit the meaning of the sentence.

**Subjective case**

When a pronoun functions as a subject or a subject complement, it must be in the subjective case (*I, we, you, he, she, it, they)*.

**SUBJECT** Sylvia and *he* shared the award.

**SUBJECT** Greg announced that the winners were Sylvia

**COMPLEMENT** and *he*.

Subject complements -- words following linking verbs that complete the meaning of the subject -- frequently cause problems for writers, since we rarely hear the correct form in casual speech. (See B2-b.)

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* During the Lindbergh trial, Bruno Hauptmann repeatedly denied that the kidnapper was [crossed out: him.] *he.*

If *kidnapper was he* seems too stilted, rewrite the sentence: *During the Lindbergh trial, Bruno Hauptmann repeatedly denied that he was the kidnapper.*

**Objective case**

When a personal pronoun is used as a direct object, an indirect object, or the object of a preposition, it must be in the objective case (*me, us, you, him, her, it, them)*.

**DIRECT OBJECT** Bruce found Tony and brought *him* home.

**INDIRECT OBJECT** Alice gave *me* a surprise party.

**OBJECT OF A PREPOSITION** Jessica wondered if the call was for *her*.

**Compound word groups**

When a subject or an object appears as part of a compound structure, you may occasionally become confused. To test for the correct pronoun, mentally strip away all of the compound word group except the pronoun in question.

* Joel ran away from home because his stepfather and [crossed out: him] *he* had quarreled.

*His stepfather and he* is the subject of the verb *had quarreled.* If we strip away the words *his*
stepfather and, the correct pronoun becomes clear: he had quarreled (not him had quarreled).

* The most traumatic experience for her father and [crossed out: I] me occurred long after her operation.

Her father and me is the object of the preposition for. Strip away the words her father and to test for the correct pronoun: for me (not for I).

When in doubt about the correct pronoun, some writers try to avoid making the choice by using a reflexive pronoun such as myself. Such evasions are nonstandard, even though they are used by some educated persons.

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* The Indian cab driver gave my husband and [crossed out: myself] me some good tips on traveling in New Delhi.

My husband and me is the indirect object of the verb gave. For correct uses of myself, see the Glossary of Usage (WI).

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Language Debates > myself

Appositives

Appositives are noun phrases that rename nouns or pronouns. A pronoun used as an appositive has the same function (usually subject or object) as the word(s) it renames.

* The chief strategists, Dr. Bell and [crossed out: me, ] I, could not agree on a plan.

The appositive Dr. Bell and I renames the subject, strategists. Test: I could not agree (not me could not agree).

* The reporter interviewed only two witnesses, the bicyclist and [crossed out: I. ] me.

The appositive the bicyclist and me renames the direct object witnesses. Test: interviewed me (not interviewed I).

We or us before a noun

When deciding whether we or us should precede a noun, choose the pronoun that would be appropriate if the noun were omitted.

* [crossed out: Us] We tenants would rather fight than move.

* Management is shortchanging [crossed out: we] us tenants.

No one would say Us would rather fight than move or Management is shortchanging we.

Comparisons with than or as

Sentence parts, usually verbs, are often omitted in comparisons beginning with than or as. To test for the correct pronoun, mentally complete the sentence.

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* Even though he is sometimes ridiculed by the other boys, Norman is much better off than [crossed out: them.] they.

They is the subject of the verb are, which is understood: Norman is much better off than they [are]. If the correct English seems too formal, you can always add the verb.

* We respected no other candidate for the city council as much as [crossed out: she.] her.

This sentence means that we respected no other candidate as much as we respected her. Her is the direct object of the understood verb respected.
**Subjects and objects of infinitives**

An infinitive is the word to followed by the base form of a verb. (See B3-b.) Subjects of infinitives are an exception to the rule that subjects must be in the subjective case. Whenever an infinitive has a subject, it must be in the objective case. Objects of infinitives also are in the objective case.

* Ms. Wilson asked John and [crossed out: I] me to drive the senator and [crossed out: she] her to the airport.

* John and me is the subject of the infinitive to drive; senator and her is the direct object of the infinitive.

**Possessive case to modify a gerund**

A pronoun that modifies a gerund or a gerund phrase should appear in the possessive case (my, our, your, his, her, its, their). A gerund is a verb form ending in -ing that functions as a noun. Gerunds frequently appear in phrases, in which case the whole gerund phrase functions as a noun. (See B3-b.)

* The chances against [crossed out: you] your being hit by lightning are about two million to one.

* Your modifies the gerund phrase being hit by lightning.

Nouns as well as pronouns may modify gerunds. To form the possessive case of a noun, use an apostrophe and an -s (victim’s) or just an apostrophe (victims’). See P5-a.

* The old order in France paid a high price for the [crossed out: aristocracy] aristocracy's exploiting the lower classes.

The possessive noun aristocracy's modifies the gerund phrase exploiting the lower classes.

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Language Debates > Possessive before a gerund

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Grammar exercises > Grammatical sentences > E-ex G3-7 and G3-8

G3-d Distinguish between who and whom.

The choice between who and whom (or whoever and whomever) occurs primarily in subordinate clauses and in questions. Who and whoever, subjective-case pronouns, are used for subjects and subject complements. Whom and whomever, objective-case pronouns, are used for objects.

An exception to this general rule occurs when the pronoun functions as the subject of an infinitive. See page 199.

**GRAMMAR CHECKERS** catch misuses of who and whom (whoever and whomever) only about half the time. A grammar checker flagged the incorrect use of whomever in the sentence Daniel always volunteers this information to whomever will listen, recognizing that whoever is required as the subject of the verb will listen. But it did not flag the incorrect use of who in this sentence: My cousin Sylvie, who I am teaching to fly a kite, watches us every time we compete.

**In subordinate clauses**

The case of a relative pronoun in a subordinate clause is determined by its function within the subordinate clause it introduces.

* The prize goes to the runner [crossed out: whom] who collects the most points.

The subordinate clause is who collects the most points. The verb of the clause is collects, and its subject is who.
When it functions as an object in a subordinate clause, *whom* appears out of order, before both the subject and the verb. To choose the correct pronoun, you can mentally restructure the clause.

* You will work with our senior engineers, [crossed out: who] *whom* you will meet later.

The subordinate clause is *whom you will meet later*. The subject of the clause is *you* and the verb is *will meet*. *Whom* is the direct object of the verb. The correct choice becomes clear if you mentally restructure the clause: *you will meet whom*.

When functioning as the object of a preposition in a subordinate clause, *whom* is often separated from its preposition.

* The tutor [crossed out: who] *whom* I was assigned to was very supportive.

* Whom* is the object of the preposition *to*. If the correct English seems too formal, drop *whom*: The tutor *I was assigned to* . . .

NOTE: Inserted expressions such as *they know, I think,* and *she says* should be ignored in determining whether to use *who* or *whom.*

* All of the school bullies want to take on a big guy [crossed out: whom] *who* they know will not hurt them.

* Who* is the subject of *will hurt,* not the object of *know.*

**In questions**

The case of an interrogative pronoun is determined by its function within the question.

* [crossed out: Whom] *Who* was responsible for creating that computer virus?

* Who* is the subject of the verb *was.*

When *whom* functions as an object in a question, it appears out of normal order, before both the subject and the verb. To choose the correct pronoun, you must mentally restructure the question.

* [crossed out: Who] *Whom* did the Democratic Party nominate in 1992?

* Whom* is the direct object of the verb *did nominate.* This becomes clear if you restructure the question: *The Democratic Party did nominate whom in 1992?*

**For subjects or objects of infinitives**

An infinitive is the word *to* followed by the base form of a verb. (See B3-b.) Subjects of infinitives are an exception to the rule that subjects must be in the subjective case. Whenever an infinitive has a subject, it must be in the objective case. Objects of infinitives also are in the objective case.

* On the subject of health care, I don't know [crossed out: who] *whom* to believe.
Many adverbs are formed by adding -ly to adjectives (normal, normally). But don't assume that all words ending in -ly are adverbs or that all adverbs end in -ly. Some adjectives end in -ly (lovely, friendly) and some adverbs don't (always, here, there). When in doubt, consult a dictionary.

In English, adjectives are not pluralized to agree with the words they modify: The red [not reds] roses were a wonderful surprise.

* GRAMMAR CHECKERS can flag a number of problems with adjectives and adverbs: some misuses of bad or badly and good or well; some double comparisons, such as more meaner; some absolute comparisons, such as most unique; and some double negatives, such as can't hardly. However, the programs miss more problems than they find. Programs ignored errors like these: could have been handled more professional and hadn't been bathed regular.

G4-a Use adverbs, not adjectives, to modify verbs, adjectives, and adverbs.

When adverbs modify verbs (or verbals), they nearly always answer the question When? Where? How? Why? Under what conditions? How often? or To what degree? When adverbs modify adjectives or other adverbs, they usually qualify or intensify the meaning of the word they modify.

Adjectives are often used incorrectly in place of adverbs in casual or nonstandard speech.

* The manager must see that the office runs [crossed out: smooth] smoothly and [crossed out: efficient.] efficiently.

The adverbs smoothly and efficiently modify the verb runs.

* In the early 1970s, chances for survival of the bald eagle looked [crossed out: real] really slim.

Only adverbs can be used to modify adjectives or other adverbs. Really intensifies the meaning of the adjective slim.

NOTE: The incorrect use of the adjective good in place of the adverb well to modify a verb is especially common in casual and nonstandard speech. Use well, not good, to modify a verb in your writing.

* We were glad that Sanya had done [crossed out: good] well on the CPA exam.

The adverb well should be used to modify the verb had done.

The word well is an adjective, however, when it means "healthy," "satisfactory," or "fortunate": I feel very well today. All is well. It is just as well.

ESL The placement of adverbs varies from language to language. Unlike some languages, such as French and Spanish, English does not allow an adverb between a verb (poured) and its direct object (the liquid). See E2-f.

* In the last stage of our experiment, we poured [crossed out: slowly] slowly the liquid into the container.

G4-b Use adjectives, not adverbs, as subject complements,

Adjectives ordinarily precede nouns, but they can also function as subject complements following linking verbs (see B2-b). When an adjective functions as a subject complement, it describes the subject.

Justice is blind.

Problems can arise with verbs such as smell, taste, look, and feel, which sometimes, but not always, function as linking verbs. If the word following one of these verbs describes the subject, use an adjective; if it modifies the verb, use an adverb.
ADJECTIVE The detective looked cautious.

ADVERB The detective looked cautiously for fingerprints.

The adjective cautious describes the detective; the adverb cautiously modifies the verb looked.

Linking verbs suggest states of being, not actions. Notice, for example, the different meanings of looked in the preceding examples. To look cautious suggests the state of being cautious; to look cautiously is to perform an action in a cautious way.

* The lilacs in our backyard smell especially sweetly sweet this year.
* Lori looked well good in her new go-go boots.
* We felt badly bad upon hearing of your grandmother's death.

The verbs smell, looked, and felt suggest states of being, not actions. Therefore, they should be followed by adjectives, not adverbs.

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Language Debates > bad versus badly

G4-C Use comparatives and superlatives with care.

Most adjectives and adverbs have three forms: the positive, the comparative, and the superlative.

<table>
<thead>
<tr>
<th>POSITIVE</th>
<th>COMPARATIVE</th>
<th>SUPERLATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>soft</td>
<td>softer</td>
<td>softest</td>
</tr>
<tr>
<td>fast</td>
<td>faster</td>
<td>fastest</td>
</tr>
<tr>
<td>careful</td>
<td>more careful</td>
<td>most careful</td>
</tr>
<tr>
<td>bad</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>good</td>
<td>better</td>
<td>best</td>
</tr>
</tbody>
</table>

Comparative versus superlative

Use the comparative to compare two things, the superlative to compare three or more.

* Which of these two low-carb drinks is best? better?
* Though Shaw and Jackson are impressive, Hobbs is the most qualified of the three candidates running for mayor.

Form of comparatives and superlatives

To form comparatives and superlatives of most one- and two-syllable adjectives, use the endings -er and -est: smooth, smoother, smoothest; easy, easier, easiest. With longer adjectives, use more and most (or less and least for downward comparisons): exciting, more exciting, most exciting; less helpful, least helpful.

Some one-syllable adverbs take the endings -er and -est (fast, faster, fastest), but longer adverbs and all of those ending in -ly form the comparative and superlative with more and most (or less and least).

The comparative and superlative forms of the following adjectives and adverbs are irregular: good,
**Double comparatives or superlatives**

Do not use double comparatives or superlatives. When you have added -er or -est to an adjective or adverb, do not also use more or most (or less or least).

- All the polls indicated that Gore was more likely to win than Bush.

**Absolute concepts**

Avoid expressions such as more straight, less perfect, very round, and most unique. Either something is unique or it isn’t. It is illogical to suggest that absolute concepts come in degrees.

- That is the most unusual wedding gown I have ever seen.
- The painting would have been even more valuable had it been signed.

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**Language Debates > Absolute concepts such as unique**

**G4-d Avoid double negatives.**

Standard English allows two negatives only if a positive meaning is intended: The orchestra was not unhappy with its performance. Double negatives used to emphasize negation are nonstandard.

Negative modifiers such as never, no, and not should not be paired with other negative modifiers or with negative words such as neither, none, no one, nobody, and nothing.

- Management is not doing anything to see that the trash is picked up.

The double negative not. .. nothing is nonstandard.

The modifiers hardly, barely, and scarcely are considered negatives in standard English, so they should not be used with other negatives such as not, no one, and never.

- Maxine is so weak from her surgery she can hardly climb stairs.

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**Grammar exercises > Grammatical sentences > E-ex G4-1 and G4-2**

**G5**

**Sentence fragments**

A sentence fragment is a word group that pretends to be a sentence. Sentence fragments are easy to recognize when they appear out of context, like these:

- On the old wooden stool in the corner of my grandmother's kitchen.

When fragments appear next to related sentences, however, they are harder to spot.

- On that morning I sat in my usual spot. On the old wooden stool in the corner of my grandmother's kitchen.

The pilots ejected from the burning plane, landing in the water not far from the ship. And
immediately popped their flares and life vests.

**GRAMMAR CHECKERS** can flag as many as half of the sentence fragments in a sample; but that means, of course, that they miss half or more of them. If fragments are a serious problem for you, you will still need to proofread for them.

Sometimes the grammar checker will identify "false positives," sentences that have been flagged but are not fragments. For example, a grammar checker flagged this complete sentence as a possible fragment: *I bent down to crawl into the bunker.* When a program spots a possible fragment, you should check to see if it is really a fragment by using the flowchart on page 206.

**ESL** Unlike some languages, English requires a subject and a verb in every sentence (except in commands, where the subject *you* is understood but not present: *Sit down*). See E2-a and E2-b.

[crossed out: Is] It is often hot and humid during the summer.

* Students are usually very busy at the end of the semester.

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**Recognizing sentence fragments**

To be a sentence, a word group must consist of at least one full independent clause. An independent clause has a subject and a verb, and it either stands alone or could stand alone.

To test a word group for sentence completeness, use the flowchart on page 206. For example, by using the flowchart, you can see exactly why *On the old wooden stool in the corner of my grandmother's kitchen* is a fragment: It lacks both a subject and a verb. And *immediately popped their flares and life vests* is a fragment because it lacks a subject.

**Repairing sentence fragments**

You can repair most fragments in one of two ways: Either pull the fragment into a nearby sentence or turn the fragment into a sentence.

* On that morning I sat in my usual spot*[crossed out: .],[crossed out: On] *on the old wooden stool in the corner of my grandmother's kitchen.

* The pilots ejected from the burning plane, landing in the water not far from the ship. *[crossed out: And] *They immediately popped their flares and life vests.

**G5-3 Attach fragmented subordinate clauses or turn them into sentences.**

A subordinate clause is patterned like a sentence, with both a subject and a verb, but it begins with a word that marks it as subordinate. The following words commonly introduce subordinate clauses: *after, although, because, before, if, though, unless, until, when, where, who, which,* and *that.* (See B3-e.)

Most fragmented subordinate clauses beg to be pulled into a sentence nearby.

* Americans have come to fear the West Nile virus*[crossed out: .] *[crossed out: Because] *because it is transmitted by the common mosquito.

*Because* introduces a subordinate clause. (For punctuation of a subordinate clause appearing at the end of a sentence, see P2-f.)

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[**Image: Test for sentence completeness**]

*Do not mistake verbals for verbs. (See B3-b.)

**The subject of a sentence may be you, understood. (See B2-a.)

***A sentence may open with a subordinate clause or phrase, but the sentence must also include an
independent clause. (See B3.)

If you find any fragments, try one of these methods of revision:

1. Attach the fragment to a nearby sentence.
2. Turn the fragment into a sentence.

If a fragmented clause cannot be attached to a nearby sentence or if you feel that attaching it would be awkward, try turning it into a sentence. The simplest way to do this is to delete the opening word or words that mark it as subordinate.

Population increases and uncontrolled development are taking a deadly toll on the environment. [crossed out: So that in] In many parts of the world, fragile ecosystems are collapsing.

G5-b Attach fragmented phrases or turn them into sentences.

Like subordinate clauses, phrases function within sentences as adjectives, as adverbs, or as nouns. They cannot stand alone. Fragmented phrases are often prepositional or verbal phrases; sometimes they are appositives, words or word groups that rename nouns or pronouns. (See B3-a, B3-b, and B3-c.)

Often a fragmented phrase may simply be pulled into a nearby sentence.

* The archaeologists worked slowly[crossed out: .], [crossed out: Examining] examining and labeling every pottery shard they uncovered.

The word group beginning with Examining is a verbal phrase.

* Mary is suffering from agoraphobia[crossed out: .], [crossed out: A] a fear of the outside world.

A fear of the outside world is an appositive renaming the noun agoraphobia.

If a fragmented phrase cannot be pulled into a nearby sentence effectively, turn the phrase into a sentence. You may need to add a subject, a verb, or both.

* In the training session, Jamie explained how to access our new database. [crossed out: Also] She also taught us how to submit expense reports and request vendor payments.

The revision turns the fragmented phrase into a sentence by adding a subject and a verb.

G5-C Attach other fragmented word groups or turn them into sentences.

Other word groups that are commonly fragmented include parts of compound predicates, lists, and examples introduced by such as, for example, or similar expressions.

Parts of compound predicates

A predicate consists of a verb and its objects, complements, and modifiers. A compound predicate includes two or more predicates joined by a coordinating conjunction such as and, but, or or.

Because the parts of a compound predicate have the same subject, they should appear in the same sentence.

* The woodpecker finch of the Galapagos Islands carefully selects a twig of a certain size and shape[crossed out: .] [crossed out: And] and then uses this tool to pry out grubs from trees.

Notice that no comma appears between the parts of a compound predicate. (See P2-a.)

Lists

When a list is mistakenly fragmented, it can often be attached to a nearby sentence with a colon or a dash. (See P4-a and P7-d.)
* It has been said that there are only three indigenous American art forms; jazz, musical comedy, and soap opera.

**Examples introduced by** such as, for example, or similar expressions

Expressions that introduce examples (or explanations) can lead to unintentional fragments. Although you may begin a sentence with some of the following words or phrases, make sure that what you have written is a sentence, not a fragment.

also especially in addition namely that is and for example like or but for instance mainly such as

Sometimes fragmented examples can be attached to the preceding sentence.

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* In the twentieth century, the South produced some great American writers, such as Flannery O'Connor, Eudora Welty, William Faulkner, Alice Walker, Tennessee Williams, and Thomas Wolfe.

At times, however, it may be necessary to turn the fragment into a sentence.

* If Eric doesn't get his way, he goes into a fit of rage. For example, he lies on the floor screaming or opens the cabinet doors and then slams them shut.

The writer corrected this fragment by adding a subject -- he -- and substituting verbs -- lies, opens, and slams -- for the verbals lying, opening, and slamming.

**G5-d Exception: Fragments may be used for special purposes.**

Skilled writers occasionally use sentence fragments for the following special purposes. for emphasis Following the dramatic Americanization of their children, even my parents grew more publicly confident. Especially my mother.

-- Richard Rodriguez to answer a question Not in the opinion of most experts. as a transition And now the opposing arguments.

exclamations Not again! in advertising Fewer carbs. Improved taste.

Although fragments are sometimes appropriate, writers and readers do not always agree on when they are appropriate. Therefore, you will find it safer to write in complete sentences.

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Grammar exercises > Grammatical sentences > E-ex G5-1 through G5-3

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**G6**

**Run-on sentences**

Run-on sentences are independent clauses that have not been joined correctly. An independent clause is a word group that can stand alone as a sentence. (See B4.) When two independent clauses appear in one sentence, they must be joined in one of these ways:

* with a comma and a coordinating conjunction (and, but, or, nor, for, so, yet)

* with a semicolon (or occasionally with a colon or a dash)

**Recognizing run-on sentences**

There are two types of run-on sentences. When a writer puts no mark of punctuation and no coordinating conjunction between independent clauses, the result is called a fused sentence.

[Image: INDEPENDENT CLAUSE]
A far more common type of run-on sentence is the *comma splice* -- two or more independent clauses joined by a comma without a coordinating conjunction. In some comma splices, the comma appears alone.

**COMMA** Gestures are a means of communication for everyone,

**SPLICE** they are essential for the hearing-impaired.

In other comma splices, the comma is accompanied by a joining word that is *not* a coordinating conjunction. There are only seven coordinating conjunctions in English: *and, but, or, nor, for, so,* and *yet.* Notice that all of these words are short -- only two or three letters long. (See also G6-a.)

**COMMA** Gestures are a means of communication for everyone,

**SPLICE** however, they are essential for the hearing-impaired.

*However* is a transitional expression, not a coordinating conjunction.

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To review your writing for possible run-on sentences, use the flowchart on page 213.

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**Language Debates >** Comma splices

**GRAMMAR CHECKERS** flag fewer than half the run-on sentences in a sample. They usually suggest a semicolon as a method of revision, but you can consult G6-a through G6-d for other revision strategies that might be more suitable in a particular situation. If you have repeated problems with run-ons, the flowchart on page 213 will help you identify them.

**Revising run-on sentences**

To revise a run-on sentence, you have four choices:

1. Use a comma and a coordinating conjunction (*and, but, or, nor, for, so, yet*).
   * Gestures are a means of communication for everyone, *but* they are essential for the hearing-impaired.

2. Use a semicolon (or, if appropriate, a colon or a dash). A semicolon may be used alone; it can also be accompanied by a transitional expression (see also G6-b and P3-b).
   * Gestures are a means of communication for everyone[, they are essential for the hearing-impaired.]
   * Gestures are a means of communication for everyone[, however, they are essential for the hearing-impaired.]

3. Make the clauses into separate sentences.
   * Gestures are a means of communication for everyone[, they are essential for the hearing-impaired.]
   * Gestures are a means of communication for everyone[, however, they are essential for the hearing-impaired.]

4. [Crossed out: Gestures] Although gestures are a means of communication for everyone, they are essential for the hearing-impaired.

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* [Crossed out: Gestures] Although *gestures* are a means of communication for everyone, they are essential for the hearing-impaired.

One of these revision techniques will often work better than the others for a particular sentence. The fourth technique, the one requiring the most extensive revision, is frequently the most effective.

**G6-a Consider separating the clauses with a comma and a coordinating conjunction.**

There are seven coordinating conjunctions in English: *and, but, or, nor, for, so,* and *yet.* When a coordinating conjunction joins independent clauses, it is usually preceded by a comma. (See P1-a.)
* The paramedic asked where I was hurt, and as soon as I motioned toward my pain, he cut up the leg of my favorite pair of jeans.

* Many government officials privately admit that the polygraph is unreliable, yet, they continue to use it as a security measure.

However is a transitional expression, not a coordinating conjunction, so it cannot be used with only a comma to join independent clauses.

G6-b Consider separating the clauses with a semicolon (or, if appropriate, with a colon or a dash).

When the independent clauses are closely related and their relation is clear without a coordinating conjunction, a semicolon is an acceptable method of revision. (See P3-a.)

* Tragedy depicts the individual confronted with the fact of death; comedy depicts the adaptability of human society.

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[Image: Recognizing run-on sentences]

If you find an error, choose an effective method of revision. See G6-a through G6-d for revision strategies.

A semicolon is required between independent clauses that have been linked with a transitional expression (such as however, therefore, moreover, in fact, or for example). For a longer list, see P3-b.

* Handheld PDAs are gaining in popularity, however, they are not nearly as popular as cell phones.

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If the first independent clause introduces the second or if the second clause summarizes or explains the first, a colon or a dash may be an appropriate method of revision. (See P4-b and P7-d.) In formal writing, the colon is usually preferred to the dash.

* Nuclear waste is hazardous; This is an indisputable fact.

* The female black widow spider is often a widow of her own makings, she has been known to eat her partner after mating.

If the first independent clause introduces a quoted sentence, a colon is an appropriate method of revision.

* Carolyn Heilbrun has this to say about the future: "Today's shocks are tomorrow's conventions."

G6-C Consider making the clauses into separate sentences.

* Why should we spend money on expensive space exploration? We have enough underfunded programs here on Earth.

Since one independent clause is a question and the other is a statement, they should be separate sentences.

* I gave the necessary papers to the police officer, then he said I would have to accompany him to the police station, where a counselor would talk with me and call my parents.

Because the second independent clause is quite long, a sensible revision is to use separate sentences.

NOTE: When two quoted independent clauses are divided by explanatory words, make each clause its own sentence.
"It's always smart to learn from your mistakes," quipped my supervisor. "It's even smarter to learn from the mistakes of others."

If one of the independent clauses is less important than the other, turn it into a subordinate clause or phrase. (See S6-a.)

Although many scholars dismiss the abominable snowman of the Himalayas as a myth, others claim it may be a kind of ape.

Of the many geysers in Yellowstone National Park, the most famous is Old Faithful, which sometimes reaches 150 feet in height.

Mary McLeod Bethune, the seventeenth child of former slaves, she founded the National Council of Negro Women in 1935.

Minor ideas in these sentences are now expressed in subordinate clauses or phrases.

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Grammar exercises > Grammatical sentences > E-ex G6-1 through G6-3

ESL Challenges

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This section of *A Writer's Reference* is primarily for multilingual writers. You may find this section helpful if you learned English as a second language (ESL) or if you speak a language other than English with your friends and family.

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**ESL help**

**E1 Verbs**

Both native and nonnative speakers of English encounter the following challenges with verbs, which are treated elsewhere in this book:

- making subjects and verbs agree (G1)
- using irregular verb forms (G2-a)
- leaving off verb endings (G2-c, G2-d)
- choosing the correct verb tense (G2-f)
- avoiding inappropriate uses of the passive voice (W3-a)

This section focuses on the major challenges that verbs can cause for multilingual writers.

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**Grammar exercises > ESL challenges > E-ex E1-1 through E1-4**

**E1-a Use the appropriate verb form and tense.**

This section offers a brief review of the various English verb forms and tenses. See the chart on pages 226-28 for an overview of verb usage. For additional help with verb form and tense, see G2-f and B1-c.
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**Basic verb forms**

Every main verb in English has five forms (except be, which has eight). These forms are used to create all of the verb tenses in standard English. The list at the top of this page shows these forms for the regular verb *help* and the irregular verbs *give* and *be*. (See G2-a for a list of common irregular verbs.)

**Simple tenses for general facts, states of being, habitual actions**

**SIMPLE PRESENT (BASE FORM OR -S FORM)** Simple present tense shows general facts, constant states, or habitual or repetitive actions. It is also used for scheduled future events. (For uses of the present tense in writing about literature, see G2-f.)

We donate to a different charity each year.

The sun rises in the east and sets in the west.

The plane leaves tomorrow at 6:30 p.m.

**SIMPLE PAST (BASE FORM + -ED OR -D OR IRREGULAR FORM)** Simple past tense expresses actions that happened at a specific time or during a specific period in the past. It can also show states of being and repetitive actions that have ended. It is often accompanied by a word (such as ago or yesterday) or a phrase (in 1902, last year) that indicates a specific past time. (See G2-a for irregular past-tense forms.)

She drove to Montana three years ago.

When I was young, I usually walked to school with my sister.

**SIMPLE FUTURE (WILL + BASE FORM)** Simple future tense expresses actions that will happen at some time in the future as well as promises or predictions of future events.

I will call you next week.

**Simple progressive forms for continuing actions**

**PRESENT PROGRESSIVE (AM, IS, ARE + PRESENT PARTICIPLE)** Present progressive verbs show actions that are in progress at the present time but are not expected to remain constant or to continue indefinitely. Present progressive forms of verbs such as leave, go, come, and move are also used to express future actions.

Carlos is building his house on a cliff overlooking the ocean.
We are going to the circus tomorrow.

**PAST PROGRESSIVE** (*WAS, WERE + PRESENT PARTICIPLE*) Past progressive verbs express actions that were in progress at a specific past time. They often indicate a continuing action that was interrupted by another action. The past progressive form *was going to* or *were going to* is used for past plans that did not happen.

Roy *was driving* a brand-new red Corvette yesterday.

When my roommate walked in, we *were planning* her party.

We were going to spend spring break in Florida, but we went to New York instead.

**FUTURE PROGRESSIVE** (*WILL + BE + PRESENT PARTICIPLE*) Future progressive verbs show actions that will be in progress at a certain time in the future.

Naomi *will be flying* home tomorrow.

**TIP:** Certain verbs are not usually used in the progressive sense in English. In general, these verbs express a state of being or mental activity, not a dynamic action. Common examples are *appear, believe, belong, contain, have, hear, know, like, need, see, seem, taste, think, understand,* and *want.*

*I [crossed out: am wanting] want* to see August Wilson's *Gem of the Ocean.*

Some of these verbs, however, have special uses in which progressive forms are normal (*We are thinking about going to the Bahamas*). You should note exceptions as you encounter them.

**Perfect tenses for actions that happened or will happen before another time**

**PRESENT PERFECT** (*HAVE, HAS + PAST PARTICIPLE*) Present perfect tense expresses actions that began in the past and continue to the present or actions that happened at an unspecific time in the past.

An-Mei *has not spoken* Chinese since she was a child.

My parents *have traveled* to South Africa twice.

**PAST PERFECT** (*HAD + PAST PARTICIPLE*) The past perfect tense conveys actions that began in the past and continued to a more recent past time. It is also used for an action that happened at an unspecific time before another past event. (For uses of the past perfect in conditional sentences, see El-e.)

By the time Hakan was fifteen, he *had already learned* to drive.

I *had just finished* the test when the professor announced that time was up.

**FUTURE PERFECT** (*WILL + HAVE + PAST PARTICIPLE*) The future perfect tense expresses actions that will be completed before or at a specified future time.

By the time I graduate, I *will have taken* five composition classes.

**Perfect progressive forms for continuous past actions before another time**

**PRESENT PERFECT PROGRESSIVE** (*HAVE, HAS + BEEN + PRESENT PARTICIPLE*) Present perfect progressive verbs express continuous actions that began in the past and continue to the present.

My sister *has been living* in Oregon since 2001.

**PAST PERFECT PROGRESSIVE** (*HAD + BEEN + PRESENT PARTICIPLE*) Past perfect progressive verbs convey actions that began and continued in the past until some other past action.

By the time I moved to Georgia, I *had been supporting* myself for five years.
FUTURE PERFECT PROGRESSIVE (WILL + HAVE + BEEN + PRESENT PARTICIPLE)
Future perfect progressive verbs indicate actions that are or will be in progress before a specified
time in the future.

By the time we reach the register, we will have been waiting in line for two full hours.

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**El -b Use the base form of the verb after a modal.**

A modal verb-- can, could, may, might, must, shall, should, will, or would --is used with the base
form of a verb to show certainty, necessity, or possibility. Modals do not change form to indicate
tense. For a summary of modals and their meanings, see the chart beginning on this page. (Along
with forms of have, do, and be, modals are also called helping verbs. See B1-c.)

* My cousin will send[ crossed out: s] us photographs from her wedding when she returns from
Portugal.

* We could [ crossed out: spoke] speak Portuguese when we were young.

**TIP**: Do not use to in front of a main verb that follows a modal.

* Gina can[ crossed out: to] drive us home from the party if we miss the last subway train.

For the use of modals in conditional sentences, see El-e.

**Modals and their meanings**

* **Can**
  * General ability (present)
    Valerie can sing.
    Jorge can run the marathon faster than his brother.
  * Informal requests or permission
    Can you tell me where the bookstore is?
    You can borrow my calculator until Wednesday.

* **Could**
  * General ability (past)
    Hilit could speak three languages when she was only five years old.
  * Polite, informal requests or suggestions
    Could you give me that pen?

* **May**
  * Formal requests or permission-
    May I use your pen?
    Students may park only in the yellow zone.
  * Possibility
    I may try to finish my homework tonight, or I may wake up early and finish it tomorrow.

* **Might**
  * Possibility
The population of New Delhi might reach thirteen million by 2010.

**Must**

* Necessity (present or future)
To be effective, welfare-to-work programs must provide access to job training.
* Strong possibility or near certainty (present or past)
Amy doesn't look well this morning. She must be sick. [She is probably sick.]
I must have left my wallet at home. [I probably left my wallet at home.]

**Should**

* Suggestions or advice
Frank should join student government.
You should drink plenty of water every day.
* Obligations or duties
The government should protect the rights of citizens.
* Expectations
The books should arrive soon. [We expect the books to arrive soon.]

**Certainty**
If you don't leave now, you will be late.

**Requests**
Will you help me study for my history test?

**Promises and offers**
I will arrange the carpool.

**NOTE:** Shall traditionally was the modal used with I or we in place of will. It is now used mainly for polite requests or in very formal contexts (Shall I call you soon?).

**Would**

* Polite requests
Would you help me carry these books?
I would like some coffee. [Polite for want.]
* Habitual or repeated actions (past)
Whenever I needed help with sewing, I would call my aunt.

E1 -C Use a form of be with the past participle to write a verb in the passive voice.
When a sentence is written in the passive voice, the subject receives the action instead of doing it. (See B2-b.)

**S V**
The control group was given a placebo.
Melissa was taken to the hospital.
To form the passive voice, use a form of be--am, is, are, was, were, being, be, or been --followed by the past participle of the main verb.
* Dreaming in Cuban was [crossed out: writing] written by Cristina García.

The past participle written, not the present participle writing, must be used following was (the past tense of be) in the passive voice.

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* Senator Dixon will be defeated.

The passive voice requires a form of be before the past participle.

* The child was being [crossed out: tease.] teased.

The past participle teased, not the base form tease, must be used with was being to form the passive voice.

For details on forming the passive in various tenses, consult the chart at the bottom of this page.
(For appropriate uses of the passive voice, see W3-a.)

TIP: Only transitive verbs, those that take direct objects, may be used in the passive voice. Intransitive verbs such as occur, happen, sleep, die, and fall are not used in the passive. (See B2-b.)

* The accident [crossed out: was] happened suddenly.

**Verbs at a glance**

**Simple tenses**

**Simple present**
* general facts
* states of being
* habitual, repetitive actions

**Simple past**
* completed past actions
* facts or states of being in the past

**Simple future**
* future actions, promises, or predictions

**ACTIVE VOICE**

**Base form or -s form**
College students often study late at night.

**Base form + -ed or -d or irregular form**
The storm destroyed their property.

**will + base form**
I will exercise tomorrow.

**PASSIVE VOICE**

**am, is, are + past participle**
Breakfast is served daily at 8:00.

**was, were + past participle**
He was punished for being late.

**will be + past participle**
The governor will be elected next week.

Simple progressive forms

Present progressive
* actions in progress at the present time
* future actions (with leave, go, come, move, etc.)

Past progressive
* actions in progress at a specific time in the past

Future progressive
* actions in progress at a specific time in the future

ACTIVE VOICE

* * am, is, are + present participle
The students are taking an exam in Room 105.
I am leaving tomorrow morning.

* * teas, were + present participle
They were swimming when the storm struck.

* * will + be + present participle
Brad will be cooking when his parents

PASSIVE VOICE

* * am, is, are + being + past participle
Dinner is being served now.
Jo is being moved to a new class next month.

* * was, were + being + past participle
We thought we were being followed.

Perfect tenses

Present perfect
* repetitive or constant actions that began in the past and continue to the present
* actions that happened at an unknown or unspecific time in the past

Past perfect
* actions that began or occurred before another time in the past

ACTIVE VOICE

* * has, have + past participle
I have loved cats since I was a child.
Steph has visited Wales three times.

* * had + past participle
She had just crossed the street when the runaway car plowed into the building.

PASSIVE VOICE
*has, have + been + past participle*
Wars *have been fought* throughout history.

*had + been + past participle*
He *had been given* all the hints he needed to complete the puzzle.

**Future perfect**
*actions that will be completed before or at a specific future time*

**ACTIVE VOICE**
*will + have + past participle*
By the end of this year, I *will have seen* three concerts.

**PASSIVE VOICE**
*Future perfect is usually not used in the passive voice.*

**Perfect progressive forms**

**Present perfect progressive**
*continuous actions that began in the past and continue to the present*

**Past perfect progressive**
*actions that began and continued in the past until some other past action*

**Future perfect progressive**
*actions that are or will be in progress before a specified future time*

**ACTIVE VOICE**
*has, have + been + present participle*
My sister *has been trying* to get a job in Boston for five years.

*had + been 4- present participle*
By the time I entered high school, I *had been taking* piano lessons for eight years.

*will + have + been + present participle*
When Carol is eighty years old, she *will have been living* in Vermont for sixty-two years.

**E1 -d To make negative verb forms, add not in the appropriate place.**
If the verb is the simple present or past tense of *be (am, is, are, was, were)*, add *not* after the verb.
Mari *is not* a member of the club.
For simple present-tense verbs other than *be*, use *do* or *does* plus *not* before the base form of the verb. (For the correct use of *do* and *does*, see the chart in G1-a.)

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* Mariko [crossed out: no] *does not* want more dessert.
* Mariko does not want [crossed out: s] more dessert.
For simple past-tense verbs other than *be*, use *did* plus *not* before the base form of the verb.
* They did not [crossed out: planted] *plant* corn this year.
In a verb phrase consisting of one or more helping verbs and a main verb (*is watching, were living,*
has been playing, could have been driving), use the word not after the first helping verb.

* Inna should have [crossed out: not] not gone dancing last night.
* Bonnie is [crossed out: no] not singing this weekend.

**NOTE:** The word not can be contracted to n't when used with some forms of be (is, are, was, were) and with other helping verbs and modal verbs. Use isn't for is not, don't for do not, doesn't for does not, shouldn't for should not, and so on. Won't is the contracted form of will not. The contracted form of am not, used only in questions, is aren't.

English allows only one negative in an independent clause to express a negative idea; using more than one is an error known as a double negative (see also G4-d). Double negatives can be corrected by eliminating one of the two negative words or by replacing one of them with an article or another noun marker such as any.

* I don't have [crossed out: no] homework this weekend.
* We could not finch [crossed out: no] any books about the history of our school.
* The smoke detector doesn't have [crossed out: no] a battery in it.

**E1 - e In a conditional sentence, choose verb tenses according to the type of condition expressed in the sentence.**

Conditional sentences contain two clauses: a subordinate clause (usually starting with if, when, or unless) and an independent clause. The subordinate clause (sometimes called the if or unless clause) states the condition or cause; the independent clause states the result or effect.

Verb tenses in conditional sentences usually express the nature of the condition rather than the time of an action or event. Present tenses typically express factual or true conditions, and past tenses typically express speculative or imaginary conditions.

Three kinds of conditional sentences are discussed in this section: factual, predictive, and speculative. In each example, the subordinate clause is marked sub, and the independent clause is marked ind.

**Factual**

Factual conditional sentences express factual relationships. If the relationship is a scientific truth, use the present tense in both clauses.

**SUB IND**

If water **cools** to 32°, it **freezes**.

If the sentence describes a condition that is (or was) habitually true, use the same tense in both clauses.

**SUB IND**

When Sue **jogs** along the canal, her dog **runs** ahead of her.

**Predictive**

Predictive conditional sentences are used to predict the future or to express future plans or possibilities. To form a predictive sentence, use a present-tense verb in the subordinate clause; in the independent clause, use the modal will, can, may, should, or might plus the base form of the verb.
SUB IND
If you practice regularly, your tennis game should improve.

SUB IND
We will lose our remaining wetlands unless we act now.

TIP: In all types of conditional sentences (factual, predictive, and speculative), if or unless clauses do not use the modal verb will.

* If Jenna will pass her history test, she will graduate this year.

Speculative conditional sentences, sometimes called unreal conditionals, show unlikely, contrary-to-fact, or impossible conditions. To show distance from truth or reality, English uses past or past perfect tense in the if clause, even for conditions in the present and future.

UNLIKELY POSSIBILITIES If the condition is possible but unlikely in the present or future, use the past tense in the subordinate clause; in the independent clause, use would, could, or might plus the base form of the verb.

SUB IND
If I won the lottery, I would travel to Egypt.

The writer does not expect to win the lottery. Because this is a possible but unlikely present or future situation, the subordinate clause uses the past tense.

CONDITIONS CONTRARY TO FACT In conditions that are currently unreal or contrary to fact, use the past-tense verb were (not was) in the if clause for all subjects. (See G2-g for more details.)

* If I were president, I would make children's issues a priority.

The writer is not president, so were is correct in the if clause.

EVENTS THAT DID NOT HAPPEN In a conditional sentence that speculates about an event that did not happen or was impossible in the past, use the past perfect tense in the if clause; in the independent clause, use would have, could have, or might have with the past participle. (See also past perfect tense, p. 222.)

SUB IND
If I had saved enough money, I would have visited Senegal last year.

The writer did not save enough money and did not travel to Senegal. This sentence shows a possibility that did not happen.

SUB IND
If Aunt Grace had been alive for your graduation, she would have been very proud.

Aunt Grace was not alive at the time of the graduation. This sentence shows an impossible situation in the past.

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E1 -f Become familiar with verbs that may be followed by gerunds or infinitives.

A gerund is a verb form that ends in -ing and is used as a noun: sleeping, dreaming. (See B3-b.) An infinitive is the word to plus the base form of the verb: to sleep, to dream. The word to is not a preposition in this use but an infinitive marker.

A few verbs may be followed by either a gerund or an infinitive; others may be followed by a
gerund but not by an infinitive; still others may be followed by an infinitive but not by a gerund.

**Verb + gerund or infinitive (no change in meaning)**
The following commonly used verbs may be followed by a gerund or an infinitive, with little or no difference in meaning:
begin hate love
continue like start

I love skiing. I love to ski.

**Verb + gerund or infinitive (change in meaning)**
With a few verbs, the choice of a gerund or an infinitive changes the meaning dramatically:
forget remember stop try

She stopped speaking to Lucia. [She no longer spoke to Lucia.]
She stopped to speak to Lucia. [She paused so that she could speak to Lucia.]

**Verb + gerund**
These verbs may be followed by a gerund but not by an infinitive:
admit enjoy postpone resist
appreciate escape practice risk
avoid finish put off suggest
deny imagine quit tolerate
discuss miss recall

Bill enjoys playing [not to play] the piano.
Jamie quit smoking.

**Verb + infinitive**
These verbs may be followed by an infinitive but not by a gerund:
Agree expect need refuse
ask help offer wait
beg hope plan want
claim manage pretend wish
decide mean promise would like

Jill has offered to water [not watering] the plants while we are away.

Joe finally managed to find a parking space. The man refused to join the rebellion.

A few of these verbs may be followed either by an infinitive directly or by a noun or pronoun plus an infinitive:
ask help promise would like expect need want

We asked to speak to the congregation.
We asked Rabbi Abrams to speak to our congregation.
Alex expected to get the lead in the play.
Ira expected Alex to get the lead in the play.

**Verb + noun or pronoun + infinitive**

With certain verbs in the active voice, a noun or pronoun must come between the verb and the infinitive that follows it. The noun or pronoun usually names a person who is affected by the action.

advise convince order tell
allow encourage persuade urge
cause have ("own") remind
command instruct require warn

V N INF

The class encouraged Luis to tell the story of his escape.
The counselor *advised Haley to take* four courses instead of five.
Professor Howlett *instructed us to write* our names on the left side of the paper.

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**Verb + noun or pronoun + unmarked infinitive**

An unmarked infinitive is an infinitive without *to*. A few verbs (often called causative verbs) may be followed by a noun or pronoun and an unmarked infinitive.

have ("cause") help let ("allow") make ("force")

Jorge *had the valet park* his car.
* Please let me [crossed out: to] pay for the tickets.

**NOTE:** *Help* can be followed by a noun or pronoun and either an unmarked or a marked infinitive: *Emma helped Brian wash the dishes. Emma helped Brian to wash the dishes.*

**E2**

**Sentence structure**

Although their structure can vary widely, sentences in English generally flow from subject to verb to object or complement: *Bears eat fish.* This section focuses on the major challenges that multilingual students face when writing sentences in English. For more details on the parts of speech and how they work together to form sentences, consult B, Basic Grammar.

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**Grammar exercises > ESL challenges > E-ex E2-1 and E2-2**

**E2-a Use a linking verb between a subject and its complement.**

Some languages, such as Russian and Turkish, do not use linking verbs (*is, are, was, were*) between subjects and complements (nouns or adjectives that rename or describe the subject). Every English sentence, however, must include a verb. For more on linking verbs, see G2-e.

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* Jim *is* intelligent.
* Many streets in San Francisco *are* very steep.

**E2-b Include a subject in every sentence.**

Some languages, such as Spanish and Japanese, do not require a subject in every sentence. Every
English sentence, however, needs a subject. An exception is commands, in which the subject you is understood but not present (Give to the poor).

* Your aunt is very energetic. [crossed out: Seems] She seems young for her age.

The word it is used as the subject of a sentence describing the weather or temperature, stating the time, indicating distance, or suggesting an environmental fact.

* [crossed out: Is] It is raining in the valley and snowing in the mountains.
* In July, It is very hot in Arizona.
* [crossed out: Is] It is 9:15 a.m.
* [crossed out: Is] It is three hundred miles to Chicago.
* [crossed out: Gets] It gets noisy in our dorm on weekends.

In most English sentences, the subject appears before the verb. Some sentences, however, are inverted: The subject comes after the verb. In these sentences, a placeholder called an expletive (there or it) often comes before the verb.

EXP V s V s
There are many people here today. (Many people are here today.)

* Is There is an apple in the refrigerator.
* As you know, there are many religious sects in India.

Notice that the verb agrees with the subject that follows it: apple is, sects are. (See Gl-g.)

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Sentence structure

In inverted sentences that have an infinitive (to work) or a noun clause (that she is intelligent) as the subject, the placeholder it is needed to open the sentence. It is followed by a linking verb (is, was, seems, and so on), an adjective, and then the subject. (See B3-b and B3-e.)

EXP V s V s

It is important to study daily. (To study daily is important.)

* [crossed out: Is] It is healthy to eat fruit and grains.
* [crossed out: Is] It is clear that we must change our approach.

TIP: The words here and there are not used as subjects. When they mean "in this place" (here) or "in that place" (there), they are adverbs-- not nouns.

* I just returned from a vacation in Japan . [crossed out: There] It is very beautiful[crossed out: .] there.

* [crossed out: Here] This school offers a master's degree in physical therapy ; [crossed out: there] that school has only a bachelor's program.

GRAMMAR CHECKERS can flag some sentences with a missing expletive, or placeholder (there or it), but they often misdiagnose the problem, suggesting that if a sentence opens with a word such as Is or Are, it may need a question mark at the end. Consider this sentence, which a grammar checker flagged as requiring a question mark: Are two grocery stores on Elm Street. The sentence is missing the placeholder there, whether it is phrased as a question or as a statement: There are two grocery stores on Elm Street. Are there two grocery stores on Elm Street?

E2-C Do not use both a noun and a pronoun to perform the same grammatical function in a sentence.
English does not allow a subject to be repeated in its own clause.

* The doctor [crossed out: she] advised me to cut down on salt.
* Andrea [crossed out: she] is late all the time.

The pronoun she cannot repeat the subject, doctor, in the first sentence or the subject, Andrea, in the second.

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Do not add a pronoun even when a word group comes between the subject and the verb.

* The watch that had been lost on vacation [crossed out: it] was in my backpack.

The pronoun it cannot repeat the subject, watch.

Some languages allow "topic fronting," or placing a word or phrase (a "topic") at the beginning of a sentence and following it with an independent clause that explains something about the topic. This form is not allowed in English.

**topic ind clause**

**INCORRECT** The seeds I planted them last fall.

The pronoun them repeats the "topic," the seeds. The sentence can be revised by replacing them with the seeds.

* (crossed out: The seeds) I planted (crossed out: them) the seeds last fall.

**E2-d Do not repeat an object or an adverb in an adjective clause.**

Adjective clauses begin with relative pronouns (who, whom, whose, which, that) or relative adverbs (when, where). Relative pronouns usually serve as subjects or objects in the clauses they introduce; another word in the clause cannot serve the same function. Relative adverbs should not be repeated by other adverbs later in the clause.

**adj clause- 1**

The cat ran under the car that was parked on the street.

* The cat ran under the car that it was parked on the street.

The relative pronoun that is the subject of the adjective clause, so the pronoun it cannot be added as the subject.

* Myrna enjoyed the investment seminars that she attended [crossed out: them] last week.

The relative pronoun that is the object of the verb attended. The pronoun them cannot also serve as object.

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Even when the relative pronoun has been omitted, do not add another word with its same function.

* Myrna enjoyed the investment seminars she attended [crossed out: them] last week.

The relative pronoun that is understood even though it is not present in the sentence.

If the clause begins with a relative adverb, do not use another adverb with the same meaning later in the clause.

* The office where I work [crossed out: there] is one hour from the city.

The adverb there cannot repeat the relative adverb where.

**GRAMMAR CHECKERS** usually fail to mark sentences with repeated subjects or objects. One program flagged some sentences with repeated subjects, such as this one: The yarn that she ordered
it will arrive next Monday. But the program misdiagnosed the problem and did not recognize that it repeats the subject, yam.

E2-e Do not mix although or because with other linking words that serve the same purpose in a sentence.

A word group that begins with although cannot be linked to a word group that begins with but or however (both words have the same meaning as although). Similarly, a word group that begins with because cannot be linked to a word group that begins with so or therefore.

If you want to keep although or because, drop the other linking word.

* Although the sales figures look impressive, [crossed out: but] the company is losing money.
* Because finance laws are not always enforced, [crossed out: therefore] investing in the former Soviet Union can be very risky.

If you want to keep the other linking word, omit although or because.

* [crossed out: Because finance] Finance laws are not always enforced; therefore, investing in the former Soviet Union can be very risky.
* [crossed out: Although the] The sales figures look impressive, but the company is losing money.

For advice about using commas and semicolons with linking words, see P1-a and P3-b.

E2-f Do not place an adverb between a verb and its direct object.

Adverbs modifying verbs can appear in various positions:

* at the beginning or end of the sentence
  Slowly, we drove along the rain-slick road.
  Mother wrapped the gift carefully.
  Martin always wins our tennis matches.
  Christina is rarely late for our lunch dates.
  My daughter has often spoken of you.
  The election results were being closely followed by analysts.

However, an adverb cannot appear between a verb and its direct object.

* Mother wrapped [crossed out: carefully] carefully the gift.

The adverb carefully may be placed at the beginning or at the end of this sentence or before the verb, wrapped. It cannot appear after the verb because the verb is followed by a direct object, the gift.

Articles and types of nouns

Articles (a, an, the) are part of a category of words known as noun markers or determiners. Standard English uses noun markers to help identify the nouns that follow. In addition to articles, noun markers include

* possessive nouns, such as Elena's (See P5-a.)
* possessive pronoun/adjectives: my, your, his, her, its, our, their (See B1-b.)
* demonstrative pronoun/adjectives: *this, that, these, those* (See B1-b.)

* quantifiers: *all, any, each, either, every, few, many, more, most, much, neither, several, some,* and so on (See E3-e.)

* numbers: *one, two,* and so on

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Grammar exercises > ESL challenges > E-ex E3-1 and E3-2

E3-a Be familiar with articles and other noun markers.

Articles and other noun markers always appear before nouns. If you use an adjective with a noun, put the article before the adjective.

**art n**

Felix is reading a book about mythology.

**art adj n**

We took an exciting trip to Alaska last summer.

In most cases, do not use an article with another noun marker, such as *Natalie's* or *this*.

* When did you buy [crossed out: the ]this round pine table?

* [crossed out: The] *Natalie's* older brother lives in Wisconsin.

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**Types of articles**

**Indefinite articles**

Indefinite articles (*a, an*) are used with nouns that are not specific. See E3-d. *a* *A* means "one" or "one among many." Use *a* before a consonant sound: *a banana, a tree, a picture, a hand, a happy child.* *an* *An* also means "one" or "one among many." Use *an* before a vowel sound: *an eggplant, an occasion, an uncle, an hour, an honorable person.*

**NOTE:** Words beginning with *h* and *u* can have either a consonant sound (*a hand, a happy baby, a university, a union*) or a vowel sound (*an hour, an honorable person, an umbrella, an uncle*). (See also W1.)

**Definite article**

The definite article (*the*) is used with specific nouns. See E3-c. *the The* makes nouns specific; it does not refer to a number or amount. Use *the* with one or more than one specific thing: *the newspaper, the soldiers.*

**EXCEPTION:** Expressions like *a few, the most,* and *all the* are exceptions. See E3-e.

Did you bring *all the books* with you?

We got *the most snow* ever in January.

**E3-b Understand the different types of nouns.**

To choose an appropriate article for a noun, you must first determine whether the noun is common or proper, specific or general, count or noncount, and singular or plural.

**Common or proper**

Common nouns name general persons, places, things, or ideas. Proper nouns, which are marked in English with capital letters, name specific persons, places, things, or ideas. (See also M3.)

* common: religion, student, country
Specific (definite) or general (indefinite)

Specific or definite nouns represent persons, places, things, or ideas that can be identified within a group of nouns of the same type. General or indefinite nouns represent whole categories in general; they can also name nonspecific persons, places, things, or ideas that represent a group.

**SPECIFIC** The students in Professor Martin's class should study harder. [The specific students in the class]

**GENERAL** Students should study. [All students, students in general]

**SPECIFIC** The airplane carrying Senator Chen took off at 1:30. [The specific airplane carrying the senator]

**GENERAL** The airplane has made commuting between major cities easy. [All airplanes as a category of transportation]

Count or noncount

Count nouns refer to persons, places, things, or ideas that can be counted. Only count nouns have plural forms. Noncount nouns refer to things or abstract ideas that cannot be counted or made plural.

* count: one girl, two girls; one city, three cities; one goose, four geese; one philosophy, five philosophies

* noncount: water, silver, air, furniture, patience, knowledge Some nouns can be used in both a count and a noncount sense.

**COUNT**

I'll have a coffee.

**NONCOUNT**

I'll have coffee.

There are many democracies in the world. We learned that democracy originated in ancient Greece.

Some nouns (such as advice and information) may be countable in some languages but not in English. If you do not know whether a noun is count or noncount, refer to the chart on page 243 or consult an ESL dictionary.

Singular or plural

Singular nouns represent one person, place, thing, or idea; plural nouns represent more than one. Only count nouns can be made plural. (For more information on forming plural nouns, see M1-a.)

* singular: backpack, country, woman, achievement

* plural: backpacks, countries, women, achievements

**GRAMMAR CHECKERS** rarely flag missing or misused articles. They cannot distinguish when a or an is appropriate and when the is correct, nor can they tell when an article is missing.

**E3-C Use the** with most specific common nouns.

The definite article the is used with most nouns—both count and noncount—that the reader can identify specifically. Usually the identity will be clear to the reader for one of the following reasons.

1. The noun has been previously mentioned.
* A truck cut in front of our van. When the truck skidded a few seconds later, we almost crashed into it.

The article A is used before truck when the noun is first mentioned. When the noun is mentioned again, it needs the article the because readers can now identify which truck skidded.

**Commonly used noncount nouns**

**Food and drink**
beef, bread, butter, candy, cereal, cheese, cream, meat, milk, pasta, rice, salt, sugar, water, wine

**Nonfood substances**
air, cement, coal, dirt, gasoline, gold, paper, petroleum, plastic, rain, silver, snow, soap, steel, wood, wool

**Abstract nouns**
advice, anger, beauty, confidence, courage, employment, fun, happiness, health, honesty, information, intelligence, knowledge, love, poverty, satisfaction, wealth

**Other**
biology (and other areas of study), clothing, equipment, furniture, homework, jewelry, luggage, machinery, mail, money, news, poetry, pollution, research, scenery, traffic, transportation, violence, weather, work

**NOTE:** A few noncount nouns can also be used as count nouns: *You can't buy love. He had two loves: music and archery.*

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**Choosing articles for common nouns**

This chart summarizes the most frequent uses of articles with common nouns. For help choosing articles with proper nouns, see E3-g.

* A singular count noun is occasionally used with the to refer to all items in a class or a specific category. See E3-f.

2. A phrase or clause following the noun restricts its identity.

* Bryce warned me that the computer on his desk had just crashed.

The phrase on his desk identifies the specific computer.

**NOTE:** Descriptive adjectives do not necessarily make a noun specific. A specific noun is one that readers can identify within a group of nouns of the same type.

* If I win the lottery, I will buy [crossed out: the] a brand-new bright red sports car.

The reader cannot identify which specific brand-new bright red sports car the writer will buy. Even though car has many adjectives in front of it, it is a general noun in this sentence.

3. A superlative adjective such as best or most intelligent makes the noun's identity specific. (See also G4-c on comparatives and superlatives.)

* Our petite daughter dated the tallest boy in her class.

The superlative tallest makes the noun boy specific. Although there might be several tall boys, only one boy can be the tallest.
4. The noun describes a unique person, place, or thing.
   * During an eclipse, one should not look directly at sun.
   There is only one sun in our solar system, so its identity is clear.

5. The context or situation makes the noun's identity clear.
   * Please don't slam the door when you leave.
   Both the speaker and the listener know which door is meant.

6. The noun is singular and refers to a scientific class or category of items (most often animals, musical instruments, and inventions).
   * [crossed out: Assembly] The assembly line transformed manufacturing in America.
   The writer is referring to the assembly line as an invention.

E3-d Use a (or an) with common singular count nouns that refer to "one" or "any."

If a count noun refers to one unspecific item (not a whole category), use the indefinite article a (or an). A and an usually mean "one among many" but can also mean "any one."

* My English professor asked me to bring a dictionary to class.
   The noun dictionary refers to "one unspecific dictionary" or "any dictionary."

* We want to rent an apartment close to the lake.
   The noun apartment refers to "any apartment close to the lake," not a specific apartment.

E3-e Use a quantifier such as some or more, not a (or an), with a noncount noun to express an approximate amount.

Do not use a (or an) with noncount nouns. Also do not use numbers or words such as several or many because they must be used with plural nouns, and noncount nouns do not have plural forms.

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* Dr. Snyder gave us [crossed out: an] information about the Peace Corps.

* Do you have [crossed out: many] money with you?

You can use quantifiers such as the following to suggest approximate amounts or nonspecific quantities of noncount nouns.

QUANTIFIER NONCOUNT NOUN a little salt, rain, knowledge, time
   any sugar, homework
   enough bread, wood, money
   less meat, violence
   more coffee, information
   much (or a lot of) snow, pollution
   plenty of paper, lumber
   some tea, news, work

* Claudia's mother told her that she had some [crossed out: a] news that would surprise her.

E3-f Do not use articles with nouns that refer to all of something or something in general.

When a noncount noun refers to all of its type or to a concept in general, it is not marked with an
article.
* [crossed out: The kindness] Kindness is a virtue.
The noun represents kindness in general; it does not represent a specific type of kindness.
* In some parts of the world, [crossed out: the] rice is preferred to all other grains.
The noun rice represents rice in general, not a specific type or serving of rice.
In most cases, when you use a count noun to represent a general category, make the noun plural. Do not use unmarked singular count nouns to represent whole categories.
* [crossed out: Fountain is] Fountains are an expensive element of landscape design.
Fountains is a count noun that represents fountains in general.

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EXCEPTION: In some cases, the can be used with singular count nouns to represent a class or specific category: The American alligator is no longer listed as an endangered species. Also see number 6 in E3-c.

E3-g Do not use articles with most singular proper nouns. Use the with most plural proper nouns.

Since singular proper nouns are already specific, they typically do not need an article: Prime Minister Blair, Jamaica, Lake Huron, Mount Etna.
There are, however, many exceptions. In most cases, if the proper noun consists of a common noun with modifiers (adjectives or an of phrase), use the with the proper noun.

Using the with geographical nouns

**When to omit the**

- streets, squares, parks: Ivy Street, Union Square, Denali National Park
- cities, states, counties: Miami, New Mexico, Bee County
- most countries, continents: Italy, Nigeria, China, South America, Africa
- bays, single lakes: Tampa Bay, Lake Geneva
- single mountains, islands: Mount Everest, Crete

**When to use the**

- country names with of phrase: the United States (of America), the People's Republic of China
- large regions, deserts: the East Coast, the Sahara
- peninsulas: the Iberian Peninsula, the Sinai Peninsula
- oceans, seas, gulfs: the Pacific Ocean, the Dead Sea, the Persian Gulf
- canals and rivers: the Panama Canal, the Amazon
mountain ranges the Rocky Mountains, the Alps

groups of islands the Solomon Islands

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* We visited the Great Wall of China last year.
* Rob wants to be a translator for the Central Intelligence Agency.

The is used with most plural proper nouns: the McGregors, the Bahamas, the Finger Lakes, the United States.

Geographical names create problems because there are so many exceptions to the rules. When in doubt, consult the chart on page 248, check a dictionary, or ask a native speaker.

E4

Using adjectives

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E4-a Distinguish between present participles and past participles used as adjectives.

Both present and past participles may be used as adjectives. The present participle always ends in -ing. Past participles usually end in -ed, -d, -en, -n, or -t. (See G2-a.)

PRESENT PARTICIPLES confusing, speaking, boring

PAST PARTICIPLES confused, spoken, bored

Like all other adjectives, participles can come before nouns; they also can follow linking verbs, in which case they describe the subject of the sentence. (See B2-b.)

adj n
It was a depressing movie.

v adj
The movie was depressing.
The confused tourists stared at the map.
The tourists were confused by the map.

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[Chart: Choosing the present or past participle]

Use a present participle to describe a person or thing causing or stimulating an experience. The boring lecture put us to sleep. [The lecture caused boredom; it didn't experience it.]

Use a past participle to describe a person or thing undergoing an experience. The audience was bored by the lecture. [The audience experienced boredom; it didn't cause boredom.]

Participles that describe emotions or mental states often cause the most confusion.

* Our hike was [crossed out: exhausted.] exhausting.
Exhausting describes how the hike made us feel.
* The [crossed out: exhausting] exhausted hikers reached camp at sunset.
Exhausted describes how the hikers felt.

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The chart on page 250 can help you use these participles correctly.
annoying/annoyed exhausting/exhausted
boring/bored fascinating/fascinated
confusing/confused frightening/frightened
depressing/depressed satisfying/satisfied
exciting/excited surprising/surprised

GRAMMAR CHECKERS do not flag problems with present and past participles used as adjectives. Not surprisingly, the programs have no way of knowing the meaning a writer intends.

E4-b Place cumulative adjectives in an appropriate order.
Adjectives usually come before the nouns that they modify and may also come after linking verbs. (See B1-d, B1-e, and B2-b.)

Janine wore a new necklace. Janine's necklace was new.

Order of cumulative adjectives
FIRST ARTICLE OR OTHER NOUN MARKER a, an, the, her, Joe's, two, many, some
EVALUATIVE WORD attractive, dedicated, delicious, ugly
SIZE large, enormous, small, little
LENGTH OR SHAPE long, short, round, square
AGE new, old, young, antique
COLOR yellow, blue, crimson
NATIONALITY French, Peruvian, Vietnamese
RELIGION Catholic, Protestant, Jewish, Muslim
MATERIAL silver, walnut, wool, marble
LAST NOUN/ADJECTIVE tree (as in tree house)
THE NOUN MODIFIED house, sweater, bicycle, bread, woman, priest
my long green wool coat

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Cumulative adjectives, which cannot be joined by the word and or separated by commas, must come in a particular order. If you use cumulative adjectives before a noun, see the chart on page 251. The chart is only a guide; don't be surprised if you encounter exceptions. (See also P2-d.)
* My dorm room has only a small desk and a [crossed out: plastic red smelly] smelly red plastic
* Nice weather, [crossed out: blue clear] clear blue water, and ancient monuments attract many people to Italy.

**E5**

**Prepositions and idiomatic expressions**

**E5-a Become familiar with prepositions that show time and place.**

The most frequently used prepositions in English are *at, by, for, from, in, of, on, to,* and *with.* Prepositions can be difficult to master because the differences among them are subtle and idiomatic. The chart on page 253 is limited to three troublesome prepositions that show time and place: *at, on,* and *in.*

Not every possible use is listed in the chart, so don't be surprised when you encounter exceptions and idiomatic uses that you must learn one at a time. For example, in English we ride in a car but on a bus, plane, train, or subway.

* My first class starts [crossed out: on] at 8:00 a.m.
* The farmers go to market [crossed out: in] on Wednesday.
* I want to work at one of the biggest companies [crossed out: on] in the world.

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**At, on, and in to show time and place**

**Showing time**

**AT** at a specific time: *at 7:20, at dawn, at dinner*

**ON** on a specific day or date: *on Tuesday, on June 4*

**IN** in a part of a 24-hour period: *in the afternoon, in the daytime [but at night] in a year or month: in 1999, in July in a period of time: finished in three hours*

**Showing place**

**AT** at a meeting place or location: *at home, at the club at the edge of something: sitting at the desk at the corner of something: turning at the intersection at a target: throwing the snowball at Lucy*

**ON** on a surface: placed on the table, hanging on the wall on a street: the house on Spring Street on an electronic medium: on television, on the Internet

**IN** in an enclosed space: *in the garage, in an envelope in a geographic location: in San Diego, in Texas in a print medium: in a book, in a magazine*

**E5-b Use nouns (including -ing forms) after prepositions.**

In a prepositional phrase, use a noun (not a verb) after the preposition. Sometimes the noun will be a gerund, the -ing verb form that functions as a noun (see B3-b).

* Our student government is good at [crossed out: save] saving money.

Distinguish between the preposition *to* and the infinitive marker *to.* If *to* is a preposition, it should be followed by a noun or a gerund.

* We are dedicated to [crossed out: help] helping the poor.
If *to* is an infinitive marker, it should be followed by the base form of the verb.

* We want to help the poor.

**TIP:** To test whether *to* is a preposition or an infinitive marker, insert a word that you know is a noun after the word *to*. If the noun sounds right in that position, *to* is a preposition.

Zoe is addicted to magazines. Zoe is addicted to reading.

They are planning to build a new house.

**E5-C Become familiar with common adjective + preposition combinations.**

Some adjectives appear only with certain prepositions. These expressions are idiomatic and may be different from the combinations used in your native language.

**Adjective + preposition combinations**

- accustomed to
- connected to
- interested in
- proud of
- addicted to
- covered with
- involved in
- responsible for
- afraid of
- dedicated to
- involved with
- satisfied with
- angry with
- devoted to
- known as
- scared of
- ashamed of
- different from
- known for
- similar to
- aware of
- engaged to
- made of (or)
- tired of
- committed to
- excited about
- made from
- worried about
- concerned
- familiar with
- married to
- about
- full of
- opposed to
- concerned with
- guilty of
- preferable to

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* Paula is married to Jon.

Check an ESL dictionary for combinations that are not listed in the chart on page 254.

**E5-d Become familiar with common verb + preposition combinations.**

Many verbs and prepositions appear together in idiomatic phrases. Pay special attention to the combinations that are different from the combinations used in your native language.

* Your success depends on your effort.

Check an ESL dictionary for combinations that are not listed in the following chart.
**Verb + preposition combinations**

<table>
<thead>
<tr>
<th>agree with</th>
<th>compare with</th>
<th>forget about</th>
<th>speak to (or apply to)</th>
</tr>
</thead>
<tbody>
<tr>
<td>concentrate on</td>
<td>happen to</td>
<td>hope for</td>
<td>stare at</td>
</tr>
<tr>
<td>consist of</td>
<td>insist on</td>
<td>succeed at</td>
<td></td>
</tr>
<tr>
<td>count on</td>
<td>decide on</td>
<td>listen to</td>
<td>succeed in</td>
</tr>
<tr>
<td>ask for</td>
<td>depend on</td>
<td>participate in</td>
<td>take advantage of take care of think about think of wait for wait on</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>believe in</th>
<th>belong to</th>
<th>care about</th>
<th>care for</th>
</tr>
</thead>
<tbody>
<tr>
<td>compare to</td>
<td>differ from</td>
<td>disagree with</td>
<td>rely on reply to</td>
</tr>
<tr>
<td>dream about</td>
<td>dream of</td>
<td>feel like</td>
<td>respond to result in</td>
</tr>
<tr>
<td>search for</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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[Blank page]

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P

Punctuation

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**P Punctuation**

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The comma

The comma was invented to help readers. Without it, sentence parts can collide into one another unexpectedly, causing misreadings.

CONFUSING If you cook Elmer will do the dishes.

CONFUSING While we were eating a rattlesnake approached our campsite.

Add commas in the logical places (after *cook* and *eating*), and suddenly all is clear. No longer is Elmer being cooked, the rattlesnake being eaten.

Various rules have evolved to prevent such misreadings and to speed readers along through complex grammatical structures. Those rules are detailed in this section.

GRAMMAR CHECKERS rarely flag missing or misused commas. They sometimes recognize that a comma belongs before a *which* clause but not before a *that* clause (see P1-e). For all other uses of the comma -- after introductory word groups, between items in a series, between coordinate adjectives, around appositives, and so on -- they are unreliable. When a grammar checker does note a missing comma, its suggested revision is often incorrect and sometimes even amusing. One program, for example, suggested a comma after the word *delivery* in the following sentence: *While I was driving a huge delivery truck ran through a red light.*

P1 -a Use a comma before a coordinating conjunction joining independent clauses.

When a coordinating conjunction connects two or more independent clauses--word groups that could stand alone as separate sentences -- a comma must precede it. There are seven coordinating conjunctions in English: *and, but, or, nor, for, so, and yet.*

A comma tells readers that one independent clause has come to a close and that another is about to begin.

* Nearly everyone has heard of love at first sight, but I fell in love at first dance.

**EXCEPTION:** If the two independent clauses are short and there is no danger of misreading, the comma may be omitted.

The plane took off and we were on our way.

**TIP:** As a rule, do not use a comma to separate coordinate word groups that are not independent clauses. (See P2-a.)

* A good money manager controls expenses[crossed out: .] and invests surplus dollars to meet future needs.

The word group following *and* is not an independent clause; It is the second half of a compound predicate.

P1 -b Use a comma after an introductory word group.

The most common introductory word groups are clauses and phrases functioning as adverbs. Such word groups usually tell when, where, how, why, or under what conditions the main action of the sentence occurred. (See B3-a, B3-b, and B3-e.)

A comma tells readers that the introductory clause or phrase has come to a close and that the main part of the sentence is about to begin.
* When Irwin was ready to iron, his cat tripped on the cord.
Without the comma, readers may have Irwin ironing his cat. The comma signals that his cat is the subject of a new clause, not part of the introductory one.
* Near a small stream at the bottom of the canyon, the park rangers discovered an abandoned mine.
The comma tells readers that the introductory prepositional phrase has come to a close.
**EXCEPTION:** The comma may be omitted after a short adverb clause or phrase if there is no danger of misreading.
In no time we were at 2,800 feet.
Sentences also frequently begin with participial phrases describing the noun or pronoun immediately following them. The

**P1 -C Use a comma between all items in a series.**
When three or more items are presented in a series, those items should be separated from one another with commas. Items in a series may be single words, phrases, or clauses.
* Bubbles of air, leaves, ferns, bits of wood, and insects are often found trapped in amber.
Although some publications omit the comma between the last two items, be aware that its omission can result in ambiguity or misreading.
* My uncle willed me all of his property, houses, and warehouses.
Did the uncle will his property and houses and warehouses -- or simply his property, consisting of houses and warehouses? If the first meaning is intended, a comma is necessary to prevent ambiguity.
* The activities include a search for lost treasure, dubious financial dealings, much discussion of ancient heresies, and midnight orgies.
Without the comma, the people seem to be discussing orgies, not participating in them. The comma makes it clear that midnight orgies is a separate item in the series.

**Language Debates > Commas with items in a series**
**P1 -d Use a comma between coordinate adjectives not joined by and.** Do not use a comma between cumulative adjectives.
When two or more adjectives each modify a noun separately, they are coordinate.
Roberto is a warm, gentle, affectionate father.
Adjectives are coordinate if they can be joined with and (warm and gentle and affectionate).
Two or more adjectives that do not modify the noun separately are cumulative.
Three large gray shapes moved slowly toward us.
Beginning with the adjective closest to the noun *shapes*, these modifiers lean on one another, piggyback style, with each modifying a larger word group. *Gray* modifies *shapes*, *large* modifies *gray shapes*, and *three* modifies *large gray shapes*. Cumulative adjectives cannot be joined with *and* (three *and* large *and* gray shapes).

**COORDINATE ADJECTIVES**

* Patients with severe, irreversible brain damage should not be put on life support systems.

**CUMULATIVE ADJECTIVES**

* Ira ordered a rich[chocolate] layer cake.

**P1** - Use commas to set off nonrestrictive elements. Do not use commas to set off restrictive elements.

Word groups describing nouns or pronouns (adjective clauses, adjective phrases, and appositives) are restrictive or nonrestrictive.

A *restrictive* element defines or limits the meaning of the word it modifies and is therefore essential to the meaning of the sentence. Because it contains essential information, a restrictive element is not set off with commas.

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**restrictive** For camp the children need clothes *that are washable*.

If you remove a restrictive element from a sentence, the meaning changes significantly, becoming more general than you intended. The writer of the example sentence does not mean that the children need clothes in general. The intended meaning is more limited: The children need washable clothes.

A *nonrestrictive* element describes a noun or pronoun whose meaning has already been clearly defined or limited. Because it contains nonessential or parenthetical information, a nonrestrictive element is set off with commas.

**nonrestrictive** For camp the children need sturdy shoes, *which are expensive*.

If you remove a nonrestrictive element from a sentence, the meaning does not change dramatically. Some meaning is lost, to be sure, but the defining characteristics of the person or thing described remain the same as before. The children need sturdy shoes, and these happen to be expensive.

**NOTE:** Often it is difficult to tell whether a word group is restrictive or nonrestrictive without seeing it in context and considering the writer's meaning. Both of the following sentences are grammatically correct, but their meaning is slightly different.

The dessert made with fresh raspberries was delicious.

The dessert, made with fresh raspberries, was delicious.

In the example without commas, the phrase *made with fresh raspberries* tells readers which of two or more desserts the writer is referring to. In the example with commas, the phrase merely adds information about the particular dessert.

**Adjective clauses**

Adjective clauses are patterned like sentences, containing subjects and verbs, but they function within sentences as modifiers of nouns or pronouns. They always follow the word they modify, usually immediately. Adjective clauses begin with a relative pronoun (*who, whom, whose, which, that*) or with a relative adverb (*where, when*).

Nonrestrictive adjective clauses are set off with commas; restrictive adjective clauses are not.

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**NONRESTRICTIVE CLAUSE** * Ed's house, which is located on thirteen acres, was furnished
with bats in the rafters and mice in the kitchen.
The clause which is located on thirteen acres does not restrict the meaning of Ed's house, so the information is nonessential.

**RESTRICTIVE CLAUSE**

* Ramona's cat that just had kittens became defensive around the other cats in the house.

Because the adjective clause that just had kittens identifies the particular cat, the information is essential.

**NOTE:** Use that only with restrictive clauses. Many writers prefer to use which only with nonrestrictive clauses, but usage varies.

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**Phrases functioning as adjectives**

Prepositional or verbal phrases functioning as adjectives may be restrictive or nonrestrictive. Nonrestrictive phrases are set off with commas; restrictive phrases are not.

**NONRESTRICTIVE PHRASE** * The helicopter, with its million-candlepower spotlight illuminating the area, circled above.

The with phrase is nonessential because its purpose is not to specify which of two or more helicopters is being discussed.

**RESTRICTIVE PHRASE**

* One corner of the attic was filled with newspapers dating from the turn of the century.

*Dating from the turn of the century* restricts the meaning of *newspapers*, so the comma should be omitted.

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**Appositives**

An appositive is a noun or noun phrase that renames a nearby noun. Nonrestrictive appositives are set off with commas; restrictive appositives are not.

**NONRESTRICTIVE APPOSITIVE**

* Darwin's most important book, On the Origin of Species, was the result of many years of research.

*Most important* restricts the meaning to one book, so the appositive *On the Origin of Species* is nonrestrictive and should be set off with commas.

**RESTRICTIVE APPOSITIVE**

* The song "Vertigo" was blasted out of huge amplifiers.

Once they've read *song*, readers still don't know precisely which song the writer means. The appositive following *song* restricts its meaning.

**P1 -f Use commas to set off transitional and parenthetical expressions, absolute phrases, and contrasted elements.**

**Transitional expressions**

Transitional expressions serve as bridges between sentences or parts of sentences. They include conjunctive adverbs such as however, therefore, and moreover and transitional phrases such as for
example, as a matter of fact, and in other words. (For more complete lists, see P3-b.)

When a transitional expression appears between independent clauses in a compound sentence, it is preceded by a semicolon and is usually followed by a comma.

* Minh did not understand our language; moreover, he was unfamiliar with our customs.

When a transitional expression appears at the beginning of a sentence or in the middle of an independent clause, it is usually set off with commas.

* As a matter of fact, American football was established by fans who wanted to play a more organized game of rugby.

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Natural foods are not always salt free; celery, for example, contains more sodium than most people would imagine.

**EXCEPTION:** If a transitional expression blends smoothly with the rest of the sentence, calling for little or no pause in reading, it does not need to be set off with commas. Expressions such as also, at least, certainly, consequently, indeed, of course, no doubt, perhaps, then, and therefore do not always call for a pause.

Alice's bicycle is broken; therefore you will need to borrow Sue's.

Alice's bicycle is broken; you will therefore need to borrow Sue's.

**Parenthetical expressions**

Expressions that are distinctly parenthetical should be set off with commas. Providing supplemental information, they interrupt the flow of a sentence or appear at the end as afterthoughts.

* Evolution, so far as we know, doesn't work this way.

* The bass weighed twelve pounds, give or take a few ounces.

**Absolute phrases**

An absolute phrase, which modifies the whole sentence, usually consists of a noun followed by a participle or participial phrase. (See B3-d.) Absolute phrases may appear at the beginning or at the end of a sentence. Wherever they appear, they should be set off with commas.

* The sun appearing for the first time in a week, we were at last able to begin the archaeological dig.

* Elvis Presley made music industry history in the 1950s, his records having sold more than ten million copies.

**TIP:** Do not insert a comma between the noun and the participle in an absolute construction.

* The next contestant[crossed out: ,] being five years old, the emcee adjusted the height of the microphone.

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**Contrasted elements**

Sharp contrasts beginning with words such as not, never, and unlike are set off with commas.

* The Epicurean philosophers sought mental, not bodily, pleasures.

* Unlike Robert, Celia loved dance contests.

**P1-g Use commas to set off nouns of direct address, the words yes and no, interrogative tags, and mild interjections.**

* Forgive us, Dr. Atkins, for having rolls with dinner.
* Yes, the loan will probably be approved.
* The film was faithful to the book, wasn't it?
* Well, cases like these are difficult to decide.

**P1** -h Use commas with expressions such as *he said* to set off direct quotations. (See also P6-f.)
* Naturalist Arthur Cleveland Bent once remarked, "In part the peregrine declined unnoticed because it is not adorable."
* "Convictions are more dangerous foes of truth than lies," wrote philosopher Friedrich Nietzsche.

**P1-I** Use commas with dates, addresses, titles, and numbers.

**Dates**
In dates, the year is set off from the rest of the sentence with a pair of commas.
* On December 12,1890, orders were sent out for the arrest of Sitting Bull.

EXCEPTIONS: Commas are not needed if the date is inverted or if only the month and year are given.
* The recycling plan went into effect on 15 April 2002.
* January 2004 was an extremely cold month.

**Addresses**
The elements of an address or a place name are separated by commas. A zip code, however, is not preceded by a comma.
* John Lennon was born in Liverpool, England, in 1940.
* Please send the package to Greg Tarvin at 708 Spring Street, Washington, Illinois 61571.

**Titles**
If a title follows a name, separate it from the rest of the sentence with a pair of commas.
* Sandra Belinsky, MD, has been appointed to the board of trustees.

**Numbers**
In numbers more than four digits long, use commas to separate the numbers into groups of three, starting from the right. In numbers four digits long, a comma is optional.
* 3,500 [or 3500]
* 100,000
* 5,000,000

EXCEPTIONS: Do not use commas in street numbers, zip codes, telephone numbers, or years.

**P1 -j** Use a comma to prevent confusion.
In certain contexts, a comma is necessary to prevent confusion. If the writer has omitted a word or phrase, for example, a comma may be needed to signal the omission.

* To err is human; to forgive, divine.
If two words in a row echo each other, a comma may be needed for ease of reading.
* All of the catastrophes that we had feared might happen, happened.
Sometimes a comma is needed to prevent readers from grouping words in ways that do not match the writer's intention.

* Patients who can walk up and down the halls several times a day.

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**P2**

Unnecessary commas

**P2-a Do not use a comma between compound elements that are not independent clauses.**

Though a comma should be used before a coordinating conjunction dining independent clauses (see P1-a), this rule should not be ex-ended to other compound word groups.

* Marie Curie discovered radium and later applied her work on radioactivity to medicine.

* And links two verbs in a compound predicate: discovered and applied.

* Jake still does not realize that his illness is serious and that he will have to alter his diet to improve.

* And links two subordinate clauses, each beginning with that.

**P2-b Do not use a comma to separate a verb from its subject or object.**

A sentence should flow from subject to verb to object without unnecessary pauses. Commas may appear between these major sentence elements only when a specific rule calls for them.

* Zoos large enough to give the animals freedom to roam are becoming more popular.

The comma should not separate the subject, zoos, from the verb, are becoming.

* Francesca explained to him that she was busy and would see him later.

The comma should not separate the verb, explained, from its object, the subordinate clause that she was busy and would see him later.

**P2-C Do not use a comma before the first or after the last item in a series.**

Though commas are required between items in a series (see P1-c), do not place them either before or after the whole series.

* Other causes of asthmatic attacks are stress, change in temperature, and cold air.

* Ironically, this job that appears so glamorous, carefree, and easy carries a high degree of responsibility.

**P2-d Do not use a comma between cumulative adjectives, between an adjective and a noun, or between an adverb and an adjective.**

Though commas are required between coordinate adjectives (those that can be joined with and), they do not belong between cumulative adjectives (those that cannot be joined with and). (For a full discussion, see P1-d.)

* In the corner of the closet we found an old maroon hatbox from Sears.

A comma should never be used to separate an adjective from the noun that follows it.
* It was a senseless, dangerous mission.
Nor should a comma be used between an adverb and an adjective that follows it.
* The Hurst Home is unsuitable as a mental facility for severely disturbed youths.

**P2-e Do not use commas to set off restrictive or mildly parenthetical elements.**

Restrictive elements are modifiers or appositive that restrict the meaning of the nouns they follow. Because they are essential to the meaning of the sentence, they are not set off with commas. (For a full discussion, see Pl-e.)

* Drivers who think they own the road make cycling a dangerous sport.

The modifier who think they own the road restricts the meaning of Drivers and is therefore essential to the meaning of the sentence. Putting commas around the who clause falsely suggests that all drivers think they own the road.

* Margaret Mead's book Coming of Age in Samoa stirred up considerable controversy when it was published in 1928.

Since Mead wrote more than one book, the appositive contains information essential to the meaning of the sentence.

Although commas should be used with distinctly parenthetical expressions (see Pl-f), do not use them to set off elements that are only mildly parenthetical.

* Charisse believes that the Internet is essentially one giant billboard.

**P2-f Do not use a comma to set off a concluding adverb clause that is essential to the meaning of the sentence.**

When adverb clauses introduce a sentence, they are nearly always followed by a comma (see Pl-b). When they conclude a sentence, however, they are not set off by commas if their content is essential to the meaning of the earlier part of the sentence. Adverb clauses beginning with after, as soon as, before, because, if, since, unless, until, and when are usually essential.

* Don't visit Paris at the height of the tourist season unless you have booked hotel reservations.

Without the concluding unless clause, the meaning of the sentence would be broader than the writer intended.

When a concluding adverb clause is nonessential, it should be preceded by a comma. Clauses beginning with although, even though, though, and whereas are usually nonessential.

* The lecture seemed to last only a short time, although the clock said it had gone on for more than an hour.

**P2-g Avoid other common misuses of the comma.**

Do not use a comma in the following situations.

**AFTER A COORDINATING CONJUNCTION (AND, BUT, OR, NOR, FOR, SO, YET)**

* I have an iPod, but I don't have a sound dock.

**AFTER SUCH AS OR LIKE**

* Many shade-loving plants, such as begonias, impatiens, and coleus, can add color to a shady garden.

**BEFORE THAN**
Touring Crete was more thrilling for us than visiting the Greek islands frequented by rich Europeans.

AFTER ALTHOUGH

Although the air was balmy, the water was too cold for swimming.

BEFORE A PARENTHESIS

At Nextel Sylvia began at the bottom (with only three and a half walls and a swivel chair), but within five years she had been promoted to supervisor.

TO SET OFF AN INDIRECT (REPORTED) QUOTATION

Samuel Goldwyn once said that a verbal contract isn't worth the paper it's written on.

WITH A QUESTION MARK OR AN EXCLAMATION POINT

"Why don't you try it?" she coaxed.

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P3

The semicolon

The semicolon is used to connect major sentence elements of equal grammatical rank.

Grammar checkers flag some, but not all, misused semicolons (P3-d). In addition, they can alert you to some run-on sentences (G6). However, they miss more run-on sentences than they identify, and they sometimes flag correct sentences as possible run-ons. (See also the grammar checker advice in G6.)

P3-3 Use a semicolon between closely related independent clauses not joined with a coordinating conjunction.

When related independent clauses appear in one sentence, they are ordinarily linked with a comma and a coordinating conjunction (and, but, or, nor, for, so, yet). The coordinating conjunction signals the relation between the clauses. If the clauses are closely related and the relation is clear without the conjunction, they may be linked with a semicolon instead.

Injustice is relatively easy to bear; what stings is justice.

-- H. L. Mencken

A semicolon must be used whenever a coordinating conjunction has been omitted between independent clauses. To use merely a comma creates a kind of run-on sentence known as a comma splice. (See G6.)

* In 1800, a traveler needed six weeks to get from New York City to Chicago; in 1860, the trip by railroad took two days.

TIP: Do not overuse the semicolon as a means of revising run-on sentences. For other revision strategies, see G6.

P3-b Use a semicolon between independent clauses linked with a transitional expression.

Transitional expressions include conjunctive adverbs and transitional phrases.

cconjunctive adverbs
accordingly  finally  meanwhile  similarly
also  furthermore  moreover  specifically
anyway  hence  nevertheless  still
besides  however  next  subsequently
certainly  indeed  nonetheless  then
consequently  instead  now  therefore
conversely  likewise  otherwise  thus

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TRANSITIONAL PHRASES
after all  even so  in fact
as a matter of fact  for example  in other words
as a result  for instance  in the first place
at any rate  in addition  on the contrary
at the same time  in conclusion  on the other hand

When a transitional expression appears between independent clauses, it is preceded by a semicolon and usually followed by a comma.
* Many corals grow very gradually; in fact, the creation of a coral reef can take centuries.

When a transitional expression appears in the middle or at the end of the second independent clause, the semicolon goes between the clauses.
Most singers gain fame through hard work and dedication; Evita, however, found other means.
Transitional expressions should not be confused with the coordinating conjunctions and, but, or, nor, for, so, and yet, which are preceded by a comma when they link independent clauses. (See P1-a and G6-a.)

P3-C Use a semicolon between items in a series containing internal punctuation.
* Classic science fiction sagas are Star Trek, with Mr. Spock and his large pointed ears; Battlestar Galactica, with its Cylon Raiders; and Star Wars, with Han Solo, Luke Skywalker, and Darth Vader.
Without the semicolons, the reader must sort out the major groupings, distinguishing between important and less important pauses according to the logic of the sentence. By inserting semicolons at the major breaks, the writer does this work for the reader.

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P3-d Avoid common misuses of the semicolon.
Do not use a semicolon in the following situations.

**BETWEEN A SUBORDINATE CLAUSE AND THE REST OF THE SENTENCE**
* Unless you brush your teeth within ten or fifteen minutes after eating, brushing does almost no good.

**BETWEEN AN APPOSITIVE AND THE WORD IT REFERS TO**
* The scientists were fascinated by the species *Argyroneta acquatica*, a spider that lives underwater.

**TO INTRODUCE A LIST**
* Some of my favorite film stars have home pages on the Web: Uma Thurman, Billy Bob Thornton, and Halle Berry.

**BETWEEN INDEPENDENT CLAUSES JOINED BY AND, BUT, OR, NOR, FOR, SO, OR YET**
* Five of the applicants had worked with spreadsheets, but only one was familiar with database management.

**EXCEPTIONS:** If at least one of the independent clauses contains internal punctuation, you may use a semicolon even though the clauses are joined with a coordinating conjunction.

As a vehicle was hard-working, commonplace, and heroic; and it often seemed to transmit those qualities to the person who rode in it. -- E.B. White

Although a comma would also be correct in this sentence, the semicolon is more effective, for it indicates the relative weights of the pauses.

Occasionally, a semicolon may be used to emphasize a sharp contrast or a firm distinction between clauses joined with a coordinating conjunction.

We hate some persons because we do not know them; and we will not know them because we hate them. -- Charles Caleb Colton

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**P4**

**The colon**
The colon is used primarily to call attention to the words that follow it. In addition, the colon has some conventional uses.

**GRAMMAR CHECKERS** are fairly good at nagging colons that incorrectly follow a verb (*The office work includes: typing, filing, and answering the phone*). They also point out semicolons used where colons are needed, although they don't suggest revisions.

**P4-a Use a colon after an Independent clause to direct attention to a list, an appositive, or a quotation.**

**A LIST**
The daily routine should include at least the following: twenty knee bends, fifty sit-ups, fifteen leg lifts, and five minutes of running in place.

**AN APPOSITIVE**
My roommate is guilty of two of the seven deadly sins: gluttony and sloth.

**A QUOTATION**
Consider the words of John F. Kennedy: "Ask not what your country can do for you; ask what you can do for your country."

For other ways of introducing quotations, see P6-f.

**P4-b Use a colon between independent clauses if the second summarizes or explains the first.**

Faith is like love: It cannot be forced.

**NOTE:** When an independent clause follows a colon, it may begin with a capital or a lowercase letter. (See M3-f.)

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**P4-C Use a colon after the salutation in a formal letter, to indicate hours and minutes, to show proportions, between a title and subtitle, and between city and publisher in bibliographic entries.**

Dear Sir or Madam: 5:30 p.m.

The ratio of women to men was 2:1.

*The Glory of Hera: Greek Mythology and the Greek Family* Boston: Bedford, 2005

**NOTE:** In biblical references, a colon is ordinarily used between chapter and verse (Luke 2:14). The Modern Language Association recommends a period instead (Luke 2.14).

**P4-d Avoid common misuses of the colon.**

A colon must be preceded by a full independent clause. Therefore, avoid using it in the following situations.

**BETWEEN A VERB AND ITS OBJECT OR COMPLEMENT**

* Some important vitamins and minerals in vegetables are [crossed out: :] vitamin A, thiamine, niacin, and vitamin C.

**BETWEEN A PREPOSITION AND ITS OBJECT**

* The heart's two pumps each consist of [crossed out: :] an upper chamber, or atrium, and a lower chamber, or ventricle.

**AFTER SUCH AS, INCLUDING, OR FOR EXAMPLE**

* The trees on our campus include many fine Japanese specimens such as [crossed out: :] black pines, ginkgos, and weeping cherries.

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**P5**

The apostrophe

* grammar checkers flag only some missing or misused apostrophes. They catch missing apostrophes in contractions, such as *don't*. They also flag problems with possessives (*sled dogs feet, a babys eyes*), al-though they miss as many problems as they identify. Only you can decide when to add an apostrophe and whether to put it before or after the -s in possessives.

**P5-a Use an apostrophe to indicate that a noun is possessive.**

Possessive nouns usually indicate ownership, as in *Tim's hat or the lawyer's desk*. Frequently, however, ownership is only loosely implied: *the tree's roots, a day's work*. If you are not sure whether a noun is possessive, try turning it into an of phrase: *the roots of the tree, the work of a day.*
When to add 's

If the noun does not end in -s, add 's.

Roy managed to climb out on the driver's side.

Thank you for refunding the children's money.

If the noun is singular and ends in -s or an s sound, add 's. Lois's sister spent last year in India. Her article presents an overview of Marx's teachings.

**EXCEPTION:** To avoid potentially awkward pronunciation, some writers use only the apostrophe with a singular noun ending in -s: Sophocles'.

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**Language Debates > 's for singular nouns ending in -s or an s sound**

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When to add only an apostrophe

If the noun is plural and ends in -s, add only an apostrophe. Both diplomats' briefcases were searched by guards.

**Joint possession**

To show joint possession, use 's (or -s') with the last noun only; to show individual possession, make all nouns possessive.

Have you seen Joyce and Greg's new camper?

Hernando's and Maria's expectations of marriage couldn't have been more different.

Joyce and Greg jointly own one camper. Hernando and Maria individually have different expectations.

**Compound nouns**

If a noun is compound, use 's (or -s') with the last element. Her father-in-law's sculpture won first place.

**P5-b Use an apostrophe and -s to indicate that an indefinite pronoun is possessive.**

Indefinite pronouns refer to no specific person or thing: everyone, someone, no one, something. (See B1-b.)

Someone's raincoat has been left behind.

**P5-C Use an apostrophe to mark contractions.**

In contractions, the apostrophe takes the place of missing letters.

It's a shame that Frank can't go on the tour.

*It's* stands for *It is* and *can't* for *cannot*.

The apostrophe is also used to mark the omission of the first two digits of a year (*the class of 99*) or years (*the '60s generation*).

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**P5-d An apostrophe is often optional in plural numbers, letters, abbreviations, and words mentioned as words.**

An apostrophe typically is not used to pluralize numbers, letters, abbreviations, and words mentioned as words. Note the few exceptions and be consistent throughout your paper.

**PLURAL NUMBERS** Omit the apostrophe in the plural of all numbers, including decades.
Oksana skated nearly perfect figure 8s.
The 1920s are known as the Jazz Age.

**PLURAL LETTERS** Italicize the letter and use roman (regular) font style for the -s ending. Do not italicize academic grades. Use of an apostrophe is usually optional; the Modern Language Association recommends the apostrophe for the plural of both capital and lowercase letters.

Two large Js (or J's) were painted on the door.

**PLURAL ABBREVIATIONS** Do not use an apostrophe to pluralize an abbreviation.

We collected only four IOUs out of forty.

Marco earned two PhDs before his thirtieth birthday.

**PLURAL OF WORDS MENTIONED AS WORDS** Generally, omit the apostrophe to form the plural of words mentioned as words. If the word is italicized, the -s ending appears in roman type.

We've heard enough maybes.

Words mentioned as words may also appear in quotation marks. When you choose this option, use the apostrophe: *We've heard enough "maybe's."*

**P5-e Avoid common misuses of the apostrophe.**

Do not use an apostrophe in the following situations.

**WITH NOUNS THAT ARE NOT POSSESSIVE**

* Some [crossed out: outpatient's] outpatients are given special parking permits.

**IN THE POSSESSIVE PRONOUNS ITS, WHOSE, HIS, HERS, OURS, YOURS, AND THEIRS**

* Each area has [crossed out: it's] its own conference room.

It's means "it is." The possessive pronoun its contains no apostrophe despite the fact that it is possessive.

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**P6**

Quotation marks

**GRAMMAR CHECKERS** are no help with quotation marks. They do not recognize direct and indirect quotations, they fail to identify quotation marks used incorrectly inside periods and commas, and they do not point out a missing quotation mark in a pair.

**P6-3 Use quotation marks to enclose direct quotations.**

Direct quotations of a person's words, whether spoken or written, must be in quotation marks.

"A foolish consistency is the hobgoblin of little minds," wrote Ralph Waldo Emerson.

**CAUTION:** Do not use quotation marks around indirect quotations. An indirect quotation reports someone's ideas without using that person's exact words.

Ralph Waldo Emerson believed that consistency for its own sake is the mark of a small mind.

**NOTE:** In dialogue, begin a new paragraph to mark a change in speaker.

"Mom, his name is Willie, not William. A thousand times I've told you, it's Willie."
"Willie is a derivative of William, Lester. Surely his birth certificate doesn't have Willie on it, and I like calling people by their proper names."

"Yes, it does, ma'am. My mother named me Willie K. Mason."

-- Gloria Naylor

If a single speaker utters more than one paragraph, introduce each paragraph with quotation marks, but do not use closing quotation marks until the end of the speech.

P6-b Set off long quotations of prose or poetry by indenting.

The guidelines in this section are those of the Modern Language Association (MLA). The American Psychological Association (APA) and *The Chicago Manual of Style* (CMS) have slightly different guidelines (see APA-2a and CMS-2a).

When a quotation of prose runs to more than four typed lines in your paper, set it off by indenting one inch (or ten spaces) from the left margin. Quotation marks are not required because the indented format tells readers that the quotation is taken word-for-word from a source. Long quotations are ordinarily introduced by a sentence ending with a colon.

After studying the historical record, James Horan evaluates Billy the Kid like this:

The portrait that emerges of [the Kid] from the thousands of pages of affidavits, reports, trial transcripts, his letters, and his testimony is neither the mythical Robin Hood nor the stereotyped adenoidal moron and pathological killer. Rather Billy appears as a disturbed, lonely young man, honest, loyal to his friends, dedicated to his beliefs, and betrayed by our institutions and the corrupt, ambitious, and compromising politicians of his time. (158)

The number in parentheses is a citation handled according to the Modern Language Association style. (See MLA-4a.)

**NOTE:** When you quote two or more paragraphs from the source, indent the first line of each paragraph an additional one-half inch (or five spaces).

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When you quote more than three lines of a poem, set the quoted lines off from the text by indenting one inch (or ten spaces) from the left margin. Use no quotation marks unless they appear in the poem itself. (To quote two or three lines of poetry, see P7-h.)

Although many anthologizers "modernize" her punctuation, Emily Dickinson relied heavily on dashes, using them, perhaps, as a musical device. Here, for example, is the original version of the opening stanza from "The Snake":

A narrow Fellow in the Grass
Occasionally rides-
You may have met Him--did you not
His notice sudden is--

P6-c Use single quotation marks to enclose a quotation within a quotation.

According to Paul Eliott, Eskimo hunters "chant an ancient magic song to the seal they are after: 'Beast of the sea! Come and place yourself before me in the early morning!'"

P6-d Use quotation marks around the titles of short works: newspaper and magazine articles, poems, short stories, songs, episodes of television and radio programs, and chapters or subdivisions of books.

Katherine Mansfield's "The Garden Party" provoked a lively discussion in our short-story class last night.
NOTE: Titles of books, plays, Web sites, television and radio programs, films, magazines, and newspapers are put in italics or underlined. (See M6-a.)

P6-e Quotation marks may be used to set off words used as words.
Although words used as words are ordinarily italicized (see M6-d), quotation marks are also acceptable. Just be sure to follow consistent practice throughout a paper.
The words "accept" and "except" are frequently confused.
The words accept and except are frequently confused.

P6-f Use punctuation with quotation marks according to convention.
This section describes the conventions used by American publishers in placing various marks of punctuation inside or outside quotation marks. It also explains how to punctuate when introducing quoted material.

Periods and commas
Place periods and commas inside quotation marks.
"This is a stick-up," said the well-dressed young couple. "We want all your money."
This rule applies to single quotation marks as well as double quotation marks. (See P6-c.) It also applies to all uses of quotation marks: for quoted material, for titles of works, and for words used as words.

EXCEPTION: In the Modern Language Association's style of parenthetical in-text citations (see MLA-4a), the period follows the citation in parentheses.
James M. McPherson comments, approvingly, that the Whigs "were not averse to extending the blessings of American liberty, even to Mexicans and Indians" (48).

Colons and semicolons
Put colons and semicolons outside quotation marks.
Harold wrote, "I regret that I am unable to attend the fundraiser for AIDS research"; his letter, however, contained a substantial contribution.

Question marks and exclamation points
Put question marks and exclamation points inside quotation marks unless they apply to the sentence as a whole.
Contrary to tradition, bedtime at my house is marked by "Mommy, can I tell you a story now?"
Have you heard the old proverb "Do not climb the hill until you reach it"?

In the first sentence, the question mark applies only to the quoted question. In the second sentence, the question mark applies to the whole sentence.

NOTE: In MLA style for a quotation that ends with a question mark or an exclamation point, the parenthetical citation and a period should follow the entire quotation: Rosie Thomas asks, "Is nothing in life ever straight and clear, the way children see it?" (77).

Introducing quoted material
After a word group introducing a quotation, choose a colon, a comma, or no punctuation at all, whichever is appropriate in context.

FORMAL INTRODUCTION If a quotation has been formally introduced, a colon is appropriate.
A formal introduction is a full independent clause, not just an expression such as *he said* or *she remarked*.

Morrow views personal ads in the classifieds as an art form: "The personal ad is like a haiku of self-celebration, a brief solo played on one's own horn."

**EXPRESSION SUCH AS HE SAID** If a quotation is introduced with an expression such as *he said* or *she remarked* -- or if it is followed by such an expression -- a comma is needed.

Stephen Leacock once said, "I am a great believer in luck, and I find the harder I work the more I have of it."

"You can be a little ungrammatical if you come from the right part of the country," writes Robert Frost.

**BLENDED QUOTATION** When a quotation is blended into the writer's own sentence, either a comma or no punctuation is appropriate, depending on the way in which the quotation fits into the sentence structure.

The future champion could, as he put it, "float like a butterfly and sting like a bee."

Charles Hudson noted that the prisoners escaped "by squeezing through a tiny window eighteen feet above the floor of their cell."

**BEGINNING OF SENTENCE** If a quotation appears at the beginning of a sentence, set it off with a comma unless the quotation ends with a question mark or an exclamation point.

"We shot them like dogs," boasted Davy Crockett, who was among Jackson's troops.

"What is it?" I asked, bracing myself.

**INTERRUPTED QUOTATION** If a quoted sentence is interrupted by explanatory words, use commas to set off the explanatory words.

"A great many people think they are thinking," wrote William James, "when they are merely rearranging their prejudices."

If two successive quoted sentences from the same source are interrupted by explanatory words, use a comma before the explanatory words and a period after them.

"I was a flop as a daily reporter," admitted E. B. White. "Every piece had to be a masterpiece -- and before you knew it, Tuesday was Wednesday."

**P6-g Avoid common misuses of quotation marks.**

Do not use quotation marks to draw attention to familiar slang, to disown trite expressions, or to justify an attempt at humor.

* Between Thanksgiving and Super Bowl Sunday, many American wives become *[crossed out: "]football widows."

* After leaving the scene of the domestic quarrel, the officer said that *[crossed out: "]he was due for a coffee break."

Do not use quotation marks around indirect quotations. (See also P6-a.)

Do not use quotation marks around the title of your own essay.

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Other marks

* **GRAMMAR CHECKERS** occasionally flag sentences beginning with words like *Why* or *Are* and suggest that a question mark may be needed. On the whole, however, grammar checkers are of little help with end punctuation. Most notably they neglect to tell you when your sentence is missing end punctuation.

**P7-a The period**

Use a period to end all sentences except direct questions or genuine exclamations. Also use periods in abbreviations according to convention.

**To end sentences**

Everyone knows that a period should be used to end most sentences. The only problems that arise concern the choice between a period and a question mark or between a period and an exclamation point.

If a sentence reports a question instead of asking it directly, it should end with a period, not a question mark.

* Joelle asked whether the picnic would be canceled [crossed out: ?].

If a sentence is not a genuine exclamation, it should end with a period, not an exclamation point.

* After years of working her way through school, Geeta finally graduated with high honors [crossed out: !].

**In abbreviations**

A period is conventionally used in abbreviations such as these:

- Mr. i.e. a.m. (or AM)
- Ms. e.g. p.m. (or PM)
- Dr. etc.

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**NOTE:** If a sentence ends with a period marking an abbreviation, do not add a second period.

A period is not used in US Postal Service abbreviations for states: MD, TX, CA.

Current usage is to omit the period in abbreviations of organization names, academic degrees, and designations for eras.

- NATO UNESCO UCLA BS BC
- IRS AFL-CIO NIH PhD AD
- USA NAACP SEC RN BCE

**P7-b The question mark**

Obviously a direct question should be followed by a question mark.

What is the horsepower of a 777 engine?

If a polite request is written in the form of a question, it may be followed by a period.

Would you please send me your catalog of lilies.

**CAUTION:** Do not use a question mark after an indirect question, one that is reported rather than
asked directly. Use a period instead.
* He asked me who was teaching the mythology course.[crossed out: ?].

**NOTE:** Questions in a series may be followed by question marks even when they are not complete sentences.

We wondered where Calamity had hidden this time. Under the sink? Behind the furnace? On top of the bookcase?

**P7-C The exclamation point**

Use an exclamation point after a word group or sentence to express exceptional feeling or to provide special emphasis.

When Gloria entered the room, I switched on the lights and we all yelled "Surprise!"

**TIP:** Do not overuse the exclamation point.

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* In the fisherman's memory the fish lives on, increasing in length and weight with each passing year, until at last it is big enough to shade a fishing boat.[crossed out: !].

This sentence doesn't need to be pumped up with an exclamation point. It is emphatic enough without it.

* Whenever I see Venus lunging forward to put away an overhead smash, it might as well be me![crossed out: !]. She does it just the way I would!

The first exclamation point should be deleted so that the second one will have more force.

**P7-d The dash**

When typing, use two hyphens to form a dash (--). Do not put spaces before or after the dash. (If your word processing program has what is known as an "em-dash," you may use it instead, with no space before or after it.) Dashes are used for the following purposes.

* To set off parenthetical material that deserves emphasis

Everything that went wrong -- from the peeping Tom at her window last night to my head-on collision today -- we blamed on our move.

* To set off appositive that contain commas

An appositive is a noun or noun phrase that renames a nearby noun. Ordinarily most appositives are set off with commas (see Pl-e), but when the appositive itself contains commas, a pair of dashes helps readers see the relative importance of all the pauses.

In my hometown the basic needs of people -- food, clothing, and shelter -- are less costly than in a big city like Los Angeles.

* To prepare for a list, a restatement, an amplification, or a dramatic shift in tone or thought

Along the wall are the bulk liquids -- sesame seed oil, honey, safflower oil, maple syrup, and peanut butter.

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Consider the amount of sugar in the average person's diet -- 104 pounds per year, 90 percent more than that consumed by our ancestors.

Everywhere we looked there were little kids -- a box of Cracker Jacks in one hand and mommy's or daddy's sleeve in the other.

Kiere took a few steps back, came running full speed, kicked a mighty kick -- and missed the ball.
In the first two examples, the writer could also use a colon. (See P4-a.) The colon is more formal than the dash and not quite as dramatic.

CAUTION: Unless there is a specific reason for using the dash, avoid it. Unnecessary dashes create a choppy effect.

* Insisting that our young people learn to use computers as instructional tools [crossed out: ---] for information retrieval [crossed out: ---] makes good sense. Herding them [crossed out: ---] sheeplike [crossed out: ---] into computer technology does not.

**P7-e Parentheses**

Use parentheses to enclose supplemental material, minor digressions, and afterthoughts.

After taking her vital signs (temperature, pulse, and blood pressure), the nurse made Becky as comfortable as possible.

The weights James was first able to move (not lift, mind you) were measured in ounces.

Use parentheses to enclose letters or numbers labeling items in a series.

Regulations stipulated that only the following equipment could be used on the survival mission: (1) a knife, (2) thirty feet of parachute line, (3) a book of matches, (4) two ponchos, (5) an E tool, and (6) a signal flare.

**TIP:** Do not overuse parentheses. Rough drafts are likely to contain more afterthoughts than necessary. As writers head into a sentence, they often think of additional details, occasionally working them in as best they can with parentheses. Such sentences should be revised so that the additional details no longer seem to be afterthoughts.

* Researchers have said that thirteen million (estimates run as high as eighteen million) from thirteen to eighteen million Americans have diabetes.

**P7-f Brackets**

Use brackets to enclose any words or phrases that you have inserted into an otherwise word-for-word quotation.

* Audubon reports that "if there are not enough young to balance deaths, the end of the species [California condor] is inevitable."

The sentence quoted from the Audubon article did not contain the words California condor (since the context made clear what species was meant), so the writer needed to add the name in brackets.

The Latin word "sic" in brackets indicates that an error in a quoted sentence appears in the original source.

According to the review, Nelly Furtado's performance was brilliant, "exceeding [sic] the expectations of even her most loyal fans."

Do not overuse "sic," however, since calling attention to others' mistakes can appear snobbish. The preceding quotation, for example, might have been paraphrased instead: According to the review, even Nelly Furtado's most loyal fans were surprised by the brilliance of her performance.

**P7-g The ellipsis mark**

The ellipsis mark consists of three spaced periods. Use an ellipsis mark to indicate that you have deleted material from an otherwise word-for-word quotation.

Reuben reports that "when the amount of cholesterol circulating in the blood rises over . . . 300 milligrams per 100, the chances of a heart attack increase dramatically."
If you delete a full sentence or more in the middle of a quoted passage, use a period before the three ellipsis dots.

"Most of our efforts," writes Dave Erikson, "are directed toward saving the bald eagle's wintering habitat along the Mississippi River. . . . It's important that the wintering birds have a place to roost, where they can get out of the cold wind."

TIP: Ordinarily, do not use the ellipsis mark at the beginning or at the end of a quotation. Readers will understand that the quoted material is taken from a longer passage. If you have cut some words from the end of the final sentence quoted, however, MLA requires an ellipsis mark, as in the second example on page 363.

In quoted poetry, use a full line of dots to indicate that you have dropped a line or more from the poem:

Had we but world enough, and time,
This coyness, lady, were no crime.

............

But at my back I always hear
Time's wingèd chariot hurrying near;
-- Andrew Marvell

The ellipsis mark may also be used to mark a hesitation or an interruption in speech or to suggest unfinished thoughts.

"The apartment building next door . . . it's going up in flames!" yelled Marcia.

Before falling into a coma, the victim whispered, "It was a man with a tattoo on his . . ."

P7-h The slash

Use the slash to separate two or three lines of poetry that have been run into your text. Add a space both before and after the slash.

In the opening lines of "Jordan," George Herbert pokes gentle fun at popular poems of his time:
"Who says that fictions only and false hair / Become a verse? Is there in truth no beauty?"

More than three lines of poetry should be handled as an indented quotation. (See P6-b.)

The slash may occasionally be used to separate paired terms such as pass/fail and producer/director. Do not use a space before or after the slash.

Roger, the producer/director, announced a casting change.

Be sparing, however, in this use of the slash. In particular, avoid the use of and/or, he/she, and his/her.

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M1

Spelling

You learned to spell from repeated experience with words in both reading and writing, but especially writing. Words have a look, a sound, and even a feel to them as the hand moves across the page. As you proofread, you can probably tell if a word doesn’t look quite right. In such cases, the solution is obvious: Look up the word in the dictionary. (See W6-a.)

SPELL CHECKERS are useful alternatives to a dictionary, but only to a point. A spell checker will not tell you how to spell words not listed in its dictionary; nor will it help you catch words commonly confused, such as accept and except, or some typographical errors, such as own for won. You will still need to proofread, and for some words you may need to turn to the dictionary.

M1 -a Become familiar with the major spelling rules

i before e except after c

Use i before e except after c or when sounded like ay, as in neighbor and weigh.

I BEFORE E relieve, believe, sieve, niece, fierce, frieze

E BEFORE I receive, deceive, sleigh, freight, eight

EXCEPTIONS seize, either, weird, height, foreign, leisure

Suffixes

FINAL SILENT -E Generally, drop a final silent -e when adding a suffix that begins with a vowel. Keep the final -e if the suffix begins with a consonant.

combine, combination achieve, achievement

desire, desiring care, careful

prude, prudish entire, entirety

remove, removable gentle, gentleness

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Words such as changeable, judgment, argument, and truly are exceptions.

FINAL -Y When adding -s or -d to words ending in -y, ordinarily change -y to -ie when the -y is preceded by a consonant but not when it is preceded by a vowel.

comedy, comedies monkey, monkeys dry, dried play, played

With proper names ending in -y, however, do not change the -y to -ie even if it is preceded by a consonant: the Dougherty family, the Doughertys.

FINAL CONSONANTS If a final consonant is preceded by a single vowel and the consonant ends a one-syllable word or a stressed syllable, double the consonant when adding a suffix beginning with a vowel.

bet, betting occur, occurrence

commit, committed
Plurals

-S OR -ES Add -s to form the plural of most nouns; add -es to singular nouns ending in -s, -sh, -ch, and -x.

- table, tables
- church, churches
- paper, papers
- dish, dishes

Ordinarily add -s to nouns ending in -o when the -o is preceded by a vowel. Add -es when it is preceded by a consonant.

- radio, radios
- hero, heroes
- video, videos
- tomato, tomatoes

OTHER PLURALS To form the plural of a hyphenated compound word, add -s to the chief word even if it does not appear at the end.

- mother-in-law, mothers-in-law

English words derived from other languages such as Latin or French sometimes form the plural as they would in their original language.

- medium, media
- chateau, chateaux
- criterion, criteria

ESL Spelling may vary slightly among English-speaking countries. If you studied British, Australian, or Canadian English before you began studying American English, be aware of the different forms listed here. Consult a dictionary for others.

AMERICAN

- cancel e d, trave l ed
- col o r, hum o r
- jud g ment
- che ck
- reali z e, apologi z e
- defen s e
- an e mia, an e sthetic
- theat er , cent er
- f e tus
- m o ld, sm o lder
- civili z ation
- conn ec tion, infl ec tion
- li c orice

BRITISH

- cance ll ed, traveled
- col our , hum our
- jud ge ment
NOTE: For rules on pluralizing numbers, letters, abbreviations, and words mentioned as words, see P5-d.

M1 -b Discriminate between words that sound alike but have different meanings.

Words that sound alike or nearly alike but have different meanings and spellings are called homophones. The following sets of words are so commonly confused that a good proofreader will double-check their every use.

- affect (verb: to exert an influence)
- effect (verb: to accomplish; noun: result)
- its (possessive pronoun: of or belonging to it)
- it's (contraction for it is)
- loose (adjective: free, not securely attached)
- lose (verb: to fail to keep, to be deprived of)
- principal (adjective: most important; noun: head of a school)
- principle (noun: a general or fundamental truth)
- their (possessive pronoun: belonging to them)
- they're (contraction for they are)
- there (adverb: that place or position)
- who's (contraction for who is)
- whose (possessive form of who)
- your (possessive form of you)
- you're (contraction of you are)

To check for correct use of these and other commonly confused words, consult the Glossary of Usage in this book (WI).

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M2
The hyphen
GRAMMAR CHECKERS can flag some, but not all, missing or misused hyphens. For example, the programs can often tell you that a hyphen is needed in compound numbers, such as sixty-four. They can also tell you how to spell certain compound words, such as breakup (not break-up).

M2-a Consult the dictionary to determine how to treat a compound word.

The dictionary will tell you whether to treat a compound word as a hyphenated compound (water-repellent), one word (waterproof), or two words (water table). If the compound word is not in the dictionary, treat it as two words.

* The prosecutor chose not to cross-examine any witnesses.

* Imogene kept her sketches in a small note book.

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* Alice walked through the looking/glass into a backward world.

M2-b Use a hyphen to connect two or more words functioning together as an adjective before a noun.

* Mrs. Douglas gave Toshiko a seashell and some newspaper-wrapped fish to take home to her mother.

* Richa Gupta is not yet a well-known candidate.

Newspaper-wrapped and well-known are adjectives used before the nouns fish and candidate.

Generally, do not use a hyphen when such compounds follow the noun.

* After our television campaign, Richa Gupta will be well[crossed out: -]known.

Do not use a hyphen to connect -ly adverbs to the words they modify.

* A slowly[crossed out: -]moving truck tied up traffic.

NOTE: In a series, hyphens are suspended.

Do you prefer first-, second-, or third-class tickets?

M2-C Hyphenate the written form of fractions and of compound numbers from twenty-one to ninety-nine.

* One-fourth of my salary goes to pay my child care expenses.

M2-d Use a hyphen with the prefixes all - , ex- , and self- and with the suffix -elect.

* The charity is tunneling more money into self-help projects.

* Anne King is our club's president-elect.

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M2-e A hyphen is used in some words to avoid ambiguity or to separate awkward double or triple letters.

Without the hyphen there would be no way to distinguish between words such as re-creation and recreation.

Bicycling in the city is my favorite form of recreation.

The film was praised for its astonishing re-creation of nineteenth-century London.

Hyphens are sometimes used to separate awkward double or triple letters in compound words (anti-intellectual, cross-stitch). Always check a dictionary for the standard form of the word.

M2-f If a word must be divided at the end of a line, divide it correctly.

Divide words between syllables; never divide a one-syllable word.
* When I returned from my semester overseas, I didn't recognize one face on the magazine covers.

* He didn't have the courage or the strength to open the door.

Never divide a word so that a single letter stands alone at the end of a line or fewer than three letters begin a line.

* She'll bring her brother with her when she comes again.

* As audience to the play The Mousetrap, Hamlet is a watcher watching watchers.

When dividing a compound word at the end of a line, either make the break between the words that form the compound or put the whole word on the next line.

* My niece Marielena is determined to become a long distance runner when she grows up.

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To divide long e-mail and Internet addresses (URLs), do not use a hyphen. Break an e-mail address after the @ symbol or before a period. Break a URL after a colon, a slash, or a double slash or before a period or other punctuation mark.

I repeatedly e-mailed Janine at janine.r.rose@dunbaracademy.org before I gave up and called her cell phone.


NOTE: For breaks in URLs in MLA and APA documentation styles, see MLA-5 and APA-5.

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M3

Capitalization

In addition to the rules in this section, a good dictionary can tell you when to use capital letters.

**GRAMMAR CHECKERS** remind you that sentences should begin with capital letters and that some words, such as Cherokee, are proper nouns. Many words, however, should be capitalized only in certain contexts, and you must determine when to do so.

**M3-a Capitalize proper nouns and words derived from them; do not capitalize common nouns.**

Proper nouns are the names of specific persons, places, and things. All other nouns are common nouns. The following types of words are usually capitalized: names for the deity, religions, religious followers, sacred books; words of family relationship used as names; particular places; nationalities and their languages, races, tribes; educational institutions, departments, degrees, particular courses; government departments, organizations, political parties; historical movements, periods, events, documents; specific electronic sources; and trade names.

<table>
<thead>
<tr>
<th>PROPER NOUNS</th>
<th>COMMON NOUNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>God (used as a name)</td>
<td>a god</td>
</tr>
</tbody>
</table>
Months, holidays, and days of the week are treated as proper nouns; the seasons and numbers of the days of the month are not.

Our academic year begins on a Tuesday in early September, right after Labor Day.

My mother's birthday is in early summer, on the second of June.

**EXCEPTION:** Capitalize Fourth of July (or July Fourth) when referring to the holiday.

Names of school subjects are capitalized only if they are names of languages. Names of particular courses are capitalized.

This semester Austin is taking math, geography, geology, French, and English.
Professor Obembe offers Modern American Fiction 501 to graduate students.

**TIP:** Do not capitalize common nouns to make them seem important. *Our company is currently hiring computer programmers* [not *Company, Computer Programmers*].

**M3-b Capitalize titles of persons when used as part of a proper name but usually not when used alone.**

Prof. Margaret Barnes; Dr. Sinyee Sein; John Scott Williams Jr.; Anne Tilton, LLD

District Attorney Marshall was reprimanded for badgering the witness.

The district attorney was elected for a two-year term.

Usage varies when the title of an important public figure is used alone. *The president* [or *President*] vetoed the bill.

**M3-C Capitalize the first, last, and all major words in titles and subtitles of works such as books, articles, songs, and online documents.**

In both titles and subtitles, major words such as nouns, pronouns, verbs, adjectives, and adverbs should be capitalized. Minor words such as articles, prepositions, and coordinating conjunctions are not capitalized unless they are the first or last word of a title or subtitle. Capitalize the second part of a hyphenated term in a title if it is a major word but not if it is a minor word.

*Seizing the Enigma: The Race to Break the German U-Boat Codes*

"Fire and Ice"

"I Want to Hold Your Hand"

*The Canadian Green Page*

Capitalize chapter titles and the titles of other major divisions of a work following the same guidelines used for titles of complete works.

"Work and Play" in Santayana's *The Nature of Beauty*

"Size Matters" on the Web site *Discovery Channel Online*

**M3-d Capitalize the first word of a sentence.**

Obviously the first word of a sentence should be capitalized.

When lightning struck the house, the chimney collapsed.

When a sentence appears within parentheses, capitalize its first word unless the parentheses appear within another sentence.

Early detection of breast cancer significantly increases survival rates. (See table 2.)

Early detection of breast cancer significantly increases survival rates (see table 2).

**M3-e Capitalize the first word of a quoted sentence but not a quoted phrase.**

In *Time* magazine Robert Hughes writes, "There are only about sixty Watteau paintings on whose authenticity all experts agree."

Russell Baker has written that in our country, sports are "the opiate of the masses."

If a quoted sentence is interrupted by explanatory words, do not capitalize the first word after the interruption. (See also P6-f.)

"If you want to go out," he said, "tell me now."
When quoting poetry, copy the poet's capitalization exactly. Many poets capitalize the first word of every line of poetry; a few contemporary poets dismiss capitalization altogether.

When I consider everything that grows
Holds in perfection but a little moment --Shakespeare it was the week that
i felt the city's narrow breezes rush about me --Don L. Lee

**M3-f Capitalize the first word after a colon if it begins an independent clause.**

I came to a startling conclusion: The house must be haunted.

**NOTE:** MLA and CMS styles use a lowercase letter to begin an independent clause following a colon; APA style uses a capital letter.

Use lowercase after a colon to introduce a list or an appositive.

The students were divided into two groups: residents and commuters.

**M3-g Capitalize abbreviations for departments and agencies of government, other organizations, and corporations; capitalize the call letters of radio and television stations.**

EPA, FBI, OPEC, IBM, WCRB, KNBC-TV

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**M4**

**Abbreviations**

**GRAMMAR CHECKERS** can flag a few inappropriate abbreviations, such as *Xmas* and *e.g.*, but do not assume that a program will catch all problems with abbreviations.

**M4-a Use standard abbreviations for titles immediately before and after proper names.**

**TITLES BEFORE PROPER NAMES**

Mr. Rafael Zabala William Albert Sr.

Ms. Nancy Linehan Thomas Hines Jr.

Mrs. Edward Horn Anita Lor, PhD

Dr. Margaret Simmons Robert Simkowski, MD the Rev. John Stone Margaret Chin, LLD

Prof. James Russo Polly Stein, DDS

Do not abbreviate a title if it is not used with a proper name.

* My history [crossed out: prof.,] *professor* is an expert on race relations in South Africa.

Avoid redundant titles such as *Dr. Amy Day, MD*. Choose one title or the other: *Dr. Amy Day* or *Amy Day, MD*.

**M4-b Use abbreviations only when you are sure your readers will understand them.**

Familiar abbreviations, written without periods, are acceptable.

CIA, FBI, AFL-CIO, NAACP, IBM, UPI, CBS, USA, IOU, CD-ROM, ESL

The YMCA has opened a new gym close to my office.

**NOTE:** When using an unfamiliar abbreviation (such as NASW for National Association of Social
Throughout a paper, write the full name followed by the abbreviation in parentheses at the first mention of the name. Then use the abbreviation throughout the rest of the paper.

M4-C Use BC, AD, a.m., p.m., No., and $ only with specific dates, times, numbers, and amounts.

The abbreviation BC ("before Christ") follows a date, and AD ("anno Domini") precedes a date. Acceptable alternatives are BCE ("before the common era") and CE ("common era"), both of which follow a date.

40 BC (or 40 BCE) 4:00 a.m. (or AM) No. 12 (or no. 12)
AD 44 (or 44 CE) 6:00 p.m. (or PM) $150

Avoid using a.m., p.m., No., or $ when not accompanied by a specific figure.

* We set off for the lake early in the [crossed out: a.m.] morning.

M4-d Be sparing in your use of Latin abbreviations.

Latin abbreviations are acceptable in footnotes and bibliographies and in informal writing for comments in parentheses.

cf. (Latin confer, "compare")
e.g. (Latin exempli gratia, "for example")
et al. (Latin et alii, "and others")
etc. (Latin et cetera, "and so forth")
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i.e. (Latin id est, "that is")
N.B. (Latin nota bene, "note well")

Harold Simms et al, The Race for Space

Alfred Hitchcock directed many classic thrillers (e.g., Psycho, Rear Window, and Vertigo).

In formal writing, use the appropriate English phrases.

* Many obsolete laws remain on the books, [crossed out: e.g.], for example, a law in Vermont forbidding an unmarried man and woman to sit closer than six inches apart on a park bench.

M4-e Avoid inappropriate abbreviations.

In formal writing, abbreviations for the following are not commonly accepted: personal names, units of measurement, days of the week, holidays, months, courses of study, divisions of written works, states and countries (except in addresses and except Washington, DC). Do not abbreviate Company and Incorporated unless their abbreviated forms are part of an official name.

**personal name** Charles (not Chas.)

**units of measurement** pound (not lb.)

**days of the week** Monday (not Mon.)

**holidays** Christmas (not Xmas)

**months** January, February, March (not Jan., Feb., Mar.)

**courses of study** political science (not poli. sci.)

**divisions of written works** chapter, page (not ch., p.)

**states and countries** Massachusetts (not MA or Mass.)
parts of a business name Adams Lighting Company (not Adams Lighting Co.); Kim and Brothers, Inc. (not Kim and Bros., Inc.)

* Eliza promised to buy me one [crossed out: lb.] pound of Godiva chocolate for my birthday, which was last [crossed out: Fri.] Friday.

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Grammar exercises > Mechanics > E-ex M4-1

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M5

Numbers

GRAMMAR CHECKERS can tell you to spell out certain numbers, such as thirty-three and numbers that begin a sentence, but they won't help you understand when it is acceptable to use figures.

M5-a Spell out numbers of one or two words or those that begin a sentence. Use figures for numbers that require more than two words to spell out.

* It's been [crossed out: 8] eight years since I visited Peru.
* I counted [crossed out: one hundred seventy six] 176 DVDs on the shelf.

If a sentence begins with a number, spell out the number or rewrite the sentence.


Rewriting the sentence will also correct the error and may be less awkward if the number is long: In our program 150 children need expensive dental treatment.

EXCEPTIONS: In technical and some business writing, figures are preferred even when spellings would be brief, but usage varies. When in doubt, consult the style guide of the organization for which you are writing.

When several numbers appear in the same passage, many writers choose consistency rather than strict adherence to the rule.

When one number immediately follows another, spell out one and use figures for the other: three 100-meter events, 25 four-poster beds.

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M5-b Generally, figures are acceptable for dates, addresses, percentages, fractions, decimals, scores, statistics and other numerical results, exact amounts of money, divisions of books and plays, pages, identification numbers, and the time.

dates July 4, 1776, 56 BC, AD 30

addresses 77 Latches Lane, 519 West 42nd Street

percentages 55 percent (or 55%)

fractions, decimals \( \frac{1}{2}, 0.047 \)

scores 7 to 3, 21-18

statistics average age 37, average weight 180

surveys 4 out of 5

exact amounts of money $105.37, $106,000

divisions of books volume 3, chapter 4, page 189
divisions of plays act 3; scene 3 (or act III, scene hi)

identification numbers serial number 10988675

time of day 4:00 p.m., 1:30 a.m.

* Several doctors put up [crossed out: two hundred fifty five thousand dollars] $255,000 for the construction of a golf course.

NOTE: When not using a.m. or p.m., write out the time in words (four o'clock in the afternoon, twelve noon, seven in the morning).

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Grammar exercises > Mechanics > E-ex M5-1

M6

Italics (underlining)

Italics, a slanting font style used in printed material, can be produced by word processing programs. In handwritten or typed papers, underlining is used instead. Some instructors prefer underlining even though their students can produce italics.

NOTE: Some e-mail systems do not allow for italics or underlining. Many people indicate words that should be italicized by preceding and ending them with underscore marks or asterisks. Punctuation should follow the coding.

I am planning to write my senior thesis on _Memoirs of a Geisha_.

In less formal e-mail messages, normally italicized words aren't marked at all.

I finally finished reading Memoirs of a Geisha--what a story!

TIP: In World Wide Web documents, underlining indicates a hot link. When creating a Web document, use italics, not underlining, for the conventions described in this section.

grammar checkers do not flag problems with italics or underlining.

M6-a Underline or italicize the titles of works according to convention.

Titles of the following works, including electronic works, should be underlined or italicized.

titles of books The Color Purple, Middlesex, Encarta

magazines Time, Scientific American, Salon.com

newspapers the Baltimore Sun, the New York Times on the Web

pamphlets Common Sense, Facts about Marijuana

long poems The Waste Land, Paradise Lost

plays King Lear, Rent

films Casablanca, American Beauty

television programs Survivor, 60 Minutes

radio programs All Things Considered

musical compositions Porgy and Bess

choreographic works Brief Fling

works of visual art Rodin's The Thinker

comic strips Dilbert
ELECTRONIC DATABASES InfoTrac
WEB SITES ZDNet, Google
ELECTRONIC GAMES Free Cell, Zuma

The titles of other works, such as short stories, essays, episodes of radio or television programs, songs, and short poems, are enclosed in quotation marks. (See P6-d.)

NOTE: Do not use underlining or italics when referring to the Bible, titles of books in the Bible (Genesis, not Genesis), or titles of legal documents (the Constitution, not the Constitution). Do not underline the titles of computer software (WordPerfect, Photoshop). Do not underline the title of your own paper.

M6-b Underline or italicize the names of spacecraft, aircraft, ships, and trains.

Challenger, Spirit of St. Louis, Queen Mary 2, Silver Streak

* The success of the Soviets' Sputnik galvanized the US space program.

M6-C Underline or italicize foreign words in an English sentence.

* Caroline's joie de vivre should be a model for all of us.

EXCEPTION: Do not underline or italicize foreign words that have become part of the English language--"laissez-faire," "fait accompli," "modus operandi," and "per diem," for example.

M6-d Underline or italicize words, letters, and numbers mentioned as themselves.

* Tim assured us that the howling probably came from his bloodhound, Hill Billy, but his probably stuck in our minds.

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* Sarah called her father by his given name, Johnny, but she was unable to pronounce the J.

* A big 3 was painted on the door.

NOTE: Quotation marks may be used instead of underlining or italics to set off words mentioned as words. (See P6-e.)

M6-e Avoid excessive underlining or italics for emphasis.

Frequent underlining or italicizing to emphasize words or ideas is distracting and should be used sparingly.

* In-line skating is a popular sport that has become almost an addiction.

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R

Researching

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R Researching

R1 Conducting research, 318
a. Posing research questions, 318
College research assignments ask you to pose a question worth exploring, to read widely in search of possible answers, to interpret what you read, to draw reasoned conclusions, and to support those conclusions with valid and well-documented evidence. The process takes time: time for researching and time for drafting, revising, and documenting the paper in the style recommended by your instructor (see the tabbed dividers marked MLA and APA/CMS). Before beginning a research project, set a realistic schedule of deadlines. One student created a calendar to map out her tasks for a paper assigned on October 3 and due October 31.

[Image: SAMPLE CALENDAR FOR A RESEARCH ASSIGNMENT]
R1 -a Pose possible questions worth exploring.

Working within the guidelines of your assignment, pose a few questions that seem worth researching. Here, for example, are some preliminary questions jotted down by students enrolled in a variety of classes in different disciplines.

* Should the FCC broaden its definition of indecent programming to include violence?
* Which geological formations are the safest repositories for nuclear waste?
* What was Marcus Garvey’s contribution to the fight for racial equality?
* How can governments and zoos help preserve Asia’s endangered snow leopard?
* Why was amateur archaeologist Heinrich Schliemann such a controversial figure in his own time?

As you formulate possible questions, make sure that they are appropriate lines of inquiry for a research paper. Choose questions that are narrow (not too broad), challenging (not too bland), and grounded (not too speculative).

Choosing a narrow question

If your initial question is too broad, given the length of the paper you plan to write, look for ways to restrict your focus. Here, for example, is how two students narrowed their initial questions.

TOO BROAD

What are the hazards of fad diets?
Is the United States seriously addressing the problem of prisoner abuse?

NARROWER

What are the hazards of low-carbohydrate diets?
To what extent has the US military addressed the problem of prisoner abuse since the Abu Ghraib discoveries?

Choosing a challenging question

Your research paper will be more interesting to both you and your audience if you base it on an intellectually challenging line of inquiry. Avoid bland questions that fail to provoke thought or engage readers in a debate.

TOO BLAND

What is obsessive-compulsive disorder?
How does DNA testing work?

CHALLENGING

What treatments for obsessive-compulsive disorder show the most promise?
How reliable is DNA testing?

You may need to address a bland question in the course of answering a more challenging one. For example, if you were writing about promising treatments for obsessive-compulsive disorder, you would no doubt answer the question "What is obsessive-compulsive disorder?" at some point in your paper. It would be a mistake, however, to use the bland question as the focus for the whole paper.
Choosing a grounded question

Finally, you will want to make sure that your research question is grounded, not too speculative. Although speculative questions -- such as those that address philosophical, ethical, or religious issues -- are worth asking and may receive some attention in a research paper, they are inappropriate central questions. The central argument of a research paper should be grounded in facts; it should not be based entirely on beliefs.

**TOO SPECULATIVE**

Is it wrong to share music files on the Internet?

Do medical scientists have the right to experiment on animals?

**GROUNDED**

How has Internet file sharing affected the earning potential of musicians?

How have technology breakthroughs made medical experiments on animals increasingly unnecessary?

**ON THE WEB > dianahacker.com/writersref**

**Research exercises > E-ex R1-1**

**R1 -b Map out a search strategy.**

A search strategy is a systematic plan for tracking down sources. To create a search strategy appropriate for your research question, consult a reference librarian and take a look at your library's Web site, which will give you an overview of available resources.

**ACADEMIC ENGLISH** Whether it is your first or fiftieth time writing a research paper, you may initially feel overwhelmed by the number of resources available to you both in print and online. Instead of turning immediately to a popular search engine like Google, step back and think about the best way to find the right information for your purpose. You can start by consulting the advice in this section.

**Getting started**

Reference librarians are information specialists who can save you time by steering you toward relevant and reliable sources. With the help of an expert, you can make the best use of electronic databases, Web search engines, and other reference tools.

When you ask a reference librarian for help, be prepared to answer a number of questions:

* What is your assignment?
* In which academic discipline are you writing?
* What is your tentative research question?
* How long will the paper be?
* How much time can you spend on the project?

It's a good idea to bring a copy of the assignment with you.

In addition to speaking with a reference librarian, take some time to explore your library's Web site. You will typically find links to the library's catalog and to a variety of databases and electronic sources that you can access from any networked computer. In addition, you may find resources listed by subject, research guides, information about interlibrary loans, and links to Web sites selected by librarians for their quality. Many libraries also offer online reference assistance.
Including the library in your plan

Resist the temptation to do all of your work on the Internet. Most college assignments will require using at least some formally published sources, and libraries offer a wider range of quality materials than the Web does. Although you can locate some newspaper, magazine, and journal articles online, you may have to pay a fee to access them. Most libraries subscribe to databases that will give you unlimited access to these materials as well as scholarly resources that won't turn up in a Web search. Keep in mind that databases don't always include full-text articles of everything they cite. Often you'll need to track down print copies in your library's stacks or request them through interlibrary loan.

Choosing an appropriate search strategy

No single search strategy works for every topic. For some topics, it may be appropriate to search for information in newspapers, magazines, and Web sites. For others, the best sources might be found in scholarly journals and books and specialized reference works. Still other topics might be enhanced by field research -- interviews, surveys, or direct observation. With the help of a reference librarian, each of the students mentioned on page 318 constructed a search strategy appropriate for his or her research question.

ANNA ORLOV  Anna Orlov's topic, the dangers of Internet surveillance in the workplace, was so current that books were an unlikely source. To find up-to-date information on her topic, Orlov decided to

* search a general database for articles in magazines, newspapers, and journals
* use Web search engines, such as Google, to locate relevant sites, online articles, and government publications

LUISA MIRANO  Luisa Mirano's topic, the limitations of medications for childhood obesity, has recently become the subject of psychological studies as well as articles in the popular press (newspapers and magazines aimed at the general public). Thinking that both popular and scholarly works would be appropriate, Mirano decided to

* locate books through the library's online catalog
* check a specialized encyclopedia, Encyclopedia of Psychology
* search a general database for popular articles
* search a specialized database, PsycINFO, for scholarly articles

NED BISHOP  Ned Bishop's topic, the role played by Nathan Bedford Forrest in the Fort Pillow massacre, is an issue that has been investigated and debated by professional historians. Given the nature of his historical topic, Ned Bishop decided to

* locate books through the library's online catalog
* locate scholarly articles by searching a specialized database, America: History and Life
* locate newspaper articles from 1864 by using a print index
* search the Web for other historical primary sources

R1 -C To locate articles, search a database or consult a print index.

Libraries subscribe to a variety of electronic databases (sometimes called periodical databases) that give students access to articles and other materials without charge. Because many databases are
limited to relatively recent works, you may need to consult a print index as well.

**What databases offer**

Your library has access to databases that can lead you to articles in newspapers, magazines, and scholarly or technical journals. Some databases cover several subjects; others cover one subject in depth. Your library might subscribe to some of the following resources.

**GENERAL DATABASES**

*EBSCOhost.* A portal to more than one hundred databases that include periodical articles, government documents, pamphlets, and other types of documents.

*InfoTrac.* A collection of databases, some of which index periodical articles.

*LexisNexis.* A set of databases that are particularly strong in coverage of news, business, legal, and political topics.

*ProQuest.* A database of periodical articles.

**SUBJECT-SPECIFIC DATABASES**

*ERIC.* An education database.

*PubMed.* A database offering abstracts of medical research studies.

*MLA Bibliography.* A database of literary criticism.

*PsycINFO.* A database of psychology research.

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**Refining keyword searches in databases and search engines**

Although command terms and characters vary among electronic databases and Web search engines, some of the most commonly used functions are listed here.

* Use quotation marks around words that are part of a phrase: "Broadway musicals".

* Use AND to connect words that must appear in a document: Ireland AND peace. Some search engines require a plus sign instead: Ireland + peace.

* Use NOT in front of words that must not appear in a document: Titanic NOT movie. Some search engines require a minus sign (hyphen) instead: Titanic -movie.

* Use OR if only one of the terms must appear in a document: "mountain lion" OR cougar.

* Use an asterisk as a substitute for letters that might vary: "marine biolog*" (to find marine biology or marine biologist, for example).

* Use parentheses to group a search expression and combine it with another: (cigarettes OR tobacco OR smok*) AND lawsuits.

**NOTE:** Many search engines and databases offer an advanced search option that makes it easy to refine your search.

Many databases include the full text of at least some articles; others list only citations or citations with short summaries called abstracts. When full text is not available, the citation will give you enough information to track down an article.

**How to search a database**

To find articles on your topic in a database, start with a keyword search. If the first keyword you try results in no matches, experiment with synonyms or ask a librarian for suggestions. For example, if you're searching for sources on a topic related to education, you might also want to try the terms teaching, learning, pedagogy, and curriculum. If your keyword search results in too many matches,
narrow it by using one of the strategies in the chart at the top of this page.

For her paper on Internet surveillance in the workplace, Anna Orlov conducted a keyword search in a general periodical database.

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[Image: DATABASE SCREEN: RESULTS OF A KEYWORD SEARCH]

She typed in employee and privacy and "internet use" and surveillance; her search brought up nineteen possible articles, some of which looked promising (see the screen above).

**When to use a print index**

If you want to search for articles published before the 1980s, you may need to turn to a print index. For example, Ned Bishop consulted the *New York Times Index* to locate newspaper articles written in April 1864, just after the battle at Fort Pillow. To find older magazine articles, consult the *Readers' Guide to Periodical Literature* or *Poole's Index to Periodical Literature* or ask a librarian for help.

**R1 -d** To locate books, consult the library’s catalog.

The books your library owns are listed in its computer catalog, along with other resources such as videos. You can search the catalog by author, title, or topic keywords.

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Don't be surprised if your first search calls up too few or too many results. If you have too few results, try different keywords or search for books on broader topics. If a search gives you too many results, use the strategies in the chart on page 324 or try an advanced search tool to combine concepts and limit your results. If those strategies don't work, ask a librarian for suggestions.

When Luisa Mirano, whose topic was childhood obesity, entered the term obesity into the computer catalog, she was faced with an unmanageable number of hits. She narrowed her search by adding two more specific terms to obesity: child* (to include the terms child, children, and childhood) and treatment. When she still got too many results, she limited the first two terms to subject searches to find books that had obesity in children as their primary subject (see screen 1). Screen 2 shows the complete record for one of the books she found. The call number, listed beside Availability, is the book's address on the library shelf. (When you're retrieving a book from the shelf, scan other books in the area since they are likely to be on the same topic.)

**LIBRARIAN’S TIP:** The record for a book lists related subject headings. These headings are a good way to locate other books on your subject. For example, the record in screen 2 lists the terms obesity in children and obesity in adolescence as related subject headings. By clicking on these new terms, Mirano found a few more books on her subject.

[Image: LIBRARY CATALOG SCREEN 1: ADVANCE SEARCH]

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[Image: LIBRARY CATALOG SCREEN 2: COMPLETE RECORD FOR A BOOK]

**R1 -e** To locate a wide variety of sources, turn to the Web.

For some (but not all) topics, the Web is an excellent resource. For example, government agencies post information on the Web, and the sites of many organizations are filled with information about the issues they cover. Museums and libraries often post digital versions of primary sources, such as photographs, political speeches, and classic literary texts.

Although the Web can be a rich source of information, some of which can't be found anywhere else, it lacks quality control. Anyone can publish on the Web, so you'll need to evaluate online sources with special care (see R2).
This section describes the following Web resources: search engines, directories, digital archives, government and news sites, and discussion forums.

**ON THE WEB > dianahacker.com/writersref**

**Additional resources > Links Library > Conducting research**

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**Search engines**

Search engines take your search terms and seek matches among millions of Web pages. Some search engines go into more depth than others, but none can search the entire Web. Often it is a good idea to try more than one search engine, since each locates sources in its own way. For current information about search engines, visit *Search Engine Showdown* at <http://www.searchengineshowdown.com>. This site classifies search engines, evaluates them, and provides updates on new search features. Following are some popular search engines:

Google <http://www.google.com>

MSN Search <http://search.msn.com>

Teoma <http://www.teoma.com>

Yahoo! <http://www.yahoo.com>

In using a search engine, focus your search as narrowly as possible. You can sharpen your search by using many of the tips listed in the chart on page 324 or by using the search engine's advanced search form.

[Image: SEARCH ENGINE SCREEN: RESULTS OF AN ADVANCED SEARCH]

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For her paper on Internet surveillance in the workplace, Anna Orlov had difficulty restricting the number of hits. When she typed the words *internet*, *surveillance*, *workplace*, and *privacy* into a search engine, she got more than 80,000 matches. To narrow her search, Orlov tried typing in the phrases "internet employee," and "workplace privacy". The result was 422 matches, still too many, so Orlov clicked on Advanced Search and restricted her search to sites with URLs ending in *.org* and to those updated only in the last three months. (See the screen on p. 328.)

**Directories**

Unlike search engines, which hunt for Web pages automatically, directories are put together by information specialists who choose reputable sites and arrange them by topic: education, health, politics, and so on.

Some directories are more selective and therefore more useful for scholarly research than the directories that typically accompany a search engine. For example, the directory for the *Internet Scout Project* was created for a research audience; it includes annotations that are both descriptive and evaluative. The following directories are especially useful for scholarly research:

*Internet Scout Project* <http://scout.wisc.edu/Archives>

*Librarian's Internet Index* <http://www.lii.org>

*Open Directory Project* <http://www.dmoz.org>

*WWW Virtual Library* <http://www.vlib.org>

**Digital archives**

Archives may contain the texts of poems, books, speeches, political cartoons, and historically significant documents such as the Declaration of Independence and the Emancipation Proclamation. The materials in these sites are usually limited to official documents and older works because of
copyright laws. The following online archives are impressive collections:

**American Memory** <http://memory.loc.gov>

**Archival Research Catalog** <http://www.archives.gov/research/arc>

**Avalon Project** <http://www.yale.edu/lawweb/avalon/avalon.htm>

**Electronic Text Center** <http://etext.lib.virginia.edu>

**Eurodocs** <http://library.byu.edu/~rdh/eurodocs>

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**Internet History Sourcebooks** <http://www.fordham.edu/halsall>

**Online Books Page** <http://digital.library.upenn.edu/books>

**Government and news sites**

For current topics, both government and news sites can prove useful. Many government agencies at every level provide online information. Government-maintained sites include resources such as legal texts, facts and statistics, government reports, and searchable reference databases. Here are just a few government sites:

**Census Bureau** <http://www.census.gov>

**Fedstats** <http://www.fedstats.gov>

**FirstGov** <http://www.firstgov.gov>

**GPO Access** <http://www.gpoaccess.gov>


Many news organizations offer up-to-date information on the Web. These online services often allow nonsubscribers to read current stories for free. Some allow users to log on as guests and search archives without cost, but to read actual articles users typically must pay a fee. Check with your library to see if it subscribes to a news archive that you can access at no charge. The following are some free news sites:

**Google News** <http://news.google.com>

**Kidon Media-Link** <http://www.kidon.com/media-link>

**NewsLink** <http://newslink.org>

**Discussion forums**

The Web offers various ways of communicating with experts and others who have an interest in your topic. You might join an online mailing list, for example, to send and receive e-mail messages relevant to your topic. Or you may wish to search a newsgroup's postings. Newsgroups resemble bulletin boards on which messages are posted and connected through “threads” as others respond. In addition, you might log on to real-time discussion forums. To find mailing lists, newsgroups, and forums, try one of these sites:

**Catalist** <http://www.lsoft.com/catalist.html>

**Google Groups** <http://groups.google.com>

**Tile.Net** <http://tile.net/lists>

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**NOTE:** Be aware that many of the people you contact in discussion forums will not be experts on your topic. Although you are more likely to find serious and worthwhile commentary in moderated mailing lists and scholarly discussion forums than in more freewheeling newsgroups, it is difficult
to guarantee the credibility of anyone you meet online.

**R1 - f Use other search tools.**

In addition to articles, books, and Web sources, you may want to consult reference works such as encyclopedias and almanacs. Bibliographies (lists of works written on a topic) and citations in scholarly works can lead you to additional sources.

**Reference works**

The reference section of the library holds both general and specialized encyclopedias, dictionaries, almanacs, atlases, and biographical references, some available in electronic format. Such works often serve as a good overview of a subject and include references to the most significant works on a topic. Check with a reference librarian to see which works are most appropriate for your project.

**GENERAL REFERENCE WORKS** General reference works places to check facts and get basic information. Here are a frequently used general references:

- *American National Biography*
- *National Geographic Atlas of the World*
- *The New Encyclopaedia Britannica*
- *The Oxford English Dictionary*
- *Statistical Abstract of the United States*
- *World Almanac and Book of Facts*

Although general encyclopedias are often a good place to find in your background about your topic, you should rarely use them in your final paper. Most instructors expect you to rely on more specialized sources.

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**SPECIALIZED REFERENCE WORKS** Specialized reference works often go into a topic in depth, sometimes in the form of articles written by leading authorities. Many specialized works are available, including these:

- *Contemporary Authors*
- *Encyclopedia of Applied Ethics*
- *Encyclopedia of Crime and Justice*
- *Encyclopedia of Psychology*
- *McGraw-Hill Encyclopedia of Science and Technology*

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**Research and Documentation Online > Finding sources**

**Bibliographies and scholarly citations**

Bibliographies are lists of works written on a particular topic. They include enough information about each work (author's name, title, publication data) so that you can locate the book or article. In some cases bibliographies are annotated: They contain abstracts giving a brief overview of each work's contents.

In addition to book-length bibliographies, scholarly books and articles list the works the author has cited, usually at the end. These lists are useful shortcuts. For example, most of the scholarly articles Luisa Mirano consulted contained citations to related research studies; through these citations, she quickly located additional relevant sources on her topic, treatments for childhood obesity.
R1 -g Conduct field research, if appropriate.

Writing projects may be enhanced by, and sometimes focused on, your own field research. For a composition class, for example, you might want to interview a local politician about some aspect of a current issue, such as the use of cell phones while driving. For a sociology class, you might decide to conduct a survey regarding campus trends in community service. At work, you might need to learn how food industry executives have responded to reports that their products are contributing to health problems.

R2

Evaluating sources

With electronic search tools, you can often locate dozens or even hundreds of potential sources for your topic -- far more than you will have time to read. Your challenge will be to determine what kinds of sources you need and to zero in on a reasonable number of quality sources, those truly worthy of your time and attention.

Later, once you have decided on some sources worth consulting, your challenge will be to read them with an open mind and a critical eye.

R2-a Determine how a source will contribute to writing.

Before you even begin to research your topic, think about how the sources you encounter could help you make your argument. How you plan to use a source will affect how you will evaluate it. Not every source must directly support your thesis. Sources can have various functions in a paper. They can

* provide background information or context for your topic
* explain terms or concepts that your readers might not understand
* provide evidence for your argument
* lend authority to your argument
* offer counterevidence and alternative interpretations to your argument

For examples of how student writers use sources for a variety of purposes, see MLA-3a, APA-3a, and CMS-3a.

R2-b Select sources worth your time and attention.

The chart on page 324 shows how to refine your searches in the library's book catalog, in databases, and in search engines. This section explains how to scan through the results for the most promising sources and how to preview them -- without actually reading them -- to see whether they are likely to live up to your expectations and meet your needs.

Scanning search results

You will need to use somewhat different strategies when scanning search results from a book catalog, a database, and a Web search engine.

BOOK CATALOGS The library's book catalog usually gives you a fairly short list of hits. A book's title and date of publication will often be your first clues as to whether the book is worth consulting. If a title looks interesting, you can click on it for further information: the book's subject matter and its length, for example.

DATABASES Most databases, such as ProQuest and LexisNexis, list at least the following information, which can help you decide if a source is relevant, current, scholarly enough (see the
chart on p. 336), and a suitable length for your purposes.

Title and brief description (How relevant?) Date (How current?) Name of periodical (How scholarly?) Length (How extensive in coverage?)

At the bottom of this page are just a few of the hits Ned Bishop came up with when he consulted a general database for articles on the Fort Pillow massacre, using the search term *Fort Pillow.*

By scanning the titles, Bishop saw that only one contained the words *Fort Pillow.* This title and the name of the periodical, *Journal of American History,* suggested that the source was scholarly. The 1989 publication date was not a problem, since currency is not necessarily a key issue for historical topics. The article's length (eight pages) is given in parentheses at the end of the citation. While the article may seem short, the topic -- a statistical note -- is narrow enough to ensure adequate depth of coverage. Bishop decided the article was worth consulting.

Bishop chose not to consult the other sources. The first is a brief article in a popular magazine, the second is a movie review, and the third surveys a topic that is far too broad, "black Soldiers in the Civil War."

**WEB SEARCH ENGINES** Anyone can publish on the Web, and unreliable sites often masquerade as legitimate sources of information. As you scan through search results, look for the following clues about the probable relevance, currency, and reliability of a site -- but be aware that the clues are by no means foolproof.

Title, keywords, and lead-in text (How relevant?)

A date (How current?)

An indication of the site's sponsor or purpose (How reliable?)

The URL, especially the domain name: .com, .edu, .gov, or .org (How relevant? How reliable?)

The following are a few of the results that Luisa Mirano retrieved after typing the keywords *childhood obesity* into a engine; she limited her search to works with those words in the title.

**Determining if a source is scholarly**

For many college assignments, you will be asked to use scholarly sources. These are written by experts for a knowledgeable audience and usually go into more depth than books and articles written for a general audience. (Scholarly sources are sometimes called *refereed* or *peer-reviewed* because the work is evaluated by experts in the field before publication.) To determine if a source is scholarly, look for the following:

* Formal language and presentation

* Authors who are academics or scientists, not journalists

* Footnotes or a bibliography documenting the works cited by the author in the source

* Original research and interpretation (rather than a summary of other people's work)

* Quotations from and analysis of primary sources (in humanities disciplines such as literature, history, and philosophy)
Mirano found the first site, which was sponsored by a research-based organization, promising enough to explore for her paper. The second and fourth sites held less promise, because they seemed to offer popular rather than scholarly information. In addition, the KidSource site was populated by advertisements. Mirano rejected the third source not because of its reliability -- in fact, research from the National Institutes of Health was what she was looking for -- but because a quick skim of its contents revealed that the information was too general for her purposes.

**Selecting appropriate versions of electronic sources**

An electronic source may appear as an abstract, an excerpt, or a full-text article or book. It is important to distinguish among these versions and to use a complete source, preferably one with page numbers, for your research.

Abstracts and excerpts are shortened versions of complete works. An abstract -- a summary of a work's contents -- might appear in a database record for a periodical article (see above) or in a catalog listing for a book. An excerpt is the first few sentences or paragraphs (the lead) of a newspaper or magazine article and usually appears in a list of hits in an online search (see the example on p. 338). Abstracts or excerpts can give you clues about the usefulness of an article for your paper, but by themselves they do not contain enough information to cite. To understand an author's argument and use it in your own paper, you must track down and read the complete article. (See Rl-c and Rl-d.)

A full-text work may appear online as a PDF (for portable document format) file or as an HTML file (sometimes called a text file). A PDF file is usually an exact copy of the pages of a periodical article as they appeared in print, including the page numbers. Some corporate and government reports are presented online as PDF files, and these too are usually paginated. A full-text document that appears as an HTML or a text file is not paginated. If your source is available in both formats, choose the PDF file for your research because you will be able to cite specific page numbers.

As you begin reading the sources you have chosen, keep an open mind. Do not let your personal beliefs prevent you from listening to new ideas and opposing viewpoints. Your research question -- not a snap judgment about the question -- should guide your reading.

When you read critically, you are not necessarily judging an author's work harshly; you are simply examining its assumptions, assessing its evidence, and weighing its conclusions.

**Distinguishing between primary and secondary sources**

As you begin assessing evidence in a source, determine whether you are reading a primary or a secondary source. Primary sources are original documents such as letters, diaries, legislative bills, laboratory studies, field research reports, and eyewitness accounts. Secondary sources are
commentaries on primary sources -- another source's opinions about or interpretation of a primary source. A primary source for Ned Bishop was Nathan Bedford Forrest's official report on the battle at Fort Pillow. Bishop also consulted a number of secondary sources, some of which relied heavily on primary sources such as letters.

Although a primary source is not necessarily more reliable than a secondary source, it has the advantage of being a firsthand account. Naturally, you can better evaluate what a secondary source says if you have first read any primary sources it discusses.

**Being alert for signs of bias**

Both in print and online, some sources are more objective than others. If you were exploring the conspiracy theories surrounding John F. Kennedy's assassination, for example, you wouldn't look to a supermarket tabloid, such as the *National Enquirer*, for answers. Even publications that are considered reputable can be biased. For example, *USA Today*, *National Review*, and *Ms.* are all credible sources, but they are also likely to interpret events quite

**Evaluating all sources**

**CHECKING FOR SIGNS OF BIAS**

* Does the author or publisher have political leanings or religious views that could affect objectivity?

* Is the author or publisher associated with a special-interest group, such as Greenpeace or the National Rifle Association might see only one side of an issue?

* Are alternative views presented and addressed? How fairly does the author treat opposing views?

* Does the author's language show signs of bias?

**ASSESSING AN ARGUMENT**

* What is the author's central claim or thesis?

* How does the author support this claim -- with relevant and sufficient evidence or with just a few anecdotes or emotional examples?

* Are statistics consistent with those you encounter in other Have they been used fairly? Does the author explain where the statistics come from? (It is possible to "lie" with statistics them selectively or by omitting mathematical details.)

* Are any of the author's assumptions questionable?

* Does the author consider opposing arguments and refute them persuasively? (See A3-c.)

* Does the author fall prey to any logical fallacies? (See A3-a.)

**Evaluating Web sources**

**AUTHORSHIP**

* Does the Web site or document have an author? You may need to do some clicking and scrolling to find the author's name. If you have landed directly on an internal page of a site, for example, you may need to navigate to the home page or find an "about this site" link.

* If there is an author, can you tell whether he or she is knowledgeable and credible? When the author's qualifications aren't listed on the site itself, look for links to the author's home page, which may provide evidence of his or her interests and expertise.

**SPONSORSHIP**
* Who, if anyone, sponsors the site? The sponsor of a site is often named and described on the homepage.

* What does the URL tell you? The URL ending often specifies the type of group hosting the site: commercial (.com), educational (.edu), nonprofit (.org), governmental (.gov), military (.mil), or network (.net). URLs may also indicate a country of origin: uk (United Kingdom) or jp (Japan), for instance.

**PURPOSE AND AUDIENCE**

* Why was the site created? To argue a position? To sell a product? To inform readers?

* Who is the site’s intended audience? If you do not fit the audience profile, is information on the site still relevant to your topic?

**CURRENCY**

* How current is the site? Check for the date of publication or the latest update, often located at the bottom of the home page or at the beginning or end of an internal page.

* How current are the site's links? If many of the links no longer work, the site may be too dated for your purposes.

**TIP:** If the authorship and the sponsorship of a site are both unclear, think twice about using the site for your research.

**TIP:** To discover a site's sponsor, you may have to truncate, or shorten, the URL. For example, to find the sponsor of a Web site featuring an article on environmentally friendly neighborhood development, you might need to shorten the full URL <http://www.bankofamerica.com/environment/dex.cfm?template=env_reports_speeches&context=smartgrowth> to its base URL <http://www.bankofamerica.com> to find that the sponsor is Bank of America.

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differently from one another. If you are uncertain about a periodical's special interests, consult *Magazines for Libraries*. To check for bias in a book, see *Book Review Digest*. A reference librarian can help you locate these resources.

Like publishers, some authors are more objective than others. If you have reason to believe that a writer is particularly biased, you will want to assess his or her arguments with special care. For a list of questions worth asking, see the chart on page 339.

**Assessing the author's argument**

In nearly all subjects worth writing about, there is some element of argument, so don't be surprised to encounter experts who disagree. When you find areas of disagreement, you will want to read each source's arguments with special care, testing them with your own critical intelligence. For a list of questions worth asking, see the chart on page 339.

**R2-d Assess Web sources with special care.**

Web sources can be deceptive. Sophisticated-looking sites can be full of dubious information, and the identities of those who created a site are often hidden, along with their motives for having created it. Even hate sites may be cleverly disguised to look legitimate. In contrast, sites with reliable information can stand up to careful scrutiny. For a checklist on evaluating Web sources, see page 340.

In researching her topic on Internet surveillance and workplace privacy, Anna Orlov encountered sites that raised her suspicions. In particular, some sites were authored by surveillance software companies, which have an obvious interest in focusing on the benefits of such software to company management.
An effective researcher is a good record keeper. Whether you decide to keep records on paper or on your computer -- or both -- your challenge as a researcher will be to find systematic ways of managing information. More specifically, you will need methods for maintaining a working bibliography (see R3-a), keeping track of source materials (see R3-b), and taking notes without plagiarizing (stealing from) your sources (see R3-c).

**R3-a Maintain a working bibliography.**

Keep a record of any sources you decide to consult. You will need this record, called a *working bibliography*, when you compile the list of sources that will appear at the end of your paper. (The format of this list depends on the documentation style you are using. For MLA style, see MLA-4b; for APA style, see APA-4b; for *Chicago* style, see CMS-4c.) Your working bibliography will probably contain more sources than you will actually include in your list of works cited.

Most researchers print or save bibliographic information from the library's computer catalog, its periodical databases, and the Web. The information you need to collect is given in the chart on page 343. If you download a visual, you must gather the same information as for a print source.

For Web sources, some bibliographic information may not be available, but spend time looking for it before assuming that it doesn't exist. When information isn't available on the home page, you may have to drill into the site, following links to interior pages. Look especially for the author's name, the date of publication (or latest update), and the name of any sponsoring organization. Do not omit such information unless it is genuinely unavailable.

Once you have created a working bibliography, you can annotate it. Writing several brief sentences summarizing key points of a source will help you to identify the source's role in your paper. Also, clarifying the source's ideas at this stage will help you avoid plagiarizing them later.

**ON THE WEB > dianahacker.com/writersref**

Model papers > Annotated bibliography (MLA)

**R3-b Keep track of source materials.**

The best way to keep track of source materials is to photocopy them or print them out. Many database subscription services will allow you to e-mail citations or full copies of articles to yourself. Some researchers choose to save these and online sources on a computer or disk.

**information for a working bibliography**

**FOR A BOOK**

* All authors; any editors or translators
* Title and subtitle
* Edition (if not the first)
* Publication information: city, publisher, and date

**FOR A PERIODICAL ARTICLE**

* All authors of the article
* Title and subtitle of the article
* Title of the magazine, journal, or newspaper
Working with photocopies, printouts, and electronic files -- as opposed to relying on memory or hastily written notes -- has several benefits. You save time spent in the library. You can highlight key passages, perhaps even color-coding them to reflect topics in your outline. You can annotate the source in the margins and get a head start on note taking. Finally, you reduce the chances of unintentional plagiarism, since you will be able to compare your use of a source in your paper with the actual source, not just with your notes (see R3-c).

NOTE: It's especially important to keep print or electronic copies of Web sources, which may change or even become inaccessible. Make sure that your copy includes the site's URL and your date of access, information needed for your list of works cited.

R3-C As you take notes, avoid unintentional plagiarism.

When you take notes and jot down ideas, be very careful not to borrow language from your sources. Even if you half-copy the author's sentences -- either by mixing the author's phrases with your own without using quotation marks or by plugging your synonyms into the author's sentence structure -- you are committing plagiarism, a serious academic offense. (For examples of this kind of plagiarism, see MLA-2, APA-2, and CMS-2.)

To prevent unintentional borrowing, resist the temptation to look at the source as you take notes -- except when you are quoting. Keep the source close by so you can check for accuracy, but don't try to put ideas in your own words with the source's sentences in front of you. When you need to quote the exact words of a source, make sure you copy the words precisely and put quotation marks
ACADEMIC ENGLISH Even when you are in the early stages of note taking, it is important to keep in mind that, in the United States, written texts are considered to be an author's property. (This "property isn't a physical object, so it is often referred to as intellectual property.) The author (or publisher) owns the language as well as any original ideas contained in the writing, whether the source is published in print or electronic form. When you use another author's property in your own writing, you are required to follow certain conventions or risk committing the ethical and legal offense known as plagiarism.

There are three kinds of note taking: summarizing, paraphrasing, and quoting. Be sure to include exact page references for all three types of notes, since you will need the page numbers later if you use the information in your paper.

**Summarizing without plagiarizing**

A summary condenses information, perhaps reducing a chapter to a short paragraph or a paragraph to a single sentence. A summary should be written in your own words; if you use phrases from the source, put them in quotation marks.

Here is a passage from an original source read by student John Garcia in researching a paper on mountain lions. Following the passage is Garcia's summary of the source.

**ORIGINAL SOURCE**

In some respects, the increasing frequency of mountain lion encounters in California has as much to do with a growing human population as it does with rising mountain lion numbers. The scenic solitude of the western ranges is prime cougar habitat, and it is falling swiftly to the developer's spade. Meanwhile, with their ideal habitat already at its carrying capacity, mountain lions are forcing younger cats into less suitable terrain, including residential areas. Add that cougars have generally grown bolder under a lengthy ban on their being hunted, and an unsettling scenario begins to emerge.

-- Ray Rychnovsky, "Clawing into Controversy," p. 40

**SUMMARY**

Source: Rychnovsky, "Clawing into Controversy" (40)

Encounters between mountain Lions and humans are on the rise in California because increasing numbers of lions are competing for a shrinking habitat. As the lions' wild habitat shrinks, older lions force younger lions into residential areas. These lions have lost some of their fear of humans because of a ban on hunting.

**Paraphrasing without plagiarizing**

Like a summary, a paraphrase is written in your own words; but whereas a summary reports significant information in fewer words than the source, a paraphrase retells the information in roughly the same number of words. If you retain occasional choice phrases from the source, use quotation marks so you will know later which phrases are not your own.

As you read the following paraphrase of the original source (see p. 345), notice that the language is significantly different from that in the original.

**PARAPHRASE**

Source: Rychnovsky, "Clawing into Controversy" (40)
Californians are encountering mountain lions more frequently because increasing numbers of humans and a rising population of lions are competing for the same territory. Humans have moved into mountainous regions once dominated by the lions, and the wild habitat that is left cannot sustain the current lion population. Therefore, the older lions are forcing younger lions into residential areas. And because of a ban on hunting, these younger lions have become bolder--less fearful of encounters with humans.

**Using quotation marks to avoid plagiarizing**

A quotation consists of the exact words from a source. In your notes, put all quoted material in quotation marks; do not assume that you will remember later which words, phrases, and passages you have quoted and which are your own. When you quote, be sure to copy the words of your source exactly, including punctuation and capitalization. In the following example, John Garcia quotes from the original source on page 345.

**QUOTATION**

**Source:** Rychnovsky, "Clawing into Controversy" (40)

Rychnovsky explains that as humans expand residential areas into mountain ranges, the cougar's natural habitat "is falling swiftly to the developer's spade."

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**Avoiding internet plagiarism**

**Understand what plagiarism is.** When you use another author's intellectual property -- language, visuals, or ideas -- in your own writing without giving proper credit, you commit a kind of academic theft called plagiarism.

**Treat Web sources in the same way you treat print sources.** Any language that you find on the Internet must be carefully cited, even if the material is in the public domain or is publicly accessible on free sites. When you use material from Web sites authored by federal, state, or municipal governments (.gov sites) and by nonprofit organizations (.org sites), you must acknowledge that material, too, as intellectual property owned by those agencies.

**Keep track of which words come from sources and which are your own.** To prevent unintentional plagiarism when you copy passages from Web sources to an electronic file, put quotation marks around any text that you have inserted into your own work. In addition, during note taking and drafting, you might use a different color font or your word processor's highlighting feature to indicate text taken from sources -- so that source material stands out unmistakably as someone else's writing.

**Avoid Web sites that bill themselves as "research services" and sell essays.** When you use Web search engines to research a topic, you will often see links to sites that appear to offer legitimate writing support but that actually sell term papers. Of course, submitting a paper that you have purchased is cheating, but even using material from one counts as plagiarizing.

**R4**

**Choosing a documentation style**

The various academic disciplines use their own editorial style for citing sources and for listing the works that are cited in a paper. *A Writer's Reference* describes three commonly used styles: MLA (Modern Language Association), APA (American Psychological Association), and CMS *(Chicago Manual of Style)*. See the appropriate tabbed section for each style. For a list of style manuals in a variety of disciplines, see R4-b.

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**R4-a Select a style appropriate for your discipline.**
In researched writing, sources are cited for several reasons. First, it is important to acknowledge the contributions of others. If you fail to credit sources properly, you commit plagiarism, a serious academic offense. Second, choosing good sources will add credibility to your work; in a sense, you are calling on authorities to serve as expert witnesses. The more care you have taken in choosing reliable sources, the stronger your argument will be. Finally -- and most importantly -- you are helping to build knowledge by showing readers where they can pursue your topic in greater depth.

All of the academic disciplines cite sources for these same reasons. However, the different styles for citing sources are based on the values and intellectual goals of scholars in different disciplines.

**MLA and APA in-text citations**

The Modern Language Association (MLA) style and the American Psychological Association (APA) style both use citations in the text of a paper that refer to a list of works at the end of the paper. The systems work somewhat differently, however, because MLA style was created for scholars in English composition and literature, and APA style was created for researchers in the social sciences.

**MLA IN-TEXT CITATION**

Brandon Conran argues that the story is written from "a bifocal point of view" (111).

**APA IN-TEXT CITATION**

As researchers Yanovski and Yanovski (2002) have explained, obesity was once considered "either a moral failing or evidence of underlying psychopathology" (p. 592).

While MLA and APA styles work in a similar way, some basic disciplinary differences show up in these key elements:

* author's name
* date of publication
* page numbers
* verb tense in signal phrases

MLA style, which gives the author's full name on first mention, reflects the respect that English scholars have for authors of written words. APA style usually uses last names only, not out of disrespect but to emphasize the objectivity of scientific inquiry. APA style, which gives a date after the author's name, reflects the social scientist's concern with the currency of experimental results. MLA style omits the date in the text citation because English scholars are less concerned with currency; what someone had to say a century ago may be as significant as the latest contribution to the field.

Both styles include page numbers for quotations. MLA style requires page numbers for summaries and paraphrases as well; with a page number, readers can easily find the exact passage that has been summarized or paraphrased. While APA does not require page numbers for summaries and paraphrases, it recommends that writers use a page number if doing so would help readers find the passage in a longer work.

Finally, MLA style uses the present tense (such as *argues*) to introduce cited material, whereas APA style uses the past or present perfect tense (such as *argued* or *have argued*). The present tense evokes the timelessness of a literary text; the past or present perfect tense emphasizes that an experiment was conducted in the past.

**CMS footnotes or endnotes**

Most historians and many scholars in the humanities use the style of footnotes or endnotes
recommended by *The Chicago Manual of Style* (CMS). Historians base their work on a wide variety of primary and secondary sources, all of which must be cited. The CMS note system has the virtue of being relatively unobtrusive; even when a paper or an article is thick with citations, readers will not be overwhelmed. In the text of the paper, only a raised number appears. Readers who are interested can consult the accompanying numbered note, which is given either at the foot of the page or at the end of the paper.

**TEXT**

Historian Albert Castel quotes several eyewitnesses on both the Union and the Confederate sides as saying that Forrest ordered his men to stop firing. 7

**NOTE**


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The CMS system gives as much information as the MLA or APA system, but less of that information appears in the text of the paper.

R4-b If necessary, consult a style manual.

Following is a list of style manuals used in a variety of disciplines.

**BIOLOGY** (See <http://dianahacker.com/resdoc> for more information.)


**BUSINESS**


**CHEMISTRY**


**ENGINEERING**


**ENGLISH AND THE HUMANITIES** (See MLA-1 to MLA-5.)


**GEOLOGY**


**GOVERNMENT DOCUMENTS**


**HISTORY** (See CMS-1 to CMS-5.)


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JOURNALISM

LAW

LINGUISTICS
Linguistic Society of America. "LSA Style Sheet." Published annually in the December issue of the LSA Bulletin.

MATHEMATICS

MEDICINE

MUSIC

PHYSICS

POLITICAL SCIENCE

PSYCHOLOGY AND OTHER SOCIAL SCIENCES (See APA-1 to APA-5.)

SCIENCE AND TECHNICAL WRITING

SOCIAL WORK
Most English instructors and some humanities instructors will ask you to document your sources with the Modern Language Association (MLA) system of citations described in MLA-4. When writing an MLA paper that is based on sources, you face three main challenges: (1) supporting a thesis, (2) citing your sources and avoiding plagiarism, and (3) integrating quotations and other source material.
Examples in this tabbed section are drawn from research a student conducted on online monitoring of employees' computer use. Anna Orlov's research paper, which argues that electronic surveillance in the workplace threatens employees' privacy and autonomy, appears on pages 408-12.

MLA-1

Supporting a thesis

Most research assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence.

MLA-1 a Form a tentative thesis.

Once you have read a variety of sources and considered all sides of your issue, you are ready to form a tentative thesis: a one-sentence (or occasionally a two-sentence) statement of your central idea (see C2-a). In a research paper, your thesis will answer the central research question you posed earlier (see RI-a). Here, for example, are Anna Orlov's research question and her tentative thesis statement.

ORLOV'S RESEARCH QUESTION

Should employers monitor their employees' online activities in the workplace?

ORLOV'S TENTATIVE THESIS

Employers should not monitor their employees' online activities because electronic surveillance can compromise workers' privacy.

After you have written a rough draft and perhaps done more reading, you may decide to revise your tentative thesis, as did Orlov.

Orlov's Revised thesis

Although companies often have legitimate concerns that lead them to monitor employees' Internet usage--from expensive security breaches to reduced productivity--the benefits of electronic surveillance are outweighed by its costs to employees' privacy and autonomy.

The thesis usually appears at the end of the introductory paragraph. To read Anna Orlov's thesis in the context of her introduction, see page 408.

ON THE WEB > dianahacker.com/writersref

Research exercises > E-ex MLA 1-1

MLA-1 b Organize your evidence.

The body of your paper will consist of evidence in support of your thesis. Instead of getting tangled up in a complex, formal outline, sketch an informal plan that organizes your ideas in bold strokes. Anna Orlov, for example, used this simple plan to outline the structure of her argument:

* Electronic surveillance allows employers to monitor workers more efficiently than older types of surveillance.

* Some experts have argued that companies have important financial and legal reasons to monitor employees' Internet usage.

* But monitoring employees' Internet usage may lower worker productivity when the threat to privacy creates distrust.

* Current laws do little to protect employees' privacy rights, so employees and employers have to negotiate the potential risks and benefits of electronic surveillance.
After you have written a rough draft, a more formal outline can be a useful way to shape the complexities of your argument. See C1-d for an example.

**MLA-1 C Use sources to inform and support your argument.**

Used thoughtfully, the source materials you have gathered will make your argument more complex and convincing for readers.

Sources can play several different roles as you develop your points.

**Providing background information or context**

You can use facts and statistics to support generalizations or to establish the importance of your topic, as student writer Anna Orlov does in her introduction.

As the Internet has become an integral tool of businesses, company policies on Internet usage have become as common as policies regarding vacation days or sexual harassment. A 2005 study by the American Management Association and ePolicy Institute found that 76% of companies monitor employees' use of the Web, and the number of companies that block employees' access to certain Web sites has increased 27% since 2001 (1).

**Explaining terms or concepts**

If readers are unlikely to be familiar with a word, a phrase, or an idea important to your topic, you must explain it for them. Quoting or paraphrasing a source can help you define terms and concepts in neutral, accessible language.

One popular monitoring method is keystroke logging, which is done by means of an undetectable program on employees' computers. ... As Lane explains, these programs record every key entered into the computer in hidden directories that can later be accessed or uploaded by supervisors; at their most sophisticated, the programs can even scan for keywords tailored to individual companies (128-29).

**Supporting your claims**

As you draft your argument, make sure to back up your assertions with facts, examples, and other evidence from your research (see also A2-e). Orlov, for example, uses an anecdote from one of her sources to support her claim that limiting computer access causes resentment among a company's staff.

Monitoring online activities can have the unintended effect of making employees resentful. . . . Kesan warns that "prohibiting personal use can seem extremely arbitrary and can seriously harm morale. . . . Imagine a concerned parent who is prohibited from checking on a sick child by a draconian company policy" (315-16). As this analysis indicates, employees can become disgruntled when Internet usage policies are enforced to their full extent.

**Lending authority to your argument**

Expert opinion can give weight to your argument (see also A2-e). But don't rely on experts to make your argument for you. Construct your argument in your own words and, when appropriate, cite the judgment of an authority in the field to support your position.

Additionally, many experts disagree with employers' assumption that online monitoring can increase productivity. Employment law attorney Joseph G. Schmitt argues that, particularly for employees who are paid a salary rather than by the hour, "a company shouldn't care whether employees spend one or 10 hours on the Internet as long as they are getting their jobs done--and provided that they are not accessing inappropriate sites" (qtd. in Verespej).
Anticipating and countering objections

Do not ignore sources that seem contrary to your position or that offer arguments different from your own. Instead, use them to give voice to opposing points of view and to state potential objections to your argument before you counter them (see A-2f). Anna Orlov, for example, cites conflicting evidence to acknowledge that readers may disagree with her position that online monitoring is bad for businesses.

On the one hand, computers and Internet access give employees powerful tools to carry out their jobs; on the other hand, the same technology offers constant temptations to avoid work. As a 2005 study by Salary.com and America Online indicates, the Internet ranked as the top choice among employees for ways of wasting time on the job; it beat talking with coworkers—the second most popular method—by a margin of nearly two to one (Frauenheim).

MLA-2

Citing sources; avoiding plagiarism

Your research paper is a collaboration between you and your sources. To be fair and ethical, you must acknowledge your debt to the writers of those sources. If you don't, you commit plagiarism, a serious academic offense.

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Three different acts are considered plagiarism: (1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.

MLA-2a Cite quotations and borrowed ideas.

You must of course cite all direct quotations. You must also cite any ideas borrowed from a source: summaries and paraphrases; statistics and other specific facts; and visuals such as cartoons, graphs, and diagrams.

The only exception is common knowledge—information your readers could easily find in any number of general sources. For example, it is well known that Toni Morrison won the Nobel Prize in literature in 1993 and that Emily Dickinson published only a handful of her many poems during her lifetime.

As a rule, when you have seen information repeatedly in your reading, you don't need to cite it. However, when information has appeared in only one or two sources or when it is controversial, you should cite the source. If a topic is new to you and you are not sure what is considered common knowledge or what is controversial, ask someone with expertise. When in doubt, cite the source.

The Modern Language Association recommends a system of in-text citations. Here, briefly, is how the MLA citation system usually works:

1. The source is introduced by a signal phrase that names its author.

2. The material being cited is followed by a page number in parentheses.

3. At the end of the paper, a list of works cited (arranged alphabetically according to authors' last names) gives complete publication information about the source.

IN-TEXT CITATION

Legal scholar Jay Kesan points out that the law holds employers liable for employees' actions such as violations of copyright laws, the distribution of offensive or graphic sexual material, and illegal disclosure of confidential information (312).

ENTRY IN THE LIST OF WORKS CITED

Kesan, Jay P. "Cyber-Working or Cyber-Shirking? A First Principles
Handling an MLA citation is not always this simple. For a detailed discussion of possible variations, see MLA-4.

**MLA-2b Enclose borrowed language in quotation marks.**

To indicate that you are using a source's exact phrases or sentences, you must enclose them in quotation marks unless they have been set off from the text by indenting (see p. 364). To omit the quotation marks is to claim -- falsely -- that the language is your own. Such an omission is plagiarism even if you have cited the source.

**ORIGINAL SOURCE**

Without adequate discipline, the World Wide Web can be a tremendous time sink; no other medium comes close to matching the Internet's depth of materials, interactivity, and sheer distractive potential.

-- Frederick Lane, *The Naked Employee*, p. 142

**PLAGIARISM**

Frederick Lane points out that if people do not have adequate discipline, the World Wide Web can be a tremendous time sink; no other medium comes close to matching the Internet's depth of materials, interactivity, and sheer distractive potential (142).

**BORROWED LANGUAGE IN QUOTATION MARKS**

Frederick Lane points out that for those not exercising self-control, "the World Wide Web can be a tremendous time sink; no other medium comes close to matching the Internet's depth of materials, interactivity, and sheer distractive potential" (142).

**MLA-2C Put summaries and paraphrases in your own words.**

A summary condenses information from a source; a paraphrase repeats the information in about the same number of words. When you summarize or paraphrase, it is not enough to name the source; you must restate the source's meaning using your own language. (See also R3-c.) You commit plagiarism if you half-copy the author's sentences -- either by mixing the author's phrases with your own without using quotation marks or by plugging your synonyms into the author's sentence structure.

The first paraphrase of the following source is plagiarized -- even though the source is cited -- because too much of its language is borrowed from the original. The underlined strings of words have been copied word-for-word (without quotation marks). In addition, the writer has closely echoed the sentence structure of the source, merely substituting some synonyms (*restricted* for *limited*, *modern era* for *computer age*, *monitoring* for *surveillance*, and *inexpensive* for *cheap*).

**ORIGINAL SOURCE**

In earlier times, surveillance was limited to the information that a supervisor could observe and record firsthand and to primitive counting devices. In the computer age surveillance can be instantaneous, unblinking, cheap, and, maybe most importantly, easy.

-- Carl Botan and Mihaela Vorvoreanu, "What Do Employees Think about Electronic Surveillance at Work?" p. 126

**PLAGIARISM: UNACCEPTABLE BORROWING**

Scholars Carl Botan and Mihaela Vorvoreanu argue that in earlier times monitoring of employees was restricted to the information that a supervisor could observe and record firsthand. In the modern
era, monitoring can be instantaneous, inexpensive, and, most importantly, easy (126).

To avoid plagiarizing an author's language, resist the temptation to look at the source while you are summarizing or paraphrasing. Close the book, write from memory, and then open the book to check for accuracy. This technique prevents you from being captivated by the words on the page.

**ACCEPTABLE PARAPHRASE**

Scholars Carl Botan and Mihaela Vorroreanu claim that the nature of workplace surveillance has changed over time. Before the arrival of computers, managers could collect only small amounts of information about their employees based on what they saw or heard. However, because computers are now standard workplace technology, employers can monitor employees efficiently (126).

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**Integrating sources**

Quotations, summaries, paraphrases, and facts will help you make your argument, but they cannot speak for you. You can use several strategies to integrate information from research sources into your paper while maintaining your own voice.

**MLA-3a Limit your use of quotations. Using quotations appropriately**

Although it is tempting to insert many quotations in your paper and to use your own words only for connecting passages, do not quote excessively. It is almost impossible to integrate numerous long quotations smoothly into your own text.

Except for the following legitimate uses of quotations, use your own words to summarize and paraphrase your sources and to explain your own ideas.

**WHEN TO USE QUOTATIONS**

* When language is especially vivid or expressive
* When exact wording is needed for technical accuracy
* When it is important to let the debaters of an issue explain their positions in their own words
* When the words of an important authority lend weight to an argument
* When language of a source is the topic of your discussion (as in an analysis or interpretation)

It is not always necessary to quote full sentences from a source. To reduce your reliance on the words of others, you can often integrate language from a source into your own sentence structure. (For the use of signal phrases in integrating quotations, see MLA-3b.)

Kizza and Ssanyu observe that technology in the workplace has been accompanied by "an array of problems that needed quick answers" such as electronic monitoring to prevent security breaches (4).

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**Using the ellipsis mark and brackets**

Two useful marks of punctuation, the ellipsis mark and brackets, allow you to keep quoted material to a minimum and to integrate it smoothly into your text.

**THE ELLIPSIS MARK** To condense a quoted passage, you can use the ellipsis mark (three periods, with spaces between) to indicate that you have omitted words. What remains must be grammatically complete.

Lane acknowledges the legitimate reasons that many companies have for monitoring their employees' online activities, particularly management's concern about preventing "the theft of
information that can be downloaded to a . . . disk, e-mailed to oneself . . . , or even posted to a Web page for the entire world to see" (12).

The writer has omitted from the source the words floppy or Zip before disk and or a confederate after oneself.

On the rare occasions when you want to omit one or more full sentences, use a period before the three ellipsis dots.

Charles Lewis, director of the Center for Public Integrity, points out that "by 1987, employers were administering nearly 2,000,000 polygraph tests a year to job applicants and employees. . . . Millions of workers were required to produce urine samples under observation for drug testing . . ." (22).

Ordinarily, do not use an ellipsis mark at the beginning or at the end of a quotation. Your readers will understand that the quoted material is taken from a longer passage, so such marks are not necessary. The only exception occurs when words have been dropped at the end of the final quoted sentence. In such cases, put three ellipsis dots before the closing quotation mark and parenthetical reference, as in the previous example.

Do not use an ellipsis mark to distort the meaning of your source.

**BRACKETS** Brackets allow you to insert your own words into quoted material. You can insert words in brackets to explain a confusing reference or to keep a sentence grammatical in your context.

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Legal scholar Jay Kesan notes that "a decade ago, losses [from employees' computer crimes] were already mounting to five billion dollars annually" (311).

To indicate an error such as a misspelling in a quotation, insert [sic] after the error.

Johnson argues that "while online monitoring is often imagined as harmles [sic], the practice may well threaten employees' rights to privacy" (14).

### Setting off long quotations

When you quote more than four typed lines of prose or more than three lines of poetry, set off the quotation by indenting it one inch (or ten spaces) from the left margin.

Long quotations should be introduced by an informative sentence, usually followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the words are taken word-for-word from the source.

Botan and Vorvoreanu examine the role of gender in company practices of electronic surveillance:

There has never been accurate documentation of the extent of gender differences in surveillance, but by the middle 1990s, estimates of the proportion of surveilled employees that were women ranged from 75% to 85%. . . . Ironically, this gender imbalance in workplace surveillance may be evening out today because advances in surveillance technology are making surveillance of traditionally male dominated fields, such as long-distance truck driving, cheap, easy, and frequently unobtrusive. (127)

Notice that at the end of an indented quotation the parenthetical citation goes outside the final mark of punctuation. (When a quotation is run into your text, the opposite is true. See the sample citations on p. 363.)

**MLA-3b Use signal phrases to integrate sources.**

Whenever you include a paraphrase, summary, or direct quotation of another writer in your paper, prepare your readers for it with an introduction called a signal phrase. A signal phrase names the author of the source and often provides some context for the source material.
To avoid monotony, try to vary both the language and the placement of your signal phrases.

**Model signal phrases**

In the words of researchers Greenfield and Davis,"...

As legal scholar Jay Kesan has noted,"...

The ePolicy Institute, an organization that advises companies about reducing risks from technology, reported that"...

"...," writes Daniel Tynan,"...

"...," claims attorney Schmitt.

Kizza and Ssanyu offer a persuasive counterargument:"...

**Verbs in signal phrases**

acknowledges comments endorses reasons

adds compares grants refutes

admits confirms illustrates rejects

agrees contends implies reports

argues declares insists responds

asserts denies notes suggests

believes disputes observes thinks

claims emphasizes points out writes

When you write a signal phrase, choose a verb that is appropriate for the way you are using the source (see MLA-1c). Are you providing background, explaining a concept, supporting a claim, lending authority, or refuting a belief? See the chart at the top of this page for a list of verbs commonly used in signal phrases. Note that MLA style calls for present-tense verbs (*argues*) to introduce source material unless a date specifies the time of writing.

**Marking boundaries**

Readers need to move from your words to the words of a source without feeling a jolt. Avoid dropping quotations into the text without warning. Instead, provide clear signal phrases, including at least the author's name, to indicate the boundary between your words and the source's words.

**DROPPED QUOTATION**

Some experts have argued that a range of legitimate concerns justifies employer monitoring of employee Internet usage. "Employees could accidentally (or deliberately) spill confidential corporate information ... or allow worms to spread throughout a corporate network" (Tynan).

**QUOTATION WITH SIGNAL PHRASE**
Some experts have argued that a range of legitimate concerns justifies employer monitoring of employee Internet usage. As PC World columnist Daniel Tynan explains, companies that don't monitor network traffic can be penalized for their ignorance: "Employees could accidentally (or deliberately) spill confidential information ... or allow worms to spread throughout a corporate network."

**Establishing authority**

Good research writing uses evidence from reliable sources. The first time you mention a source, briefly include the author's title, credentials, or experience -- anything that would help your readers recognize the source's authority.

**SOURCE WITH NO CREDENTIALS**

Jay Kesan points out that the law holds employers Liable for employees' actions such as violations of copyright laws, the distribution of offensive or graphic sexual material, and illegal disclosure of confidential information (312).

**SOURCE WITH CREDENTIALS**

Legal scholar Jay Kesan points out that the Law holds employers Liable for employees' actions such as violations of copyright laws, the distribution of offensive or graphic sexual material, and illegal disclosure of confidential information (312).

When you establish your source's authority, as with the phrase *Legal scholar* in the previous example, you also signal to readers your own credibility as a responsible researcher, one who has located trustworthy sources.

Introduce most summaries and paraphrases with a signal phrase that names the author and places the material in the context of your argument. Readers will then understand that everything between the signal phrase and the parenthetical citation summarizes or paraphrases the cited source.

Without the signal phrase (underlined) in the following example, readers might think that only the quotation at the end is being cited, when in fact the whole paragraph is based on the source.

Frederick Lane believes that the personal computer has posed new challenges for employers worried about workplace productivity. Whereas early desktop computers were primitive enough to prevent employees from using them to waste time, the machines have become so sophisticated that they now make non-work-related computer activities easy and inviting. Many employees enjoy adjusting and readjusting features of their computers, from the desktop wallpaper to software they can quickly download. Many workers spend considerable company time playing games on their computers. But perhaps most problematic from the employer's point of view, Lane asserts, is giving employees access to the Internet, "roughly the equivalent of installing a gazillion-channel television set for each employee" (15-16).

There are times when a summary or paraphrase does not require a signal phrase. Readers will understand, for example, that the citation at the end of the following passage applies to the entire paragraph, not just part of it.

In 2005, the American Management Association and the ePolicy Institute cosponsored a survey on electronic surveillance in the workplace, including the monitoring of employees' use of e-mail, instant messaging, the Web, and voice mail. The organizations received responses to a detailed questionnaire from 526 companies, with nearly half of the respondents representing companies employing up to five hundred workers (12).

**Putting direct quotations in context**

Because a source cannot reveal its meaning or function by itself, you must make the connection between a source and your own ideas. A signal phrase can show readers how a quotation supports or
challenges a point you are making.

Efforts by the music industry to stop Internet file sharing have been unsuccessful and, worse, divisive. Industry analysts share this view. Salon's Scott Rosenberg, for example, writes that the only thing the music industry's "legal strategy has accomplished is to radicalize the community of online music fans and accelerate the process of technological change" (2).

Readers should not have to guess why a quotation appears in your paper. If you use another writer's words, you must explain how they contribute to your point. It's a good idea to embed a quotation -- especially a long one -- between sentences of your own. In addition to introducing it with a signal phrase, follow it with interpretive comments that link the quotation to your paper's argument.

**QUOTATION WITH INSUFFICIENT CONTEXT**

The difference, Lane argues, between these old methods of data gathering and electronic surveillance involves quantity:

Technology makes it possible for employers to gather enormous amounts of data about employees, often far beyond what is necessary to satisfy safety or productivity concerns. And the trends that drive technology--faster, smaller, cheaper--make it possible for larger and larger numbers of employers to gather ever-greater amounts of personal data. (3-4)

**QUOTATION WITH EFFECTIVE CONTEXT**

The difference, Lane argues, between these old methods of data gathering and electronic surveillance involves quantity:

Technology makes it possible for employers to gather enormous amounts of data about employees, often far beyond what is necessary to satisfy safety or productivity concerns. And the trends that drive technology--faster, smaller, cheaper--make it possible for larger and larger numbers of employers to gather ever-greater amounts of personal data. (3-4)

Lane points out that employers can collect data whenever employees use their computers--for example, when they send e-mail, surf the Web, or even arrive at or depart from their workstations.

**Integrating statistics and other facts**

When you are citing a statistic or other specific fact, a signal phrase is often not necessary. In most cases, readers will understand that the citation refers to the statistic or fact (not the whole paragraph).

According to a 2002 survey, 60% of responding companies reported disciplining employees who had used the Internet in ways the companies deemed inappropriate; 30% had fired their employees for those transgressions (Greenfield and Davis 347).

There is nothing wrong, however, with using a signal phrase to introduce a statistic or other fact.

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**Reviewing an MLA paper: Use of sources**

**Use of quotations**

* Is quoted material enclosed within quotation marks (unless it has been set off from the text)? (See MLA-2b.)

* Is quoted language word-for-word accurate? If not, do brackets or ellipsis marks indicate the changes or omissions? (See pp. 363-64.)
*a Does a clear signal phrase (usually naming the author) prepare readers for each quotation and for
the purpose the quotation serves? (See MLA-3b.)
* Does a parenthetical citation follow each quotation? (See MLA-4a.)
* Is each quotation put in context? (See pp. 367-68.)

Use of summaries and paraphrases
* Are summaries and paraphrases free of plagiarized wording -- not copied or half-copied from the
source? (See MLA-2c.)
* Are summaries and paraphrases documented with parenthetical citations? (See MLA-4a.)
* Do readers know where the cited material begins? In other words, does a signal phrase mark the
boundary between your words and the summary or paraphrase, unless the context makes clear
exactly what you are citing? (See pp. 367-68.)
* Does a clear signal phrase prepare readers for the purpose the summary or paraphrase has in your
argument?

Use of statistics and other facts
* Are statistics and facts (other than common knowledge) documented with parenthetical citations?
(See MLA-2a.)
* If there is no signal phrase, will readers understand exactly which facts are being cited? (See
MLA-3b.)

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Documenting sources
In English and in some humanities classes, you will be asked to use the MLA (Modern Language
Association) system for documenting sources, which is set forth in the MLA Handbook for Writers
readers to a list of works cited.

An in-text citation names the author of the source, often in a signal phrase, and gives the page
number in parentheses. At the end of the paper, a list of works cited provides publication
information about the source; the list is alphabetized by authors' last names (or by titles for works
without authors). There is a direct connection between the in-text citation and the alphabetical
listing. In the following example, that link is highlighted in orange.

IN-TEXT CITATION
Jay Kesan notes that even though many companies now routinely monitor employees through
electronic means, "there may exist less intrusive safeguards for employers" (293).

ENTRY IN THE LIST OF WORKS CITED
Kesan, Jay P. "Cyber-Working or Cyber-Shirking? A First Principles Examination of Electronic

For a list of works cited that includes this entry, see page 412.

NOTE: If your instructor allows italics for the titles of long works and for the names of
publications, substitute italics for underlining in all the models in this section.

MLA-4a MLA in-text citations
MLA in-text citations are made with a combination of signal phrases and parenthetical references. A
signal phrase indicates that something taken from a source (a quotation, summary, paraphrase, or
fact) is about to be used; usually the signal phrase includes the author's name. The parenthetical
reference, which comes
**Directory to MLA in-text citation models**

**BASIC RULES FOR PRINT AND ELECTRONIC SOURCES**

1. Author named in a signal phrase, 372
2. Author named in parentheses, 372
3. Author unknown, 372
4. Page number unknown, 372
5. One-page source, 373

**VARIATIONS ON THE BASIC RULES**

6. Two or more titles by the same author, 374
7. Two or three authors, 374
8. Four or more authors, 374
9. Corporate author, 375
10. Authors with the same last name, 375
11. Indirect source (source quoted in another source), 375
12. Encyclopedia or dictionary, 375
13. Multivolume work, 376
14. Two or more works, 376
15. An entire work, 376
16. Work in an anthology, 376
17. Legal source, 377

**LITERARY WORKS AND SACRED TEXTS**

18. Literary works without parts or line numbers, 377
19. Verse plays and poems, 377
20. Novels with numbered divisions, 378
21. Sacred texts, 378 after the cited material, normally includes at least a page number. In the models in this section, the elements of the in-text citation are shown in orange.

**IN-TEXT CITATION**

Kwon points out that the Fourth Amendment does not give employees any protections from employers' "unreasonable searches and seizures" (6).

Readers can look up the author's last name in the alphabetized list of works cited, where they will learn the work's title and other publication information. If readers decide to consult the source, the page number will take them straight to the passage that has been cited.

**Basic rules for print and electronic sources**

The MLA system of in-text citations, which depends heavily on authors' names and page numbers, was created in the early 1980s with print sources in mind. Because some of today's electronic sources have unclear authorship and lack page numbers, they present a special challenge. Nevertheless, the basic rules are the same for both print and electronic sources.

The models in this section (items 1-5) show how the MLA system usually works and explain what
to do if your source has no author or page numbers.

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* 1. AUTHOR NAMED IN A SIGNAL PHRASE Ordinarily, introduce the material being cited with a signal phrase that includes the author's name. In addition to preparing readers for the source, the signal phrase allows you to keep the parenthetical citation brief.

Frederick Lane reports that employers do not necessarily have to use software to monitor how their employees use the Web: employers can "use a hidden video camera pointed at an employee's monitor" and even position a camera "so that a number of monitors [can] be viewed at the same time" (147).

The signal phrase -- Frederick Lane reports that -- names the author; the parenthetical citation gives the page number of the book in which the quoted words may be found.

Notice that the period follows the parenthetical citation. When a quotation ends with a question mark or an exclamation point, leave the end punctuation inside the quotation mark and add a period after the parentheses: . . ?" (8). (See also the note on p. 286.)

* 2. AUTHOR NAMED IN PARENTHESES If a signal phrase does not name the author, put the author's last name in parentheses along with the page number.

Companies can monitor employees' every keystroke without legal penalty, but they may have to combat low morale as a result (Lane 129).

Use no punctuation between the name and the page number.

* 3. AUTHOR UNKNOWN Either use the complete title in a signal phrase or use a short form of the title in parentheses. Titles of books are underlined; titles of articles are put in quotation marks.

A popular keystroke logging program operates invisibly on workers' computers yet provides supervisors with details of the workers' online activities ("Automatically").

TIP: Before assuming that a Web source has no author, do some detective work. Often the author's name is available but is not easy to find. For example, it may appear at the end of the source, in tiny print. Or it may appear on another page of the site, such as the home page.

NOTE: If a source has no author and is sponsored by a corporate entity, such as an organization or a government agency, name the corporate entity as the author (see item 9 on p. 375).

* 4. PAGE NUMBER UNKNOWN You may omit the page number if a work lacks page numbers, as is the case with many Web sources. Although

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printouts from Web sites usually show page numbers, printers don't always provide the same page breaks; for this reason, MLA recommends treating such sources as unpaginated.

As a 2005 study by Salary.com and America Online indicates, the Internet ranked as the top choice among employees for ways of wasting time on the job; it beat talking with co-workers--the second most popular method--by a margin of nearly two to one (Frauenheim).

When the pages of a Web source are stable (as in PDF files), however, supply a page number in your in-text citation. (For example, the source cited in the first paragraph of the student paper is a PDF file with stable pages, so a page number is included in the citation. See p. 408.)

NOTE: If a Web source numbers its paragraphs or screens, give the abbreviation "par." or "pars." or the word "screen" or "screens" in the parentheses: (Smith, par. 4).

* 5. ONE-PAGE SOURCE If the source is one page long, MLA allows (but does not require) you to omit the page number. Many instructors will want you to supply the page number because without it readers may not know where your citation ends or, worse, may not realize that you have
provided a citation at all.

No page number given

Anush Yegyazarian reports that in 2000 the National Labor Relations Board's Office of the General Counsel helped win restitution for two workers who had been dismissed because their employers were displeased by the employees' e-mails about work-related issues. The case points to the ongoing struggle to define what constitutes protected speech in the workplace.

Page number given

Anush Yegyazarian reports that in 2000 the National Labor Relations Board's Office of the General Counsel helped win restitution for two workers who had been dismissed because their employers were displeased by the employees' e-mails about work-related issues (62). This case points to the ongoing struggle to define what constitutes protected speech in the workplace.

Variations on the basic rules

This section describes the MLA guidelines for handling a variety of situations not covered by the basic rules just given. These rules on in-text citations are the same for both traditional print sources and electronic sources.

* 6. TWO OR MORE TITLES BY THE SAME AUTHOR If your list of works cited includes two or more titles by the same author, mention the title of the work in the signal phrase or include a short version of the title in the parentheses.

The American Management Association and ePolicy Institute have tracked employers' practices in monitoring employees' e-mail use. The groups' 2003 survey found that one-third of companies had a policy of keeping and reviewing employees' e-mail messages ("2003 E-mail" 2); in 2005, more than 55% of companies engaged in e-mail monitoring ("2005 Electronic" 1).

Titles of articles and other short works are placed in quotation marks, as in the example just given. Titles of books are underlined.

In the rare case when both the author's name and a short title must be given in parentheses, separate them with a comma.

A 2004 survey found that 20% of employers responding had employees' e-mail "subpoenaed in the course of a lawsuit or regulatory investigation," up 7% from the previous year (Amer. Management Assn. and ePolicy Inst., "2004 Workplace" 1).

* 7. TWO OR THREE AUTHORS Name the authors in a signal phrase, as in the following example, or include their last names in the parenthetical reference: (Kizza and Ssanyu 2).

Kizza and Ssanyu note that "employee monitoring is a dependable, capable, and very affordable process of electronically or otherwise recording all employee activities at work and also increasingly outside the workplace" (2).

When three authors are named in the parentheses, separate the names with commas: (Alton, Davies, and Rice 56).

* 8. FOUR OR MORE AUTHORS Name all of the authors or include only the first author's name followed by "et al." (Latin for "and others"). Make sure that your citation matches the entry in the list of works cited (see item 2 on p. 380).

The study was extended for two years, and only after results were reviewed by an independent panel did the researchers publish their findings (Blaine et al. 35).

* 9. CORPORATE AUTHOR When the author is a corporation, an organization, or a government
agency, name the corporate author either in the signal phrase or in the parentheses.

According to a 2001 survey of human resources managers by the American Management Association, more than three-quarters of the responding companies reported disciplining employees for "misuse or personal use of office telecommunications equipment" (2).

In the list of works cited, the American Management Association is treated as the author and alphabetized under A.

When a government agency is treated as the author, it will be alphabetized in the list of works cited under the name of the government, such as "United States" (see item 3 on p. 381). For this reason, you must name the government in your in-text citation.

The United States Department of Transportation provides nationwide statistics on traffic fatalities.

* 10. AUTHORS WITH THE SAME LAST NAME If your list of works cited includes works by two or more authors with the same last name, include the author's first name in the signal phrase or first initial in the parentheses.

Estimates of the frequency with which employers monitor employees' use of the Internet each day vary widely (A. Jones 15).

* 11. INDIRECT SOURCE (SOURCE QUOTED IN ANOTHER SOURCE) When a writer's or a speaker's quoted words appear in a source written by someone else, begin the parenthetical citation with the abbreviation "qtd. in."

Researchers Botan and McCreadie point out that "workers are objects of information collection without participating in the process of exchanging the information . . ." (qtd. in Kizza and Ssanyu 14).

* 12. ENCYCLOPEDIA OR DICTIONARY Unless an encyclopedia or a dictionary has an author, it will be alphabetized in the list of works cited under the word or entry that you consulted -- not under the title of the reference work itself (see item 13 on p. 384). Either in your text or in your parenthetical reference, mention the word or the entry. No page number is required, since readers can easily look up the word or entry.

The word crocodile has a surprisingly complex etymology ("Crocodile").

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* 13. MULTIVOLUME WORK If your paper cites more than one volume of a multivolume work, indicate in the parentheses the volume you are referring to, followed by a colon and the page number.

In his studies of gifted children, Terman describes a pattern of accelerated language acquisition (2: 279).

If your paper cites only one volume of a multivolume work, you will include the volume number in the list of works cited and will not need to include it in the parentheses.

* 14. TWO OR MORE WORKS To cite more than one source in the parentheses, give the citations in alphabetical order and separate them with a semicolon.

The effects of sleep deprivation have been well documented (Cahill 42; Leduc 114; Vasquez 73). Multiple citations can be distracting, however, so you should not overuse the technique. If you want to alert readers to several sources that discuss a particular topic, consider using an information note instead (see MLA-4c).

* 15. AN ENTIRE WORK Use the author's name in a signal phrase or a parenthetical reference. There is of course no need to use a page number.

Lane explores the evolution of surveillance in the workplace.
* 16. WORK IN AN ANTHOLOGY  Put the name of the author of the work (not the editor of the anthology) in the signal phrase or the parentheses.

In "A Jury of Her Peers," Mrs. Hale describes both a style of quilting and a murder weapon when she utters the last words of the story: "We call it-knot it, Mr. Henderson" (Glaspell 210).

In the list of works cited, the work is alphabetized under Glaspell, not under the name of the editor of the anthology.


* 17. LEGAL SOURCE  For well-known historical documents, such as articles of the United States Constitution, and for laws in the United States Code, provide a parenthetical citation in the text: (US Const., art. 1, sec. 2) or (12 USC 3412, 2000). There is no need to provide a works cited entry.

Legislative acts and court cases are included in the works cited list (see item 53 on p. 402). Your in-text citation should name the act or case either in a signal phrase or in parentheses. In the text of a paper, names of acts are not underlined, but names of cases are.

The Jones Act of 1917 granted US citizenship to Puerto Ricans.

In 1857, Chief Justice Roger B. Taney declared in the case of Dred Scott v. Sandford that blacks, whether enslaved or free, could not be citizens of the United States.

Literary works and sacred texts

Literary works and sacred texts are usually available in a variety of editions. Your list of works cited will specify which edition you are using, and your in-text citation will usually consist of a page number from the edition you consulted (see item 18).

However, MLA suggests that when possible you should give enough information -- such as book parts, play divisions, or line numbers -- so that readers can locate the cited passage in any edition of the work (see items 19-21).

* 18. LITERARY WORKS WITHOUT PARTS OR LINE NUMBERS  Many literary works, such as most short stories and many novels and plays, do not have parts or line numbers that you can refer to. In such cases, simply cite the page number.

At the end of Kate Chopin's "The Story of an Hour," Mrs. Mallard drops dead upon learning that her husband is alive. In the final irony of the story, doctors report that she has died of a "joy that kills" (25).

* 19. VERSE PLAYS AND POEMS  For verse plays, MLA recommends giving act, scene, and line numbers that can be located in any edition of the work. Use arabic numerals, and separate the numbers with periods.

In Shakespeare's King Lear, Gloucester, blinded for suspected treason, learns a profound lesson from his tragic experience: "A man may see how this world goes / with no eyes" (4.2.148-49).

For a poem, cite the part (if there are a number of parts) and the line numbers, separated by a period.

When Homer's Odysseus comes to the hall of Circe, he finds his men "mild / in her soft spell, fed on her drug of evil" (10.209-10).

For poems that are not divided into parts, use line numbers. For a first reference, use the word "lines": (lines 5-8). Thereafter use just the numbers: (12-13).
20. **NOVELS WITH NUMBERED DIVISIONS** When a novel has numbered divisions, put the page number first, followed by a semicolon, and then indicate the book, part, or chapter in which the passage may be found. Use abbreviations such as "bk." and "ch."

One of Kingsolver's narrators, teenager Rachel, pushes her vocabulary beyond its limits. For example, Rachel complains that being forced to live in the Congo with her missionary family is "a sheer tapestry of justice" because her chances of finding a boyfriend are "dull and void" (117; bk. 2, ch. 10).

21. **SACRED TEXTS** When citing a sacred text such as the Bible or the Qur'an, name the edition you are using in your works cited entry (see item 14 on p. 385). In your parenthetical citation, give the book, chapter, and verse (or their equivalent), separated by periods. Common abbreviations for books of the Bible are acceptable.

Consider the words of Solomon: "If your enemies are hungry, give them food to eat. If they are thirsty, give them water to drink" (Holy Bible, Prov. 25.21).
16. Book with a title in its title, 385
17. Book in a series, 385
18. Republished book, 386
19. Publisher's imprint, 386

ARTICLES IN PERIODICALS
20. Article in a magazine, 386
21. Article in a journal paginated by volume, 387
22. Article in a journal paginated by issue, 387
23. Article in a daily newspaper, 387
24. Editorial in a newspaper, 389
25. Letter to the editor, 389
26. Book or film review, 389

ELECTRONIC SOURCES
27. An entire Web site, 389
28. Short work from a Web site, 390
29. Online book, 391
30. Part of an online book, 391
31. Work from a service such as InfoTrac, 391
32. Article in an online periodical, 394
33. An entire Weblog (blog), 395
34. An entry in a Weblog (blog), 395
35. CD-ROM, 395
36. E-mail, 397
37. Posting to an online list, forum, or group, 397
38. Posting to a MUD or a MOO, 398

MULTIMEDIA SOURCES (INCLUDING ONLINE VERSIONS)
39. Work of art, 398
40. Cartoon, 398
41. Advertisement, 398
42. Map or chart, 398
43. Musical composition, 399
44. Sound recording, 399
45. Film or video, 399
46. Radio or television program, 399
47. Radio or television interview, 400
48. Podcast, 400
49. Live performance, 400
50. Lecture or public address, 401
51. Personal interview, 401

**OTHER SOURCES (INCLUDING ONLINE VERSIONS)**
52. Government publication, 401
53. Legal source, 402
54. Pamphlet, 402
55. Dissertation, 402
56. Abstract of a dissertation, 402
57. Published proceedings of a conference, 403
58. Published interview, 403
59. Personal letter, 403
60. Entry in a wiki, 403

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**Research exercises > E-ex MLA 4-3**

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**Research and Documentation Online > Humanities: Documenting sources (MLA)**

*General guidelines for listing authors*

Alphabetize entries in the list of works cited by authors' last names (if a work has no author, alphabetize it by its title). The author's name is important because citations in the text of the paper refer to it and readers will be looking for it at the beginning of an entry in the alphabetized list.

**NAME CITED IN TEXT**

According to Nancy Flynn, . . .

**BEGINNING OF WORKS CITED ENTRY**

Flynn, Nancy.

Items 1-5 show how to begin an entry for a work with a single author, multiple authors, a corporate author, an unknown author, and multiple works by the same author. What comes after this first element of your citation will depend on the kind of source you are citing. (See items 6-60.)

**NOTE:** For a book, an entry in the works cited list will sometimes begin with an editor (see item 9 on p. 382).

* 1. **SINGLE AUTHOR** For a work with one author, begin with the author's last name, followed by a comma; then give the author's first name, followed by a period.

Tannen, Deborah.

* 2. **MULTIPLE AUTHORS** For works with two or three authors, name the authors in the order in which they are listed in the source. Reverse the name of only the first author.


Wilmut, Ian, Keith Campbell, and Colin Tudge.

For a work with four or more authors, either name all of the authors or name the first author, followed by "et al." (Latin for "and others").

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**3. CORPORATE AUTHOR** When the author of a print document or Web site is a corporation, a government agency, or some other organization, begin your entry with the name of the group.

*First Union.*

*United States. Bureau of the Census.*

*American Management Association.*

**NOTE:** Make sure that your in-text citation also treats the organization as the author (see item 9 on p. 375).

**4. UNKNOWN AUTHOR** When the author of a work is unknown, begin with the work's title. Titles of articles and other short works, such as brief documents from Web sites, are put in quotation marks. Titles of books and other long works, such as entire Web sites, are underlined.

*Article or other short work*

"Media Giants."

*Book or other long work*

*Atlas of the World.*

Before concluding that the author of a Web source is unknown, check carefully (see the tip on p. 372). Also remember that an organization may be the author (see item 3 at the top of this page).

**5. TWO OR MORE WORKS BY THE SAME AUTHOR** If your list of works cited includes two or more works by the same author, use the author's name only for the first entry. For other entries, use three hyphens followed by a period. The three hyphens must stand for exactly the same name or names as in the first entry. List the titles in alphabetical order (ignoring the article *A, An,* or *The* at the beginning of a title).


**Books**

Items 6-19 apply to print books. For online books, see item 29.

**6. BASIC FORMAT FOR A BOOK** For most books, arrange the information into three units, each followed by a period and one space: the author's name; the title and subtitle, underlined; and the place of publication, the publisher, and the date.


Take the information about the book from its title page and copyright page. Use a short form of the publisher's name; omit terms such as *Press, Inc.*, and *Co.* except when naming university presses (Harvard UP, for example). If the copyright page lists more than one date, use the most recent one.

**7. AUTHOR WITH AN EDITOR** Begin with the author and title, followed by the name of the editor. In this case the abbreviation "Ed." means "Edited by," so it is the same for one or multiple editors.


**8. AUTHOR WITH A TRANSLATOR** Begin with the name of the author. After the title, write "Trans." (for "Translated by") and the name of the translator.

9. EDITOR An entry for a work with an editor is similar to that for a work with an author except that the name is followed by a comma and the abbreviation "ed." for "editor" (or "eds." for "editors").


10. WORK IN AN ANTHOLOGY Begin with (1) the name of the author of the selection, not with the name of the editor of the anthology. Then give (2) the title of the selection; (3) the title of the anthology; (4) the name of the editor (preceded by "Ed." for "Edited by"); (5) publication information; and (6) the pages on which the selection appears.

[Image: WORK IN AN ANTHOLOGY]

To cite a book in MLA style, include the following elements:

1 Author
2 Title and subtitle
3 City of publication
4 Publisher
5 Date of publication

[Image: Book (MLA)]
[Image: WORKS CITED ENTRY FOR A BOOK]

For more on citing books in MLA style, see pages 382-86.

If you wish, you may cross-reference two or more works from the same anthology. Provide an entry for the anthology (see item 9 on p. 382). Then in separate entries list the author and title of each selection, followed by the last name of the editor of the anthology and the page numbers on which the selection appears.


Alphabetize the entry for the anthology under the name of its editor (Craig); alphabetize the entries for the selections under the names of the authors (Desai, Malouf).

11. EDITION OTHER THAN THE FIRST If you are citing an edition other than the first, include the number of the edition after the title (or after the names of any translators or editors that appear after the title): 2nd ed., 3rd ed., and so on.


12. MULTIVOLUME WORK Include the total number of volumes before the city and publisher, using the abbreviation "vols."


If your paper cites only one of the volumes, give the volume number before the city and publisher and give the total number of volumes after the date.


13. ENCYCLOPEDIA OR DICTIONARY ENTRY When an encyclopedia or a dictionary is well known, simply list the author of the entry (if there is one), the title of the entry, the title of the reference work, the edition number (if any), and the date of the edition.


Volume and page numbers are not necessary because the entries in the source are arranged alphabetically and therefore are easy to locate.

If a reference work is not well known, provide full publication information as well.

* 14. SACRED TEXT Give the title of the edition of the sacred text (taken from the title page), underlined; the editor's or translator's name (if any); and publication information.


* 15. FOREWORD, INTRODUCTION, PREFACE, OR AFTERWORD Begin with the author of the foreword or other book part, followed by the name of that part. Then give the title of the book; the author of the book, preceded by the word "By"; and the editor of the book (if any). After the publication information, give the page numbers for the part of the book being cited.


If the book part being cited has a title, include it in quotation marks immediately after the author's name.


* 16. BOOK WITH A TITLE IN ITS TITLE If the book title contains a title normally underlined, neither underline the internal title nor place it in quotation marks.


If the title within the title is normally put in quotation marks, retain the quotation marks and underline the entire title.


* 17. BOOK IN A SERIES Before the publication information, cite the series name as it appears on the title page, followed by the series number, if any.


* 18. REPUBLISHED BOOK After the title of the book, cite the original publication date, followed by the current publication information. If the republished book contains new material, such as an introduction or afterword, include information about the new material after the original date.


* 19. PUBLISHER'S IMPRINT If a book was published by an imprint (a division) of a publishing company, link the name of the imprint and the name of the publisher with a hyphen, putting the imprint first.

Articles in periodicals

This section shows how to prepare works cited entries for articles in magazines, scholarly journals, and newspapers. In addition to consulting the models in this section, you will at times need to turn to other models as well:

* More than one author: see item 2
* Corporate author: see item 3
* Unknown author: see item 4
* Online article: see item 32
* Article from a subscription service: see item 31

NOTE: For articles appearing on consecutive pages, provide the range of pages (see items 21 and 22). When an article does not appear on consecutive pages, give the number of the first page followed by a plus sign: 32+.

20. ARTICLE IN A MAGAZINE
List, in order, separated by periods, the author's name; the title of the article, in quotation marks; and the title of the magazine, underlined. Then give the date and the page numbers, separated by a colon. If the magazine is issued monthly, give just the month and year. Abbreviate the names of the months except May, June, and July.


If the magazine is issued weekly, give the exact date.


21. ARTICLE IN A JOURNAL PAGINATED BY VOLUME
Many scholarly journals continue page numbers throughout the year instead of beginning each issue with page 1; at the end of the year, the issues are collected in a volume. To find an article, readers need only the volume number, the year, and the page numbers.


22. ARTICLE IN A JOURNAL PAGINATED BY ISSUE
If each issue of the journal begins with page 1, you need to indicate the number of the issue. After the volume number, put a period and the issue number.


23. ARTICLE IN A DAILY NEWSPAPER
Begin with the name of the author, if known, followed by the title of the article. Next give the name of the newspaper, the date, and the page numbers (including the section letter). Use a plus sign (+) after the page number if the article does not appear on consecutive pages.


If the section is marked with a number rather than a letter, handle the entry as follows:


When an edition of the newspaper is specified on the masthead, name the edition after the date and before the page reference (eastern ed., late ed., natl. ed., and so on), as in the example just given.

If the city of publication is not obvious, include it in brackets after the name of the newspaper: City Paper [Washington, DC].
To cite an article in a periodical in MLA style, include the following elements:

1 Author
2 Title of article
3 Name of periodical
4 Date of publication
5 Page numbers

For more on citing periodical articles in MLA style, see pages 386-89.

* 24. EDITORIAL IN A NEWSPAPER Cite an editorial as you would an article with an unknown author, adding the word "Editorial" after the title.


* 25. LETTER TO THE EDITOR Name the writer, followed by the word "Letter" and the publication information for the periodical in which the letter appears.


* 26. BOOK OR FILM REVIEW Name the reviewer and the title of the review, if any, followed by the words "Rev. of" and the title and author or director of the work reviewed. Add the publication information for the periodical in which the review appears.


Electronic sources

This section shows how to prepare works cited entries for a variety of electronic sources, including Web sites, online books, articles in online periodicals and databases, blogs, e-mail, and Web postings.

NOTE: When a Web address in a works cited entry must be divided at the end of a line, MLA recommends that you break it after a slash. Do not insert a hyphen.

* 27. AN ENTIRE WEB SITE Begin with the name of the author or corporate author (if known) and the title of the site, underlined. Then give the names of any editors, the date of publication or last update, the name of any sponsoring organization, the date you accessed the source, and the URL in angle brackets. Provide as much of this information as is available.

With author


With corporate (group) author

Author unknown

With editor

NOTE: If the site has no title, substitute a description, such as "Home page," for the title. Do not underline the words or put them in quotation marks.


* 28. SHORT WORK FROM A WEB SITE Short works are those that appear in quotation marks in MLA style: articles, poems, and other documents that are not book length. For a short work from a Web site, include as many of the following elements as apply and as are available: author's name; title of the short work, in quotation marks; title of the site, underlined; date of publication or last update; sponsor of the site (if not named as the author or given as the title of the site); date you accessed the source; and the URL in angle brackets.

Usually at least some of these elements will not apply or will be unavailable. In the following example, no sponsor or date of publication was available. (The date given is the date on which the researcher accessed the source.) For an annotated example, see pages 392-93.

With author

Author unknown

NOTE: When the URL for a short work from a Web site is very long, you may give the URL for the home page and indicate the path by which readers can access the source.


* 29. ONLINE BOOK When a book or a book-length work such as a play or a long poem is posted on the Web as its own site, give as much publication information as is available, followed by your date of access and the URL. (See also the models for print books: items 6-19.)


If the book-length work is posted on a scholarly Web site, provide information about that site.


* 30. PART OF AN ONLINE BOOK Place the part title before the book’s title. If the part is a short work such as a poem or an essay, put its title in quotation marks. If the part is an introduction or other division of the book, do not use quotation marks.

*31. WORK FROM A SERVICE SUCH AS INFOTRAC* For sources retrieved from a library's subscription database service, give as much of the following information as is available: publication information for the source (see items 20-26); the name of the database, underlined; the name of the service; the name and location of the library where you retrieved the source; your date of access; and the URL of the service.

The following models are for articles retrieved through three popular library subscription services. The *InfoTrac* source is a

To cite a short work from a Web site in MLA style, include the following elements:

1 Author
2 Title of short work
3 Title of Web site
4 Date of publication or latest update
5 Sponsor of site
6 Date of access
7 URL

For more on citing sources from Web sites in MLA style, see pages 389-91.


NOTE: When you access a work through a personal subscription service such as America Online, give the information about the source, the name of the service, the date of access, and the keyword used to retrieve the source.

* 32. ARTICLE IN AN ONLINE PERIODICAL When citing online articles, follow the guidelines for printed articles (see items 20-26), giving whatever information is available in the online source. End the citation with your date of access and the URL.

**NOTE:** In some online articles, paragraphs are numbered. For such articles, include the total number of paragraphs in your citation, as in the next example.

From an online scholarly journal


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From an online magazine


From an online newspaper


* 33. AN ENTIRE WEBLOG (BLOG) To cite an entire Weblog, give the author's name; the title of the Weblog, underlined; the word "Weblog"; the date of most recent update; the sponsor of the site, if any; the date of access; and the URL. Note that MLA currently provides no guidelines for documenting a blog. Items 33 and 34 are based on MLA's guidelines for Web sites and short works from Web sites.


* 34. AN ENTRY IN A WEBLOG (BLOG) To cite an entry or a comment (a response to an entry) in a Weblog, give the author of the entry or comment; the title, if any, in quotation marks; the words "Weblog post" or "Weblog comment"; and the information about the entire blog as in item 33.


* 35. CD-ROM Treat a CD-ROM as you would any other source, but name the medium before the publication information.


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To cite an article from a database in MLA style, include the following elements:

1 Author
* 36. E-MAIL To cite an e-mail, begin with the writer's name and the subject line. Then write "E-mail to" followed by the name of the recipient. End with the date of the message.


* 37. POSTING TO AN ONLINE LIST, FORUM, OR GROUP When possible, cite archived versions of postings. If you cannot locate an archived version, keep a copy of the posting for your records. Begin with the author's name, followed by the title or subject line; the words "Online posting"; the date of the posting; the name of the list, forum, or newsgroup; and your date of access. For a discussion list, give the URL of the list if it is available; otherwise give the e-mail address of the list moderator. For a Web forum, give the network address. For a Usenet group, use the prefix "news:" followed by the name of the newsgroup.

**Discussion list posting**


**Web forum posting**


**Newsgroup posting**


* 38. POSTING TO A MUD OR A MOO Include the writer's name (if relevant), a description and date of the event, the title of the forum, the date of access, and the electronic address, beginning with the prefix "telnet://." If possible, cite an archived version of the posting.


**Multimedia sources (including online versions)**

Multimedia sources include visuals (such as works of art), audio works (such as sound recordings), audiovisuals (such as films), podcasts, and live events.
When citing multimedia sources that you retrieved online, consult the appropriate model in this section and give whatever information is available for the online source; then end the citation with your date of access and the URL. (See items 39, 42, 46, and 48 for examples.)

* 39. WORK OF ART Cite the artist's name, followed by the title of the artwork, usually underlined, and the institution and city in which the artwork can be found. If you want to indicate the work's date, include it after the title. For a work of art you viewed online, end your citation with your date of access and the URL.


* 40. CARTOON Begin with the cartoonist's name, the title of the cartoon (if it has one) in quotation marks, the word "Cartoon," and the publication information for the publication in which the cartoon appears.


* 41. ADVERTISEMENT Name the product or company being advertised, followed by the word "Advertisement." Give publication information for the source in which the advertisement appears.


* 42. MAP OR CHART Cite a map or a chart as you would a book or a short work within a longer work. Add the word "Map" or "Chart" following the title.

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* 43. MUSICAL COMPOSITION Cite the composer's name, followed by the title of the work. Underline the title of an opera, a ballet, or a composition identified by name, but do not underline or use quotation marks around a composition identified by number or form.


Haydn, Franz Joseph. Symphony no. 88 in G.

* 44. SOUND RECORDING Begin with the name of the person you want to emphasize: the composer, conductor, or performer. For a long work, give the title, underlined, followed by names of pertinent artists (such as performers, readers, or musicians) and the orchestra and conductor (if relevant). End with the manufacturer and the date.


For a song, put the title in quotation marks. If you include the name of the album or CD, underline it.


* 45. FILM OR VIDEO Begin with the title, underlined. For a film, cite the director and the lead actors or narrator ("Perf." or "Narr."), followed by the name of the distributor and the year of the film's release. For a videotape or DVD, add "Videocassette" or "DVD" before the name of the distributor.


* **46. RADIO OR TELEVISION PROGRAM** Begin with the title of the radio segment or television episode (if there is one) in quotation marks, followed by the title of the program, underlined. Next give relevant information about the program's writer ("By"), director ("Dir."), performers ("Perf"), or host ("Host"). Then name the network, the local station (if any), and the date the program was broadcast.


If there is a series title, include it after the title of the program, neither underlined nor in quotation marks.


* **47. RADIO OR TELEVISION INTERVIEW** Begin with the name of the person who was interviewed, followed by the word "Interview." End with the information about the program as in item 46.


* **48. PODCAST** A podcast can refer to digital audio content -- downloadable lectures, interviews, or essays -- or to the method of delivery. In an entry for a podcast, include as many of the following elements as apply and as are available: the author's (or speaker's) name; the title of the podcast, in quotation marks; the word "Podcast"; the names of the performers or the host; the title of the site on which it appears, underlined; the date of posting; the sponsor of the site; the date you accessed the source; and the URL.


**NOTE:** The Modern Language Association currently provides no guidelines for documenting a podcast. The model shown here is based on MLA's guidelines for a short work from a Web site.

* **49. LIVE PERFORMANCE** For a live performance of a play, a ballet, an opera, or a concert, begin with the title of the work performed. Then name the author or composer of the work (preceded by the word "By"), followed by as much information about the performance as is available: the director ("Dir."), choreographer ("Chor."), or conductor ("Cond."); the major performers ("Perf."); the theater, ballet, or opera company; the theater and its city; and the date of the performance.

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* **50. LECTURE OR PUBLIC ADDRESS** Cite the speaker's name, followed by the title of the lecture (if any), the organization sponsoring the lecture, the location, and the date.

* 51. PERSONAL INTERVIEW To cite an interview that you conducted, begin with the name of the person interviewed. Then write "Personal interview," followed by the date of the interview.
Akufo, Dautey. Personal interview. 11 Aug. 2006. Other sources (including online versions)

This section includes a variety of traditional print sources not covered elsewhere. For sources obtained on the Web, consult the appropriate model in this section and give whatever information is available for the online source; then end the citation with the date on which you accessed the source and the URL. (See the second example under item 52.)

* 52. GOVERNMENT PUBLICATION Treat the government agency as the author, giving the name of the government followed by the name of the agency.

For government documents published online, give as much publication information as is available and end your citation with the date of access and the URL.

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* 53. LEGAL SOURCE For articles of the United States Constitution and laws in the United States Code, no works cited entry is required; instead, simply give an in-text citation (see item 17 on p. 377).
For a legislative act, begin with the name of the act. Then provide the act's Public Law number, its date of enactment, and its Statutes at Large number.

For a court case, name the first plaintiff and first defendant. Then give the case number, the court name, and the date of the decision. In a works cited entry, the name of the case is not underlined.

* 54. PAMPHLET Cite a pamphlet as you would a book.

* 55. DISSERTATION Begin with the author's name, followed by the dissertation title in quotation marks, the abbreviation "Diss.," the name of the institution, and the year the dissertation was accepted.

For dissertations that have been published in book form, underline the title. After the title and before the book's publication information, add the abbreviation "Diss.," the name of the institution, and the year the dissertation was accepted.

* 56. ABSTRACT OF A DISSERTATION Cite an abstract as you would an unpublished dissertation. After the dissertation date, give the abbreviation DA or DAI (for Dissertation Abstracts or Dissertation Abstracts International), followed by the volume number, the date of publication, and the page number.

* 57. PUBLISHED PROCEEDINGS OF A CONFERENCE  Cite published conference proceedings as you would a book, adding information about the conference after the title.


* 58. PUBLISHED INTERVIEW  Name the person interviewed, followed by the title of the interview (if there is one). If the interview does not have a title, include the word "Interview" followed by a period after the interviewee's name. Give publication information for the work in which the interview was published.


If the name of the interviewer is relevant, include it after the name of the interviewee.


* 59. PERSONAL LETTER  To cite a letter that you have received, begin with the writer's name and add the phrase "Letter to the author," followed by the date.


* 60. ENTRY IN A WIKI  A wiki is an online reference that is openly edited by its users. Treat it as you would a short work from a Web site (see item 28 on p. 390). Because wiki content is, by definition, collectively edited and continually updated, do not include an author. Include the title of the entry; the name of the wiki; the date of last update; the sponsor of the wiki, if any; your date of access; and the URL.


ON THE WEB > dianahacker.com/writersref
Research exercises > E-ex MLA 4-4 through MLA 4-6

MLA -4C MLA information notes (optional)

Researchers who use the MLA system of parenthetical documentation (see MLA-4a) may also use information notes for one of two purposes:

1. to provide additional material that might interrupt the flow of the paper yet is important enough to include

2. to refer readers to any sources not discussed in the paper

Information notes may be either footnotes or endnotes. Footnotes appear at the foot of the page; endnotes appear on a separate page at the end of the paper, just before the list of works cited. For either style, the notes are numbered consecutively throughout the paper. The text of the paper contains a raised arabic numeral that corresponds to the number of the note.

TEXT

In the past several years, employees have filed a number of Lawsuits against employers because of online monitoring practices. 1
NOTE

1 For a discussion of federal law applicable to electronic surveillance in the workplace, see Kesan 293.

MLA-5

Manuscript format; sample paper

MLA-5a Manuscript format

The following guidelines are consistent with advice given in the MLA Handbook for Writers of Research Papers, 6th ed. (New York: MLA, 2003). For a sample MLA paper, see MLA-5b.

Formatting the paper

Papers written in MLA style should be formatted as follows.

MATERIALS Use good-quality 8½” X 11” white paper. Secure the pages with a paper clip. Unless your instructor suggests otherwise, do not staple or bind the pages.

TITLE AND IDENTIFICATION MLA does not require a title page. On the first page of your paper, place your name, your instructor's name, the course title, and the date on separate lines against the left margin. Then center your title. (See p. 408 for a sample first page.)

If your instructor requires a title page, ask for guidelines on formatting it. A format similar to the one on page 451 may be acceptable.

PAGINATION Put the page number preceded by your last name in the upper right corner of each page, one-half inch below the top edge. Use arabic numerals (1, 2, 3, and so on).

MARGINS, LINE SPACING, AND PARAGRAPH INDENTS Leave margins of one inch on all sides of the page. Left-align the text.

Double-space throughout the paper. Do not add extra line spaces above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (or five spaces) from the left margin.

LONG QUOTATIONS When a quotation is longer than four typed lines of prose or three lines of verse, set it off from the text by indenting the entire quotation one inch (or ten spaces) from the left margin. Double-space the indented quotation, and don't add extra space above or below it.

Quotation marks are not needed when a quotation has been set off from the text by indenting. See page 408 for an example.

WEB ADDRESSES When a Web address (URL) mentioned in the text of your paper must be divided at the end of a line, do not insert a hyphen (a hyphen could appear to be part of the address). For MLA rules on dividing Web addresses in your list of works cited, see page 406.

HEADINGS MLA neither encourages nor discourages the use of headings and currently provides no guidelines for their use. If you would like to insert headings in a long essay or research paper, check first with your instructor.

VISUALS MLA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a note like this one:
Preparing the list of works cited

Begin the list of works cited on a new page at the end of the paper. Center the title Works Cited about one inch from the top of the page. Double-space throughout. See page 412 for a sample list of works cited.

ALPHABETIZING THE LIST Alphabetize the list by the last names of the authors (or editors); if a work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If your list includes two or more works by the same author, use the author’s name only for the first entry. For subsequent entries use three hyphens followed by a period. List the titles in alphabetical order. See item 5 on page 381.

INDENTING Do not indent the first line of each works cited entry, but indent any additional lines one-half inch (or five spaces). This technique highlights the names of the authors, making it easy for readers to scan the alphabetized list.

WEB ADDRESSES Do not insert a hyphen when dividing a Web address (URL) at the end of a line. Break the line after a slash. Also insert angle brackets around the URL.

For advice about how to cite sources with long URLs, see the note at the top of page 391.

If your word processing program automatically turns Web addresses into hot links (by underlining them and highlighting them in color), turn off this feature.
Online Monitoring: A Threat to Employee Privacy in the Wired Workplace

As the Internet has become an integral tool of businesses, company policies on Internet usage have become as common as policies regarding vacation days or sexual harassment. A 2005 study by the American Management Association and ePolicy Institute found that 76% of companies monitor employees' use of the Web, and the number of companies that block employees' access to certain Web sites has increased 27% since 2001 (1). Unlike other company rules, however, Internet usage policies often include language authorizing companies to secretly monitor their employees, a practice that raises questions about rights in the workplace. Although companies often have legitimate concerns that lead them to monitor employees' Internet usage—from expensive security breaches to reduced productivity—the benefits of electronic surveillance are outweighed by its costs to employees' privacy and autonomy.

While surveillance of employees is not a new phenomenon, electronic surveillance allows employers to monitor workers with unprecedented efficiency. In his book The Naked Employee, Frederick Lane describes offline ways in which employers have been permitted to intrude on employees' privacy for decades, such as drug testing, background checks, psychological exams, lie detector tests, and in-store video surveillance. The difference, Lane argues, between these old methods of data gathering and electronic surveillance involves quantity: Technology makes it possible for employers to gather enormous amounts of data about employees, often far beyond what is necessary to satisfy safety or productivity concerns. And the trends that drive technology—faster, smaller, cheaper—make it possible for larger and larger numbers of employers to gather ever-greater amounts of personal data. (3-4)

Marginal annotations indicate MLA-style formatting and effective writing.

Clear topic sentences, like this one, are used throughout the paper.

Source with an unknown author is cited by a shortened title.

Orlov anticipates objections and provides sources for opposing views.

Transition helps readers move from one paragraph to the next.

Lane points out that employers can collect data whenever employees use their computers—for example, when they send e-mail, surf the Web, or even arrive at or depart from their workstations.

Another key difference between traditional surveillance and electronic surveillance is that employers can monitor workers' computer use secretly. One popular monitoring method is keystroke logging, which is done by means of an undetectable program on employees' computers. The Web site of a vendor for Spector Pro, a popular keystroke logging program, explains that the software can be installed to operate in "Stealth" mode so that it "does not show up as an icon, does not appear in the Windows system tray, . . . [and] cannot be uninstalled without the Spector Pro password which YOU specify" ("Automatically"). As Lane explains, these programs record every key entered into the computer in hidden directories that can later be accessed or uploaded by supervisors; at their most sophisticated, the programs can even scan for keywords tailored to individual companies (128-29).

Some experts have argued that a range of legitimate concerns justifies employer monitoring of employee Internet usage. As PC World columnist Daniel Tynan explains, companies that don't monitor network traffic can be penalized for their ignorance: "Employees could accidentally (or
deliberately) spill confidential information ... or allow worms to spread throughout a corporate network." The ePolicy Institute, an organization that advises companies about reducing risks from technology, reported that breaches in computer security cost institutions $100 million in 1999 alone (Flynn). Companies also are held legally accountable for many of the transactions conducted on their networks and with their technology. Legal scholar Jay Kesan points out that the law holds employers liable for employees' actions such as violations of copyright laws, the distribution of offensive or graphic sexual material, and illegal disclosure of confidential information (312).

These kinds of concerns should give employers, in certain instances, the right to monitor employee behavior. But employers rushing to adopt surveillance programs might not be adequately weighing the effect such programs can have on employee morale.

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[Image: Fig. 1. Scott Adams, Dilbert arid the Way of the Weasel (New York: Harper, 2002) 106.]

Illustration has figure number and source information

Orlov treats both sides fairly; she provides a transition to her own argument.

No page number is available for this Web source.

Orlov counters opposing views and provides support for her argument.

Employers must consider the possibility that employees will perceive surveillance as a breach of trust that can make them feel like disobedient children, not responsible adults who wish to perform their jobs professionally and autonomously.

Yet determining how much autonomy workers should be given is complicated by the ambiguous nature of productivity in the wired workplace. On the one hand, computers and Internet access give employees powerful tools to carry out their jobs; on the other hand, the same technology offers constant temptations to avoid work. As a 2005 study by Salary.com and America Online indicates, the Internet ranked as the top choice among employees for ways of wasting time on the job; it beat talking with co-workers--the second most popular method--by a margin of nearly two to one (Frauenheim). Chris Gonsalves, an editor for eWeek.com, argues that the technology has changed the terms between employers and employees: "While bosses can easily detect and interrupt water-cooler chatter," he writes, "the employee who is shopping at Lands' End or IMing with fellow fantasy baseball managers may actually appear to be working." The gap between behaviors that are observable to managers and the employee's actual activities when sitting behind a computer has created additional motivations for employers to invest in surveillance programs. "Dilbert," a popular cartoon that spoofs office culture, aptly captures how rampant recreational Internet use has become in the workplace (see Fig. 1).

But monitoring online activities can have the unintended effect of making employees resentful. As many workers would be quick to point out, Web surfing and other personal uses of the Internet can provide needed outlets in the stressful work environment; many scholars have argued that limiting and policing these outlets can exacerbate tensions between employees and managers. Kesan warns that "prohibiting personal use can seem extremely arbitrary and can seriously harm morale. . . . Imagine a concerned parent who is prohibited from checking on a sick child by a draconian company policy" (315-16). As this analysis indicates, employees can become disgruntled when Internet usage policies are enforced to their full extent.

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Orlov uses a brief signal phrase to move from her argument to the words of a source.

Orlov cites an indirect source: words quoted in another source.

Orlov sums up her argument and suggests a course of action.
Additionally, many experts disagree with employers’ assumption that online monitoring can increase productivity. Employment law attorney Joseph Schmitt argues that, particularly for employees who are paid a salary rather than by the hour, "a company shouldn't care whether employees spend one or 10 hours on the Internet as long as they are getting their jobs done—and provided that they are not accessing inappropriate sites" (qtd. in Verespej). Other experts even argue that time spent on personal Internet browsing can actually be productive for companies. According to Bill Coleman, an executive at Salary.com, "Personal Internet use and casual office conversations often turn into new business ideas or suggestions for gaining operating efficiencies" (qtd. in Frauenheim). Employers, in other words, may benefit from showing more faith in their employees’ ability to exercise their autonomy.

Employees' right to privacy and autonomy in the workplace, however, remains a murky area of the law. Although evaluating where to draw the line between employee rights and employer powers is often a duty that falls to the judicial system, the courts have shown little willingness to intrude on employers’ exercise of control over their computer networks. Federal law provides few guidelines related to online monitoring of employees, and only Connecticut and Delaware require companies to disclose this type of surveillance to employees (Tarn et al.). "It is unlikely that we will see a legally guaranteed zone of privacy in the American workplace," predicts Kesan (293). This reality leaves employees and employers to sort the potential risks and benefits of technology in contract agreements and terms of employment. With continuing advances in technology, protecting both employers and employees will require greater awareness of these programs, better disclosure to employees, and a more public discussion about what types of protections are necessary to guard individual freedoms in the wired workplace.

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Heading is centered.

List is a phabetized by authors' last names (or by title when a work has no author).

The URL is broken after a slash. No hyphen is inserted.

First line of each entry is at the left margin: extra lines are indented 1/2" (or five spaces).

Double-spacing is used throughout.

A work with four authors is listed by the first author's name and the abbreviation 'et al." (for "and others").

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This tabbed section shows how to document sources in psychology and other social science classes (APA style) and in history and some humanities classes (CMS style). It also includes discipline-specific advice on three important topics: supporting a thesis, citing sources and avoiding plagiarism, and integrating sources. Examples are documented with the appropriate style.
NOTE: For cross-disciplinary advice on finding and evaluating sources and on managing information, see the tabbed section R, Researching.

APA Papers

Most writing assignments in the social sciences are either reports of original research or reviews of the literature written about a research topic. Often an original research report contains a "review of the literature" section that places the writer's project in the context of previous research.

Most social science instructors will ask you to document your sources with the American Psychological Association (APA) system of in-text citations and references described in APA-4. You face three main challenges when writing a social science paper that draws on written sources: (1) supporting a thesis, (2) citing your sources and avoiding plagiarism, and (3) integrating quotations and other source material.

APA-1

Supporting a thesis

Most assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence. In a paper reviewing the literature on a topic, this thesis analyzes the often competing conclusions drawn by a variety of researchers.

APA-1a Form a thesis.

A thesis, which usually appears at the end of the introduction, is a one-sentence (or occasionally a two-sentence) statement of your central idea. You will be reading articles and other sources that address a central research question. Your thesis will express a reasonable answer to that question, given the current state of research in the field. Here, for example, is a research question posed by Luisa Mirano, a student in a psychology class, followed by a thesis that answers the question.

RESEARCH QUESTION

Is medication the right treatment for the escalating problem of childhood obesity?

POSSIBLE THESIS

Understanding the limitations of medical treatments for children highlights the complexity of the childhood obesity problem in the United States and underscores the need for physicians, advocacy groups, and policymakers to search for other solutions.

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Research exercises > E-ex APA 1-1

APA-1b Organize your evidence.

The American Psychological Association encourages the use of headings to help readers follow the organization of a paper. For an original research report, the major headings often follow a standard model: Method, Results, Discussion. The introduction is not given a heading; it consists of the material between the title of the paper and the first heading.

For a literature review, headings will vary. The student who wrote about treatments for childhood obesity used four questions to focus her research; the questions then became headings in her paper (see pp. 451-59).

APA-1 C Use sources to inform and support your argument.

Used thoughtfully, the source materials you have gathered will make your argument more complex and convincing for readers. Sources can play several different roles as you develop your points.
Providing background information or context

You can use facts and statistics to support generalizations or to establish the importance of your topic, as student writer Luisa Mirano does in her introduction.

In March 2004, U.S. Surgeon General Richard Carmona called attention to a health problem in the United States that, until recently, has been overlooked: childhood obesity. Carmona said that the "astounding" 15% child obesity rate constitutes an "epidemic." Since the early 1980s, that rate has "doubled in children and tripled in adolescents." Now more than 9 million children are classified as obese (paras. 3, 6).

Explaining terms or concepts

If readers are unlikely to be familiar with a word, a phrase, or an idea important to your topic, you must explain it for them. Quoting or paraphrasing a source can help you define terms and concepts in neutral, accessible language.

Sibutramine suppresses appetite by blocking the reuptake of the neurotransmitters serotonin and norepinephrine in the brain (Yanovski & Yanovski, 2002, p. 594).

Supporting your claims

As you draft your argument, make sure to back up your assertions with facts, examples, and other evidence from your research (see also A2-e). Luisa Mirano, for example, uses one source's findings to support her central idea that the medical treatment of childhood obesity has limitations.

As journalist Greg Critser (2003) noted in his book Fat Land, use of weight-loss drugs is unlikely to have an effect without the proper "support system"—one that includes doctors, facilities, time, and money (p. 3).

Lending authority to your argument

Expert opinion can give weight to your argument (see also A2-e). But don't rely on experts to make your argument for you. Construct your argument in your own words and, when appropriate, cite the judgment of an authority in the field to support your position.

Both medical experts and policymakers recognize that solutions might come not only from a laboratory but also from policy, education, and advocacy. Indeed, a handbook designed to educate doctors on obesity recommended a notably nonmedical course of action, calling for "major changes in some aspects of western culture" (Hoppin & Taveras, 2004, Conclusion section, para. 1).

Anticipating and countering alternative interpretations

Do not ignore sources that seem contrary to your position or that offer interpretations different from your own. Instead, use them to give voice to opposing points of view and to state potential objections before you counter them (see A2-f). Mirano uses a source to show readers that there is substance to her opponents' position that medication is the preferable approach to treating childhood obesity.

As researchers Yanovski and Yanovski (2002) have explained, obesity was once considered "either a moral failing or evidence of underlying psychopathology" (p. 592). But this view has shifted: Many medical professionals now consider obesity a biomedical rather than a moral condition, influenced by both genetic and environmental factors. Yanovski and Yanovski have further noted that the development of weight-loss medications in the early 1990s showed that "obesity should be treated in the same manner as any other chronic disease . . . through the long-term use of medication" (p. 592).
Citing sources; avoiding plagiarism

Your research paper is a collaboration between you and your sources. To be fair and ethical, you must acknowledge your debt to the writers of those sources. If you don't, you commit plagiarism, a serious academic offense.

Three different acts are considered plagiarism: (1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.

APA-2a: Quotations and borrowed ideas.

You must of course cite all direct quotations. You must also cite any ideas borrowed from a source: summaries and paraphrases; statistics and other specific facts; and visuals such as cartoons, graphs, and diagrams.

The only exception is common knowledge--information that your readers may know or could easily locate in any number of reference sources. For example, the current population of the United States is common knowledge among sociologists and economists, and psychologists are familiar with Freud's theory of the unconscious. As a rule, when you have seen certain information repeatedly in your reading, you don't need to cite it. However, when information has appeared in only a few sources, when it is highly specific (as with statistics), or when it is controversial, you should cite the source.

The American Psychological Association recommends an author-date system of citations. Here, very briefly, is how the author-date system usually works. See APA-4 for a detailed discussion of variations.

1. The source is introduced by a signal phrase that includes the last names of the authors followed by the date of publication in parentheses.

2. The material being cited is followed by a page number in parentheses.

3. At the end of the paper, an alphabetized list of references gives complete publication information about the source.

IN-TEXT CITATION

As researchers Yanovski and Yanovski (2002) have explained, obesity was once considered "either a moral failing or evidence of underlying psychopathology" (p. 592).

ENTRY IN THE LIST OF REFERENCES


APA-2b: Enclose borrowed language in quotation marks.

To indicate that you are using a source's exact phrases or sentences, you must enclose them in quotation marks. To omit the quotation marks is to claim--falsely--that the language is your own. Such an omission is plagiarism even if you have cited the source.

ORIGINAL SOURCE

In an effort to seek the causes of this disturbing trend, experts have pointed to a range of important potential contributors to the rise in childhood obesity that are unrelated to media: a reduction in physical education classes and after-school athletic programs, an increase in the availability of sodas and snacks in public schools, the growth in the number of fast-food outlets across the country, the trend toward "super-sizing" food portions in restaurants, and the increasing number of highly
processed high-calorie and high-fat grocery products.

--Henry J. Kaiser Family Foundation,
"The Role of Media in Childhood Obesity" (2004), p. 1

**PLAGIARISM**
According to the Henry J. Kaiser Family Foundation (2004), experts have pointed to a range of important potential contributors to the rise in childhood obesity that are unrelated to media (p. 1).

**BORROWED LANGUAGE IN QUOTATION MARKS**
According to the Henry J. Kaiser Family Foundation (2004), "experts have pointed to a range of important potential contributors to the rise in childhood obesity that are unrelated to media" (p. 1).

**NOTE:** When quoted sentences are set off from the text by indenting, quotation marks are not needed (see p. 423).

**APA - 2C Put summaries and paraphrases in your own words.**
Summaries and paraphrases are written in your own words. A summary condenses information; a paraphrase reports information in about the same number of words as in the source. When you summarize or paraphrase, you must restate the source's meaning using your own language. You commit plagiarism if you half-copy the author's sentences—either by mixing the author's well-chosen phrases with your own without using quotation marks or by plugging your own synonyms into the author's sentence structure. The following paraphrases are plagiarized—even though the source is cited—because their language is too close to that of the source.

**ORIGINAL SOURCE**
In an effort to seek the causes of this disturbing trend, experts have pointed to a range of important potential contributors to the rise in childhood obesity that are unrelated to media.

--Henry J. Kaiser Family Foundation,
"The Role of Media in Childhood Obesity" (2004), p. 1

**UNACCEPTABLE BORROWING OF PHRASES**
According to the Henry J. Kaiser Family Foundation (2004), experts have indicated a range of significant potential contributors to the rise in childhood obesity that are not linked to media (p. 1).

**UNACCEPTABLE BORROWING OF STRUCTURE**
According to the Henry J. Kaiser Family Foundation (2004), experts have identified a variety of significant factors causing a rise in childhood obesity, factors that are not linked to media (p. 1).

To avoid plagiarizing an author's language, set the source aside, write from memory, and consult the source later to check for accuracy. This strategy prevents you from being captivated by the words on the page.

**ACCEPTABLE PARAPHRASE**
A report by the Henry J. Kaiser Family Foundation (2004) described sources other than media for the childhood obesity crisis.

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Research exercises > E-ex APA 2-1 through APA 2-5
APA-3
Integrating sources
Quotations, summaries, paraphrases, and facts will support your argument, but they cannot speak for you. You can use several strategies to integrate information from research sources into your paper while maintaining your own voice.

APA-3a Limit your use of quotations.

Using quotations appropriately

Although it is tempting to insert many quotations in your paper and to use your own words only for connecting passages, do not quote excessively. It is almost impossible to integrate numerous long quotations smoothly into your own text.

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It is not always necessary to quote full sentences from a source. At times you may wish to borrow only a phrase or to weave part of a source's sentence into your own sentence structure.

Carmona (2004) advised the subcommittee that the situation constitutes an "epidemic" and that the skyrocketing statistics are "astounding" (para. 3).

As researchers continue to face a number of unknowns about obesity, it may be helpful to envision treating the disorder, as Yanovski and Yanovski (2002) suggested, "in the same manner as any other chronic disease" (p. 592).

USING THE ELLIPSES MARK To condense a quoted passage, you can use the ellipsis mark (three periods, with spaces between) to indicate that you have omitted words. What remains must be grammatically complete.

Roman (2003) reported that "social factors are nearly as significant as individual metabolism in the formation of . . . dietary habits of adolescents" (p. 345).

The writer has omitted the words both healthy and unhealthy.

When you want to omit a full sentence or more, use a period before the three ellipsis dots.

According to Sothern and Gordon (2003), "Environmental factors may contribute as much as 80% to the causes of childhood obesity. . . . Research suggests that obese children demonstrate decreased levels of physical activity and increased psychosocial problems" (p. 104).

Ordinarily, do not use an ellipsis mark at the beginning or at the end of a quotation. Readers will understand that the quoted material is taken from a longer passage. The only exception occurs when you think that the author's meaning might be misinterpreted without ellipsis marks.

USING BRACKETS Brackets (square parentheses) allow you to insert your own words into quoted material to explain a confusing reference or to keep a sentence grammatical in your context.

The cost of treating obesity currently totals $117 billion per year--a price, according to the surgeon general, "second only to the cost of [treating] tobacco use" (Carmona, 2004, para. 9).

To indicate an error in a quotation, insert [sic] right after the error. Notice that the term sic is italicized and appears in brackets.

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SETTING OFF LONG QUOTATIONS When you quote forty or more words, set off the quotation by indenting it one-half inch (or five spaces) from the left margin. Use the normal right margin and do not single-space.

Long quotations should be introduced by an informative sentence, usually followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the words are taken directly from the source.

Yanovski and Yanovski (2002) have described earlier treatments of obesity that focused on behavior modification:
With the advent of behavioral treatments for obesity in the 1960s, hope arose that modification of maladaptive eating and exercise habits would lead to sustained weight loss, and that time-limited programs would produce permanent changes in weight. Medications for the treatment of obesity were proposed as short-term adjuncts for patients, who would presumably then acquire the skills necessary to continue to lose weight, reach "ideal body weight," and maintain a reduced weight indefinitely, (p. 592)

**APA-3b Use signal phrases to integrate sources.**

The information you gather from sources cannot speak for itself. Whenever you include a paraphrase, summary, or direct quotation of another writer in your paper, prepare your readers for it with an introduction called a *signal phrase*. A signal phrase usually names the author of the source and gives the publication date in parentheses.

When the signal phrase includes a verb, choose one that is appropriate for the way you are using the source (see APA-1c). Are you arguing a point, making an observation, reporting a fact, drawing a conclusion, or refuting an argument? By choosing an appropriate verb, you can make your source's role clear. See the chart on page 424 for a list of verbs commonly used in signal phrases.

The American Psychological Association requires using past tense or present perfect tense in phrases that introduce quotations and other source material: *Davis (2005) noted that or Davis (2005) has noted that*, not *Davis (2005) notes that*. Use the present tense only for discussing the results of an experiment (*the results show*) or knowledge that has clearly been established (*researchers agree*).

It is generally acceptable in the social sciences to call authors by their last name only, even on a first mention. If your paper refers to two authors with same last name, use initials as well.

To avoid monotony, try to vary the language and placement of your signal phrases.

**MODEL SIGNAL PHRASES**

In the words of Carmona (2004),"...
As Yanovski and Yanovski (2002) have noted,"...
Hoppin and Taveras (2004), medical researchers, pointed out that"...
wrote Duenwald (2004),"...
Researchers McDuffie et al. (2003) have offered an odd argument for this view:"...
Hilts (2002) answered these objections with the following analysis:"...

**VERBS IN SIGNAL PHRASES**

admitted  contended  reasoned
agreed  declared  refuted
argued  denied  rejected
asserted  emphasized  reported
believed  insisted  responded
Marking boundaries

Readers need to move from your words to the words of a source without feeling a jolt. Avoid dropping direct quotations into your text without warning. Instead, provide clear signal phrases, including at least the author's name and the date of publication. A signal phrase indicates the boundary between your words and the source's words and can also tell readers why a source is trustworthy.

DROPPED QUOTATION

Obesity was once considered in a very different light. "For many years, obesity was approached as if were either a moral failing or evidence of underlying psychopathology" (Yanovski & Yanovski, 2002, p. 592).

QUOTATION WITH SIGNAL PHRASE

As researchers Yanovski and Yanovski (2002) have explained, obesity was once considered "either a moral failing or evidence of underlying psychopathology" (p. 592).

Introducing summaries and paraphrases

As with quotations, you should introduce most summaries and paraphrases with a signal phrase that mentions the author and the date of publication and places the material in context. Readers will then understand where the summary or paraphrase begins.

Without the signal phrase (underlined) in the following example, readers might think that only the last sentence is being cited, when in fact the whole paragraph is based on the source.

Carmona (2004) advised a Senate subcommittee that the problem of childhood obesity is dire and that the skyrocketing statistics—which put the child obesity rate at 15%—are cause for alarm. More than 9 million children, double the number in the early 1980s, are classified as obese. Carmona warned that obesity can cause myriad physical problems that only worsen as children grow older (para. 6).

There are times, however, when a summary or a paraphrase does not require a signal phrase naming the author. When the context makes clear where the cited material begins, omit the signal phrase and include the author's name in the parentheses. Unless the work is short, also include the page number in the parentheses: (Saltzman, 2004, p. D8).

Putting source material in context

Readers need to understand how your source is relevant to your paper's thesis. It's a good idea, in other words, to embed your quotation—especially a long one—between sentences of your own, introducing it with a signal phrase and following it up with interpretive comments that link the source material to your paper's thesis.

QUOTATION WITH INSUFFICIENT CONTEXT

A report by the Henry J. Kaiser Family Foundation (2004) outlined trends that may have contributed to the childhood obesity crisis, including food advertising for children as well as a reduction in physical education classes . . . , an increase in the availability of sodas and snacks in public schools, the growth in the
number of fast-food outlets . . ., and the increasing number of highly processed high-calorie and high-fat grocery products, (p. 1)

QUOTATION WITH EFFECTIVE CONTEXT
A report by the Henry J. Kaiser Family Foundation (2004) outlined trends that may have contributed to the childhood obesity crisis, including food advertising for children as well as a reduction in physical education classes . . ., an increase in the availability of sodas and snacks in public schools, the growth in the number of fast-food outlets . . ., and the increasing number of highly processed high-calorie and high-fat grocery products, (p. 1) Addressing each of these areas requires more than a doctor armed with a prescription pad; it requires a broad mobilization not just of doctors and concerned parents but of educators, food industry executives, advertisers, and media representatives.

Integrating statistics and other facts
When you are citing a statistic or another specific fact, a signal phrase is often not necessary. In most cases, readers will understand that the citation refers to the statistic or fact (not the whole paragraph).

In purely financial terms, the drugs cost more than $3 a day on average (Duenwald, 2004, paras. 33, 36).

There is nothing wrong, however, with using a signal phrase.

Duenwald (2004) reported that the drugs cost more than $3 a day on average (paras. 33, 36).

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Research exercises > E-ex APA 3-1 through APA 3-4

APA-4
Documenting sources
In most social science classes, you will be asked to use the APA system for documenting sources, which is set forth in the Publication Manual of the American Psychological Association, 5th ed. (Washington:

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APA, 2001). APA recommends in-text citations that refer readers to a list of references.

An in-text citation gives the author of the source (often in a signal phrase), the date of publication, and at times a page number in parentheses. At the end of the paper, a list of references provides publication information about the source (see p. 459). The direct link between the in-text citation and the entry in the reference list is highlighted in green in the following example.

IN-TEXT CITATION
Yanovski and Yanovski (2002) reported that "the current state of the treatment for obesity is similar to the state of the treatment of hypertension several decades ago" (p. 600).

ENTRY IN THE LIST OF REFERENCES

For a reference list that includes this entry, see page 459.

Directory to APA in-text citations
1. Basic format for a quotation, 428
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**APA-4a APA in-text citations**

The APA's in-text citations provide at least the author's last name and the date of publication. For direct quotations and some paraphrases, a page number is given as well.

**NOTE:** APA style requires the use of the past tense or the present perfect tense in signal phrases introducing cited material: *Smith (2005) reported, Smith (2005) has argued.*

**1. BASIC FORMAT FOR A QUOTATION** Ordinarily, introduce the quotation with a signal phrase that includes the author's last name followed by the year of publication in parentheses. Put the page number (preceded by "p.") in parentheses after the quotation.

Critser (2003) noted that despite growing numbers of overweight Americans, many health care providers still "remain either in ignorance or outright denial about the health danger to the poor and the young" (p. 5).

If the author is not named in the signal phrase, place the author's name, the year, and the page number in parentheses after the quotation: (Critser, 2003, p. 5).

**NOTE:** APA style requires the year of publication in an in-text citation. Do not include a month, even if the source is listed by month and year.

**2. BASIC FORMAT FOR A SUMMARY OR A PARAPHRASE** Include the author's last name and the year either in a signal phrase introducing the material or in parentheses following it. A page number or another locator is not required for a summary or a paraphrase, but include one if it would help readers find the passage in a long work.

According to Carmona (2004), the cost of treating obesity is exceeded only by the cost of treating illnesses from tobacco use (para. 9).

The cost of treating obesity is exceeded only by the cost of treating illnesses from tobacco use (Carmona, 2004, para. 9).

**3. A WORK WITH TWO AUTHORS** Name both authors in the signal phrase or parentheses each time you cite the work. In the parentheses, use "&" between the authors' names; in the signal phrase, use "and."

According to Sothern and Gordon (2003), "Environmental factors may contribute as much as 80% to the causes of childhood obesity" (p. 104).
Obese children often engage in limited physical activity (Sothern & Gordon, 2003, p. 104).

* **4. A WORK WITH THREE TO FIVE AUTHORS** Identify all authors in the signal phrase or parentheses the first time you cite the source.

In 2003, Berkowitz, Wadden, Tershakovec, and Cronquist concluded, "Sibutramine ... must be carefully monitored in adolescents, as in adults, to control increases in [blood pressure] and pulse rate" (p. 1811).

In subsequent citations, use the first author's name followed by "et al." in either the signal phrase or the parentheses.

As Berkowitz et al. (2003) advised, "Until more extensive safety and efficacy data are available, ... weight-loss medications should be used only on an experimental basis for adolescents" (p. 1811).

* **5. A WORK WITH SIX OR MORE AUTHORS** Use the first author's name followed by "et al." in the signal phrase or the parentheses.

McDuffie et al. (2002) tested 20 adolescents, aged 12-16, over a three-month period and found that orlistat, combined with behavioral therapy, produced an average weight loss of 4.4 kg, or 9.7 pounds (p. 646).

* **6. UNKNOWN AUTHOR** If the author is unknown, mention the work's title in the signal phrase or give the first word or two of the title in the parenthetical citation. Titles of articles and chapters are put in quotation marks; titles of books and reports are italicized.

Children struggling to control their weight must also struggle with the pressures of television advertising that, on the one hand, encourages the consumption of junk food and, on the other, celebrates thin celebrities ("Television," 2002).

**NOTE:** In the rare case when "Anonymous" is specified as the author, treat it as if it were a real name: (Anonymous, 2001). In the list of references, also use the name Anonymous as author.

* **7. ORGANIZATION AS AUTHOR** If the author is a government agency or other organization, name the organization in the signal phrase or in the parenthetical citation the first time you cite the source.

Obesity puts children at risk for a number of medical complications, including type 2 diabetes, hypertension, sleep apnea, and orthopedic problems (Henry J. Kaiser Family Foundation, 2004, p. 1).

If the organization has a familiar abbreviation, you may include it in brackets the first time you cite the source and use the abbreviation alone in later citations.

**FIRST CITATION** (National Institute of Mental Health [NIMH], 2001)

**LATER CITATIONS** (NIMH, 2001)

* **8. TWO OR MORE WORKS IN THE SAME PARENTHESES** When your parenthetical citation names two or more works, put them in the same order that they appear in the reference list, separated by semicolons.

Researchers have indicated that studies of pharmacological treatments for childhood obesity are inconclusive (Berkowitz et al., 2003; McDuffie et al., 2003).

* **9. AUTHORS WITH THE SAME LAST NAME** To avoid confusion, use initials with the last names if your reference list includes two or more authors with the same last name.

Research by E. Smith (1989) revealed that ...
10. PERSONAL COMMUNICATION Interviews, memos, letters, e-mail, and similar unpublished person-to-person communications should be cited as follows:

One of Atkinson's colleagues, who has studied the effect of the media on children's eating habits, has contended that advertisers for snack foods will need to design ads responsibly for their younger viewers (F. Johnson, personal communication, October 20, 2004).

Do not include personal communications in your reference list.

11. AN ELECTRONIC DOCUMENT When possible, cite an electronic document as you would any other document (using the author-date style).

Atkinson (2001) found that children who spent at least four hours a day watching TV were less likely to engage in adequate physical activity during the week.

Electronic sources may lack authors' names or dates. In addition, they may lack page numbers (required in some citations). Here are APA's guidelines for handling sources without authors' names, dates, or page numbers.

Unknown author

If no author is named, mention the title of the document in a signal phrase or give the first word or two of the title in parentheses (see also item 6). (If an organization serves as the author, see item 7.)

The body's basal metabolic rate, or BMR, is a measure of its at-rest energy requirement ("Exercise," 2003).

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Unknown date

When the date is unknown, APA recommends using the abbreviation "n.d." (for "no date").

Attempts to establish a definitive link between television programming and children's eating habits have been problematic (Magnus, n.d.).

No page numbers

APA ordinarily requires page numbers for quotations, and it recommends them for summaries or paraphrases from long sources. When an electronic source lacks stable numbered pages, your citation should include--if possible--information that will help readers locate the particular passage being cited.

When an electronic document has numbered paragraphs, use the paragraph number preceded by the symbol f or by the abbreviation "para.": (Hall, 2001, f 5) or (Hall, 2001, para. 5). If neither a page nor a paragraph number is given and the document contains headings, cite the appropriate heading and indicate which paragraph under that heading you are referring to.

Hoppin and Taveras (2004) pointed out that several other medications were classified by the Drug Enforcement Administration as having the "potential for abuse" (Weight-Loss Drugs section, para. 6).

NOTE: Electronic files in portable document format (PDF) often have stable page numbers. For such sources, give the page number in the parenthetical citation.

12. INDIRECT SOURCE If you use a source that was cited in another source (a secondary source), name the original source in your signal phrase. List the secondary source in your reference list and include it in your parenthetical citation, preceded by the words "as cited in." In the following example, Critser is the secondary source.

Former surgeon general Dr. David Satcher described "a nation of young people seriously at risk of starting out obese and dooming themselves to the difficult task of overcoming a tough illness" (as cited in Critser, 2003, p. 4).
* 13. TWO OR MORE WORKS BY THE SAME AUTHOR IN THE SAME YEAR

When your list of references includes more than one work by the same author in the same year, use lowercase letters ("a," "b," and so on) with the year to order the entries in the reference list. (See item 6 on p. 434.) Use those same letters with the year in the in-text citation.

Research by Durgin (2003b) has yielded new findings about the role of counseling in treating childhood obesity.

Research exercises > E-ex APA 4-1 through APA 4-3

APA-4b APA references

In APA style, the alphabetical list of works cited, which appears at the end of the paper, is titled "References." Following are models illustrating APA style for entries in the list of references. Observe all details: capitalization, punctuation, use of italics, and so on. For advice on preparing the reference list, see pages 449-50. For a sample reference list, see page 459.

ON THE WEB > dianahacker.com/writersref
Research exercises > E-ex APA 4-4

ON THE WEB > dianahacker.com/writersref

Research and Documentation Online > Social sciences: Documenting sources (APA)

General guidelines for listing authors

Alphabetize entries in the list of references by authors' last names; if a work has no author, alphabetize it by its title. The first element of each entry is important because citations in the text of the paper refer to it and readers will be looking for it in the alphabetized list. The date of publication appears immediately after the first element of the citation.

NAME AND DATE CITED IN TEXT

Duncan (2006) has reported that . . .

BEGINNING OF ENTRY IN THE LIST OF REFERENCES


Items 1-4 show how to begin an entry for a work with a single author, multiple authors, an organization as author, and an unknown author. Items 5 and 6 show how to begin an entry when your list includes two or more works by the same author or two or more works by the same author in the same year. What comes after the first element of your citation will depend on the kind of source you are citing (see items 7-32).

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Directory to APA references (bibliographic entries)

GENERAL GUIDELINES FOR LISTING AUTHORS

1. Single author, 433
2. Multiple authors, 433
3. Organization as author, 434
4. Unknown author, 434
5. Two or more works by the same author, 434
6. Two or more works by the same author in the same year, 434

ARTICLES IN PERIODICALS
7. Article in a journal paginated by volume, 434
8. Article in a journal paginated by issue, 436
9. Article in a magazine, 436
10. Article in a newspaper, 436
11. Letter to the editor, 436
12. Review, 436

BOOKS
13. Basic format for a book, 437
14. Book with an editor, 437
15. Translation, 437
16. Edition other than the first, 437
17. Article or chapter in an edited book, 439
18. Multivolume work, 439

ELECTRONIC SOURCES
19. Article from an online periodical, 439
20. Article from a database, 440
21. Nonperiodical Web document, 440
22. Chapter or section in a Web document, 440
23. Entry in a Weblog (blog), 441
24. E-mail, 441
25. Online posting, 441
26. Computer program, 441

OTHER SOURCES
27. Dissertation abstract, 441
28. Government document, 441
29. Report from a private organization, 446
30. Conference proceedings, 446
31. Motion picture, 446
32. Television program, 446

* 1. SINGLE AUTHOR Begin the entry with the author's last name, followed by a comma and the author's initial(s). Then give the date in parentheses.


* 2. MULTIPLE AUTHORS List up to six authors by last names followed by initials. Use an ampersand (&) between the names of two authors or, if there are more than two authors, before the name of the last author.


If there are more than six authors, list the first six and "et al." (meaning "and others") to indicate that there are others.
* 3. ORGANIZATION AS AUTHOR When the author is an organization, begin with the name of the organization.


NOTE: If the organization is also the publisher, see item 29.

* 4. UNKNOWN AUTHOR Begin the entry with the work's title. Titles of books are italicized; titles of articles are neither italicized nor put in quotation marks. (For rules on capitalization of titles, see p. 449.)

* 5. TWO OR MORE WORKS BY THE SAME AUTHOR Use the author's name for all entries. List the entries by year, the earliest first.


* 6. TWO OR MORE WORKS BY THE SAME AUTHOR IN THE SAME YEAR List the works alphabetically by title. In the parentheses, following the year, add "a," "b," and so on. Use these same letters when giving the year in the in-text citation. (See also p. 449.)


Articles in periodicals

This section shows how to prepare an entry for an article in a periodical such as a scholarly journal, a magazine, or a newspaper. In addition to consulting the models in this section, you may need to refer to items 1-6 (general guidelines for listing authors).

NOTE: For articles on consecutive pages, provide the range of pages at the end of the citation (see item 7 for an example). When an article does not appear on consecutive pages, give all page numbers: A1, A17.

* 7. ARTICLE IN A JOURNAL PAGINATED BY VOLUME Many professional journals continue page numbers throughout the year instead of beginning each issue with page 1; at the end of the year,

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To cite an article in a periodical in APA style, include the following elements:

1 Author
2 Date of publication
3 Title of article
4 Name of periodical
5 Volume and issue numbers
6 Page numbers

[Image: Article in a periodical (APA)]

[Image: REFERENCE LIST ENTRY FOR AN ARTICLE IN A PERIODICAL]

For more on citing periodicals in APA style, see pages 434-37.
the issues are collected in a volume. After the italicized title of the journal, give the volume number (also italicized), followed by the page numbers.


8. ARTICLE IN A JOURNAL PAGINATED BY ISSUE When each issue of a journal begins with page 1, include the issue number in parentheses after the volume number. Italicize the volume number but not the issue number.


9. ARTICLE IN A MAGAZINE In addition to the year of publication, list the month and, for weekly magazines, the day. If there is a volume number, include it (italicized) after the title.


10. ARTICLE IN A NEWSPAPER Begin with the name of the author followed by the exact date of publication. (If the author is unknown, see also item 4.) Page numbers are introduced with "p." (or "pp.").


11. LETTER TO THE EDITOR Letters to the editor appear in journals, magazines, and newspapers. Follow the appropriate model and insert the words "Letter to the editor" in brackets before the name of the periodical.


12. REVIEW Reviews of books and other media appear in a variety of periodicals. Follow the appropriate model for the periodical. For a review of a book, give the title of the review (if there is one), followed in brackets by the words "Review of the book" and the title of the book.


For a film review, write "Review of the motion picture," and for a TV review, write "Review of the television program." Treat other media in a similar way.

Books

In addition to consulting the items in this section, you may need to refer to items 1-6 (general guidelines for listing authors).

13. BASIC FORMAT FOR A BOOK Begin with the author's name, followed by the date and the book's title. End with the place of publication and the name of the publisher. Take the information about the book from its title page and copyright page. If more than one place of publication is given, use only the first; if more than one date is given, use the most recent one.


14. BOOK WITH AN EDITOR For a book with an editor but no author, begin with the name of the editor (or editors) followed by the abbreviation "Ed." (or "Eds.") in parentheses.


For a book with an author and an editor, begin with the author's name. Give the editor's name in parentheses after the title of the book, followed by the abbreviation "Ed." (or "Eds.").

**15. TRANSLATION** After the title, name the translator, followed by the abbreviation "Trans.," in parentheses. Add the original date of the work's publication in parentheses at the end of the entry.


**16. EDITION OTHER THAN THE FIRST** Include the number of the edition in parentheses after the title.


To cite a book in APA style, include the following elements:
1. Author
2. Date of publication
3. Title and subtitle
4. City of publication
5. Publisher

*Image: Book (APA)*
*Image: REFERENCE LIST ENTRY FOR A BOOK*

For more on citing books in APA style, see pages 437-39.

**17. ARTICLE OR CHAPTER IN AN EDITED BOOK** Begin with the author, year of publication, and title of the article or chapter. Then write "In" and give the editor's name, followed by "Ed." in parentheses; the title of the book; and the page numbers of the article or chapter in parentheses. End with the book's publication information.


**18. MULTIVOLUME WORK** Give the number of volumes after the title.


*Electronic sources*

This section shows how to prepare reference list entries for a variety of electronic sources, including articles in online periodicals and databases, Web documents, Weblogs, and e-mail.

**19. ARTICLE FROM AN ONLINE PERIODICAL** When citing online articles, follow the guidelines for printed articles (see items 7--12), giving whatever information is available in the online source. If the article also appears in a printed journal, a URL is not required; instead, include "Electronic version" in brackets after the title of the article.


If there is no print version, include the date you accessed the source and the article's URL.

NOTE: When you have retrieved an article from a newspaper's searchable Web site, give the URL for the site, not for the exact source.


* 20. ARTICLE FROM A DATABASE To cite an article from a library's subscription database, include the publication information from the source (see items 7-12). End the citation with your date of access, the name of the database, and the document number (if applicable).


* 21. NONPERIODICAL WEB DOCUMENT To cite a nonperiodical Web document, such as a report, list as many of the following elements as are available.

Author's name

Date of publication (if there is no date, use "n.d.") Title of document (in italics) Date you accessed the source

A URL that will take readers directly to the source

In the first model, the source has both an author and a date; in the second, the source lacks a date.


If a source has no author, begin with the title and follow it with the date in parentheses.

NOTE: If you retrieved the source from a university program's Web site, name the program in your retrieval statement.


* 22. CHAPTER OR SECTION IN A WEB DOCUMENT Begin with the author, the year of publication, and the title of the chapter or section.

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Then write "In" and give the title of the document, followed by any identifying information in parentheses. End with your date of access and the URL for the chapter or section.


* 23. ENTRY IN A WEBLOG (BLOG) To cite an entry in a Weblog, give the author's name, the title of the entry, the name of the Weblog, the date on which you retrieved the source, and the URL.


S 24. E-MAIL E-mail messages and other personal communications are not included in the list of references.

* 25. ONLINE POSTING If an online posting is not maintained in an archive, cite it as a personal
communication in the text of your paper and do not include it in the list of references. If the posting can be retrieved from an archive, give as much information as is available.


* 26. COMPUTER PROGRAM Add the words "Computer software" in brackets after the title of the program.


Other sources

* 27. DISSERTATION ABSTRACT


* 28. GOVERNMENT DOCUMENT


To cite an article from a database in APA style, include the following elements:

1 Author
2 Date of publication
3 Title of article
4 Name of periodical
5 Volume and issue numbers
6 Page numbers
7 Date of access
8 Name of database
9 Document number

For more on citing articles from a database in APA style, see page 440.

To cite a document from a Web site in APA style, include the following elements:

1 Author
2 Date of publication or most recent update
3 Title of document on Web site
4 Title of Web site or section of site
5 Date of access
For more on citing documents from Web sites in APA style, see pages 439-41.

**29. REPORT FROM A PRIVATE ORGANIZATION** If the publisher and the author are the same, use the word "Author" as the publisher. If a person is named as the author, begin with that person and give the organization as publisher at the end.


**30. CONFERENCE PROCEEDINGS**


**31. MOTION PICTURE** To cite a motion picture (film, video, or DVD), list the director and the year of the picture's release. Give the title, followed by "Motion picture" in brackets, the country where it was made, and the name of the studio. If the motion picture is difficult to find, include instead the name and address of its distributor.


**32. TELEVISION PROGRAM** To cite a television program, list the producer and the date it was aired. Give the title, followed by "Television broadcast" in brackets, the city, and the television network or service.


For a television series, use the year in which the series was produced, and follow the title with "Television series" in brackets. For an episode in a series, list the writer and director and the year. After the episode title, put "Television series episode" in brackets. Follow with information about the series.


Formatting the paper

APA guidelines for formatting a paper are endorsed by many instructors in the social sciences.

MATERIALS AND TYPEFACE Use good-quality 8W X 11” white paper. Avoid a typeface that is unusual or hard to read.

TITLE PAGE The APA manual does not provide guidelines for preparing the title page of a college paper, but most instructors will want you to include one. See page 451 for an example.

PAGE NUMBERS AND RUNNING HEAD The title page is numbered as page i; the abstract page, if there is one, is numbered as page ii. Use arabic numerals, beginning with 1, for the rest of the paper. In the upper right-hand corner of each page, type a short version of your title, followed by five spaces and the page number. Number all pages, including the title page.

MARGINS, LINE SPACING, AND PARAGRAPH INDENTS Use margins of one inch on all sides of the page. Left-align the text.

Double-space throughout the paper, but single-space footnotes. Indent the first line of each paragraph one-half inch (or five spaces).

LONG QUOTATIONS AND FOOTNOTES When a quotation is longer than forty words, set it off from the text by indenting it one-half inch (or five spaces) from the left margin. Double-space the quotation. Quotation marks are not needed when a quotation has been set off from the text. See page 458 for an example.

Place each footnote, if any, at the bottom of the page on which the text reference occurs. Double-space between the last line of text on the page and the footnote. Indent the first line of the footnote one-half inch (or five spaces). Begin the note with the superscript arabic numeral that corresponds to the number in the text. See page 453 for an example.

ABSTRACT If your instructor requires one, include an abstract immediately after the title page. Center the word Abstract one inch from the top of the page; double-space the abstract as you do the body of your paper.

An abstract is a 100-to- 120-word paragraph that provides readers with a quick overview of your essay. It should express your main idea and your key points; it might also briefly suggest any implications or applications of the research you discuss in the paper. See page 452 for an example.

HEADINGS Although headings are not always necessary, their use is encouraged in the social sciences. For most undergraduate papers, one level of heading will usually be sufficient.

In APA style, major headings are centered. Capitalize the first word of the heading, along with all words except articles, short prepositions, and coordinating conjunctions.

VISUALS The APA classifies visuals as tables and figures (figures include graphs, charts, drawings, and photographs). Keep visuals as simple as possible. Label each table with an arabic numeral (Table 1, Table 2, and so on) and provide a clear title. The label and title should appear on separate lines above the table, flush left and single-spaced. Below the table, give its source in a note. If any data in the table require an explanatory footnote, use a superscript lowercase letter in the body of the table and in a footnote following the source note. Single-space source notes and footnotes and do not indent the first line of each note. See page 455 for an example.

For each figure, place a label and a caption below the figure, flush left and single-spaced. They need not appear on separate lines.

In the text of your paper, discuss the most significant features of each visual. Place the visual as
Preparing the list of references

Begin your list of references on a new page at the end of the paper. Center the title References one inch from the top of the page. Double-space throughout. For a sample reference list, see page 459.

INDENTING ENTRIES APA recommends using a hanging indent: Type the first line of an entry flush left and indent any additional lines one-half inch (or five spaces), as shown on page 459.

ALPHABETIZING THE LIST Alphabetize the reference list by the last names of the authors (or editors); when a work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If your list includes two or more works by the same author, arrange the entries by year, the earliest first. If your list includes two or more works by the same author in the same year, arrange them alphabetically by title. Add the letters "a," "b," and so on within the parentheses after the year. Use only the year for articles in journals: (2002a). Use the full date for articles in magazines and newspapers in the reference list: (2005a, July 7). Use only the year in the in-text citation.

AUTHORS' NAMES Invert all authors' names and use initials instead of first names. With two or more authors, use an ampersand (&) before the last author's name. Separate the names with commas. Include names for the first six authors; if there are additional authors, end the list with "et al." (Latin for "and others").

TITLES OF BOOKS AND ARTICLES Italicize the titles and subtitles of books. Do not use quotation marks around the titles of articles. Capitalize only the first word of the title and subtitle (and all proper nouns) of books and articles. Capitalize names of periodicals as you would capitalize them normally (see M3-c).

ABBREVIATIONS FOR PAGE NUMBERS Abbreviations for "page" and "pages" ("p." and "pp.") are used before page numbers of newspaper articles and articles in edited books (see item 10 on p. 436 and item 17 on p. 439) but not before page numbers of articles appearing in magazines and scholarly journals (see items 7-9 on pp. 434-36).

BREAKING A URL When a URL must be divided, break it after a slash or before a period. Do not insert a hyphen.

See page 459 for an example of how to type your list of references. For information about the exact format of each entry in your list, consult the models on pages 433-46.

APA-5b Sample research paper: APA style

On the following pages is a research paper written by Luisa Mirano, a student in a psychology class. Mirano's assignment was to write a review of the literature paper documented with APA-style citations and references.

ON THE WEB > dianahacker.com/writersref

Model papers > APA papers: Mirano; Shaw

> APA annotated bibliography: Haddad

Short title and page number for student papers. Lowercase roman numerals are used on title page and abstract page, arabic numerals on all text pages.

Full title, writer's name, and section number of course, instructor's name, and date (all centered).
Can Medication Cure Obesity in Children?
A Review of the Literature
Luisa Mirano
Psychology 107, Section B
Professor Kang October 31, 2004

Marginal annotations indicate APA-style formatting and effective writing.

Abstract appears on a separate page,

Abstract
In recent years, policymakers and medical experts have expressed alarm about the growing problem of childhood obesity in the United States. While most agree that the issue deserves attention, consensus dissolves around how to respond to the problem. This literature review examines one approach to treating childhood obesity: medication. The paper compares the effectiveness for adolescents of the only two drugs approved by the Food and Drug Administration (FDA) for long-term treatment of obesity, sibutramine and orlistat. This examination of pharmacological treatments for obesity points out the limitations of medication and suggests the need for a comprehensive solution that combines medical, social, behavioral, and political approaches to this complex problem.

In March 2004, U.S. Surgeon General Richard Carmona called attention to a health problem in the United States that, until recently, has been overlooked: childhood obesity. Carmona said that the "astounding" 15% child obesity rate constitutes an "epidemic." Since the early 1980s, that rate has "doubled in children and tripled in adolescents." Now more than 9 million children are classified as obese (paras. 3, 6). While the traditional response to a medical epidemic is to hunt for a vaccine or a cure-all pill, childhood obesity has proven more elusive. The lack of success of recent initiatives suggests that medication might not be the answer for the escalating problem. This literature review considers whether the use of medication is a promising approach for solving the childhood obesity problem by responding to the following questions:

1. What are the implications of childhood obesity?
2. Is medication effective at treating childhood obesity?
3. Is medication safe for children?
4. Is medication the best solution?

Understanding the limitations of medical treatments for children highlights the complexity of the
childhood obesity problem in the United States and underscores the need for physicians, advocacy groups, and policymakers to search for other solutions.

What Are the Implications of Childhood Obesity? Obesity can be a devastating problem from both an individual and a societal perspective. Obesity puts children at risk for a number of medical complications, including type 2 diabetes, hypertension, sleep apnea, and orthopedic problems (Henry J. Kaiser Family Foundation, 2004, p. 1). Researchers Hoppin and Taveras (2004) have noted that obesity is often associated with psychological issues such as depression, anxiety, and binge eating (Table 4).

Obesity is measured in terms of body-mass index (BMI): weight in kilograms divided by square of height in meters. An adult with a BMI 30 or higher is considered obese. In children and adolescents, obesity is defined in relation to others of the same age and gender. An adolescent with a BMI in the 95th percentile for his or her age and gender is considered obese.

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Because the author (Carmona) is not named in the signal phrase, his name and the date appear in parentheses, along with the paragraph number of the electronic source.

Ellipsis mark indicates omitted words.

An ampersand links the names of two authors in parentheses.

The writer draws attention to an important article.

Obesity also poses serious problems for a society struggling to cope with rising health care costs. The cost of treating obesity currently totals $117 billion per year—a price, according to the surgeon general, "second only to the cost of [treating] tobacco use" (Carmona, 2004, para. 9). And as the number of children who suffer from obesity grows, long-term costs will only increase.

Is Medication Effective at Treating Childhood Obesity?

The widening scope of the obesity problem has prompted medical professionals to rethink old conceptions of the disorder and its causes. As researchers Yanovski and Yanovski (2002) have explained, obesity was once considered "either a moral failing or evidence of underlying psychopathology" (p. 592). But this view has shifted: Many medical professionals now consider obesity a biomedical rather than a moral condition, influenced by both genetic and environmental factors. Yanovski and Yanovski have further noted that the development of weight-loss medications in the early 1990s showed that "obesity should be treated in the same manner as any other chronic disease ... through the long-term use of medication" (p. 592).

The search for the right long-term medication has been complicated. Many of the drugs authorized by the Food and Drug Administration (FDA) in the early 1990s proved to be a disappointment. Two of the medications—fenfluramine and dexfenfluramine—were withdrawn from the market because of severe side effects (Yanovski & Yanovski, 2002, p. 592), and several others were classified by the Drug Enforcement Administration as having the "potential for abuse" (Hoppin & Taveras, 2004, Weight-Loss Drugs section, para. 6). Currently only two medications have been approved by the FDA for long-term treatment of obesity: sibutramine (marketed as Meridia) and orlistat (marketed as Xenical). This section compares studies on the effectiveness of each.

Sibutramine suppresses appetite by blocking the reuptake of the neurotransmitters serotonin and norepinephrine in the brain (Yanovski & Yanovski, 2002, p. 594). Though the drug won FDA approval in 1998, experiments to test its effectiveness for younger patients came considerably later. In 2003, University of Pennsylvania researchers Berkowitz, Wadden, Tershakovec, and Cronquist released the first double-blind placebo study testing the effect of sibutramine on adolescents, aged 13-17, over a 12-month period. Their findings are summarized in Table 1.

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The writer uses a table to summarize the findings presented in two sources. A note gives the source of the data. A content note explains data common to all subjects.

Table 1

Effectiveness of Sibutramine and Orlistat in Adolescents

<table>
<thead>
<tr>
<th>Medication</th>
<th>Subjects</th>
<th>Treatment</th>
<th>Side effects</th>
<th>Average weight loss/gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sibutramine Control</td>
<td>0-6 mos.: placebo</td>
<td>Mos. 6-12: increased blood pressure; increased pulse rate</td>
<td>After 6 mos.: loss of 3.2 kg (7 lb)</td>
<td></td>
</tr>
<tr>
<td>Sibutramine Medicated</td>
<td>0-12 mos.: sibutramine</td>
<td>Increased blood pressure; increased pulse rate</td>
<td>After 6 mos.: loss of 7.8 kg (17.2 lb)</td>
<td></td>
</tr>
<tr>
<td>Orlistat Control</td>
<td>0-12 mos.: placebo</td>
<td>None</td>
<td>Gain of 0.67 kg (1.5 lb)</td>
<td></td>
</tr>
<tr>
<td>Orlistat Medicated</td>
<td>0-12 mos.: orlistat</td>
<td>Oily spotting; flatulence; abdominal discomfort</td>
<td>Loss of 1.3 kg (2.9 lb)</td>
<td></td>
</tr>
</tbody>
</table>

Note. The data on sibutramine are adapted from "Behavior Therapy and Sibutramine for the Treatment of Adolescent Obesity" [Electronic version], by R. I. Berkowitz, T. A. Wadden, A. M. Tershakovec, & J. L. Cronquist, 2003, Journal of the American Medical Association, 289, pp. 1807-1809. The data on orlistat are adapted from Xenical (Orlistat) Capsules: Complete Product Information, by Roche Laboratories, December 2003, retrieved October 11, 2004, from http://www.rocheusa.com/products/xenical/pi.pdf. The medication and/or placebo were combined with behavioral therapy in all groups over all time periods.

When this article was first cited, all four authors were named. In subsequent citations of a work with three to five authors, "et al." is used after the first author's name.

For a source with six or more authors, the first author's surname followed by "et al." is used for the first and subsequent references.

After 6 months, the group receiving medication had lost 4.6 kg (about 10 pounds) more than the control group. But during the second half of the study, when both groups received sibutramine, the results were more ambiguous. In months 6-12, the group that continued to take sibutramine gained an average of 0.8 kg, or roughly 2 pounds; the control group, which switched from placebo to sibutramine, lost 1.3 kg, or roughly 3 pounds (p. 1808). Both groups received behavioral therapy covering diet, exercise, and mental health.

These results paint a murky picture of the effectiveness of the medication: While initial data seemed promising, the results after one year raised questions about whether medication-induced weight loss could be sustained over time. As Berkowitz et al. (2003) advised, "Until more extensive safety and efficacy data are available,... weight-loss medications should be used only on an experimental basis for adolescents" (p. 1811).

A study testing the effectiveness of orlistat in adolescents showed similarly ambiguous results. The FDA approved orlistat in 1999 but did not authorize it for adolescents until December 2003. Roche Laboratories (2003), maker of orlistat, released results of a one-year study testing the drug on 539
obese adolescents, aged 12-16. The drug, which promotes weight loss by blocking fat absorption in the large intestine, showed some effectiveness in adolescents: an average loss of 1.3 kg, or roughly 3 pounds, for subjects taking orlistat for one year, as opposed to an average gain of 0.67 kg, or 1.5 pounds, for the control group (pp. 8-9). See Table 1.

Short-term studies of orlistat have shown slightly more dramatic results. Researchers at the National Institute of Child Health and Human Development tested 20 adolescents, aged 12-16, over a three-month period and found that orlistat, combined with behavioral therapy, produced an average weight loss of 4.4 kg, or 9.7 pounds (McDuffie et al, 2002, p. 646). The study was not controlled against a placebo group; therefore, the relative effectiveness of orlistat in this case remains unclear.

Is Medication Safe for Children?

While modest weight loss has been documented for both medications, each carries risks of certain side effects. Sibutramine has been observed to increase blood pressure and pulse rate. In 2002, a consumer group claimed that the medication was related to the deaths of 19 people and filed a petition with the Department of Health and Human Services to ban the medication (Hilts, 2002). The sibutramine study by Berkowitz et al. (2003) noted elevated blood pressure as a side effect, and dosages had to be reduced or the medication discontinued in 19 of the 43 subjects in the first six months (p. 1809).

The main side effects associated with orlistat were abdominal discomfort, oily spotting, fecal incontinence, and nausea (Roche Laboratories, 2003, p. 13). More serious for long-term health is the concern that orlistat, being a fat-blocker, would affect absorption of fat-soluble vitamins, such as vitamin D. However, the study found that this side effect can be minimized or eliminated if patients take vitamin supplements two hours before or after administration of orlistat (p. 10). With close monitoring of patients taking the medication, many of the risks can be reduced.

Is Medication the Best Solution?

The data on the safety and efficacy of pharmacological treatments of childhood obesity raise the question of whether medication is the best solution for the problem. The treatments have clear costs for individual patients, including unpleasant side effects, little information about long-term use, and uncertainty that they will yield significant weight loss.

In purely financial terms, the drugs cost more than $3 a day on average (Duenwald, 2004, paras. 33, 36). In each of the clinical trials, use of medication was accompanied by an expensive regime of behavioral therapies, including counseling, nutritional education, fitness advising, and monitoring. As journalist Greg Critser (2003) noted in his book Fat Land, use of weight-loss drugs is unlikely to have an effect without the proper "support system"-one that includes doctors, facilities, time, and money (p. 3). For some, this level of care is prohibitively expensive.

A third complication is that the studies focused on adolescents aged 12-16, but obesity can begin at a much younger age. Little data exist to establish the safety or efficacy of medication for treating very young children.

The writer develops the paper's thesis.

Brackets indicate a word not in the original source.

A quotation longer than 40 words is set off from the text without quotation marks.

The writer interprets the evidence; she doesn't just report it.

The tone of the conclusion is objective.

While the scientific data on the concrete effects of these medications in children remain somewhat
unclear, medication is not the only avenue for addressing the crisis. Both medical experts and policymakers recognize that solutions might come not only from a laboratory but also from policy, education, and advocacy. Indeed, a handbook designed to educate doctors on obesity recommended a notably nonmedical course of action, calling for "major changes in some aspects of western culture" (Hoppin & Taveras, 2004, Conclusion section, para. 1). Cultural change may not be the typical realm of medical professionals, but the handbook urged doctors to be proactive and "focus [their] energy on public policies and interventions" (Conclusion section, para. 1).

The solutions proposed by a number of advocacy groups underscore this interest in political and cultural change. A report by the Henry J. Kaiser Family Foundation (2004) outlined trends that may have contributed to the childhood obesity crisis, including food advertising for children as well as a reduction in physical education classes and after-school athletic programs, an increase in the availability of sodas and snacks in public schools, the growth in the number of fast-food outlets and the increasing number of highly processed high-calorie and high-fat grocery products, (p. 1)

Addressing each of these areas requires more than a doctor armed with a prescription pad; it requires a broad mobilization not just of doctors and concerned parents but of educators, food industry executives, advertisers, and media representatives.

The barrage of possible approaches to combating childhood obesity—from scientific research to political lobbying—indicates both the severity and the complexity of the problem. While none of the medications currently available is a miracle drug for curing the nation's 9 million obese children, research has illuminated some of the underlying factors that affect obesity and has shown the need for a comprehensive approach to the problem that includes behavioral, medical, social, and political change.

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References

List of references begins on a new page. Heading is centered.

List is alphabetized by authors' last names. All authors' names are inverted.

The first line of an entry is at the left margin; subsequent lines indent 14" (or five spaces).

Double-spacing is used throughout.


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**CMS (Chicago) Papers**

Most assignments in history and other humanities classes are based to some extent on reading. At times you will be asked to respond to one or two readings, such as essays or historical documents. At other times you may be asked to write a research paper that draws on a wide variety of sources.

Most history instructors and some humanities instructors require you to document sources with footnotes or endnotes based on *The Chicago Manual of Style, 15th ed.* (Chicago: U of Chicago P, 2003). (See CMS-4.)

When you write a paper using sources, you face three main challenges in addition to documenting your sources: (1) supporting a thesis, (2) citing your sources and avoiding plagiarism, and (3) integrating quotations and other source material.

**CMS-1**

**Supporting a thesis**

Most assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence.

**CMS-1a Form a thesis.**

A thesis is a one-sentence (or occasionally a two-sentence) statement of your central idea. Usually your thesis will appear at the end of the first paragraph (as on p. 485), but if you need to provide readers with considerable background information, you may place it in the second paragraph.

The thesis of your paper will be a reasoned answer to the central question you pose. Here is a research question posed by Ned Bishop, a student in a history course, followed by a thesis that answers the question.

**RESEARCH QUESTION**

To what extent was Confederate Major General Nathan Bedford Forrest responsible for the massacre of Union troops at Fort Pillow?

**POSSIBLE THESIS**

Although we will never know whether Nathan Bedford Forrest directly ordered the massacre of Union troops at Fort Pillow, evidence suggests that he was responsible for it.

Notice that the thesis expresses a view on a debatable issue—an issue about which intelligent, well-meaning people might disagree. The writer’s job is to convince such readers that this view is worth taking seriously.

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**Research exercises > E-ex CMS 1-1**

**CMS-1b Organize your evidence.**
The body of your paper will consist of evidence in support of your thesis. Instead of getting tangled up in a complex, formal outline, sketch an informal plan that organizes your evidence in bold strokes. Ned Bishop, the student who wrote about Fort Pillow, used a simple list of questions as the blueprint for his paper. In the paper itself, these became headings that help readers follow Bishop's line of argument.

What happened at Fort Pillow?
Did Forrest order the massacre?
Can Forrest be held responsible for the massacre?

CMS-1 C Use sources to inform and support your argument.

Used thoughtfully, the source materials you have gathered will make your argument more complex and convincing for readers. Sources can play several different roles as you develop your points.

Providing background information or context

You can use facts and statistics to support generalizations or to establish the importance of your topic, as student writer Ned Bishop does early in his paper.

Fort Pillow, Tennessee, which sat on a bluff overlooking the Mississippi River, had been held by the Union for two years. It was garrisoned by 580 men, 292 of them from United States Colored Heavy and Light Artillery regiments, 285 from the white Thirteenth Tennessee Cavalry. Nathan Bedford Forrest commanded about 1,500 troops. 1

Explaining terms or concepts

If readers are unlikely to be familiar with a word, a phrase, or an idea important to your topic, you must explain it for them. Quoting or paraphrasing a source can help you define terms and concepts in neutral, accessible language.

The Civil War practice of giving no quarter to an emeny--in other words "denying [an enemy] the right of survival"--defied Lincoln's mandate for humane and merciful treatment of prisoners.9

Supporting your claims

As you draft your argument, make sure to back up your assertions with facts, examples, and other evidence from your research (see also A2-e). Ned Bishop, for example, uses an eyewitness report of the racially motivated violence perpetrated by Nathan Bedford Forrest's troops.

The slaughter at Fort Pillow was no doubt driven in large part by racial hatred. ... A Southern reporter traveling with Forrest makes clear that the discrimination was deliberate: "Our troops maddened by the excitement, shot down the ret[re]ating Yankees, and not until they had attained t[he] water's edge and turned to beg for mercy, did any prisoners fall in [t]o our hands-- Thus the whites received quarter, but the negroes were shown no mercy." 19

Lending authority to your argument

Expert opinion can give weight to your argument (see also A2-e). But don't rely on experts to make your argument for you. Construct your argument in your own words and, when appropriate, cite the judgment of an authority in the field to support your position.

Fort Pillow is not the only instance of a massacre or threatened massacre of black soldiers by troops under Forrest's command. Biographer Brian Steel Wills points out that at Brice's Cross Roads in June 1864, "black soldiers suffered inordinately" as Forrest looked the other way and Confederate soldiers deliberately sought out those they termed "the damned negroes."21

Anticipating and countering objections
Do not ignore sources that seem contrary to your position or that offer arguments different from your own. Instead, use them to give voice to opposing points of view and to state potential objections to your arguments before you counter them (see A2-f). Ned Bishop, for example, presents evidence from a source that challenges his thesis.

Hurst suggests that the temperamental Forrest "may have ragingly ordered a massacre and even intended to carry it out--until he rode inside the fort and viewed the horrifying result" and ordered it stopped. While this is an intriguing interpretation of events, even Hurst would probably admit that it is merely speculation.

**CMS-2**

**Citing sources; avoiding plagiarism**

Your research paper is a collaboration between you and your sources. To be fair and ethical, you must acknowledge your debt to the writers of those sources. If you don't, you commit plagiarism, a serious academic offense.

Three different acts are considered plagiarism: (1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.

**CMS-2a Cite quotations and borrowed ideas.**

You must of course cite all direct quotations. You must also cite any ideas borrowed from a source: summaries and paraphrases; statistics and other specific facts; and visuals such as cartoons, graphs, and diagrams.

The only exception is common knowledge--information your readers could easily locate in any number of reference sources. For example, the current population of the United States is common knowledge among sociologists and economists, and historians are familiar with facts such as the date of the Emancipation Proclamation. As a rule, when you have seen certain information repeatedly in your reading, you don't need to cite it. However, when information has appeared in only a few sources, when it is highly specific (as with statistics), or when it is controversial, you should cite the source.

CMS citations consist of superscript numbers in the text of the paper that refer readers to notes with corresponding numbers either at the foot of the page (footnotes) or at the end of the paper (endnotes).

**TEXT**

Governor John Andrew was not allowed to recruit black soldiers from out of state. "Ostensibly," writes Peter Burchard, "no recruiting was done outside Massachusetts but it was an open secret that Andrew's agents were working far and wide." 1

**NOTE**


For detailed advice on using CMS-style notes, see CMS-4. When you use footnotes or endnotes, you will usually need to provide a bibliography as well (see CMS-4b).

**CMS-2b Enclose borrowed language in quotation marks.**

To indicate that you are using a source's exact phrases or sentences, you must enclose them in quotation marks. To omit the quotation marks is to claim--falsely--that the language is your own. Such an omission is plagiarism even if you have cited the source.
For many Southerners it was psychologically impossible to see a black man bearing arms as anything but an incipient slave uprising complete with arson, murder, pillage, and rapine.

-- Dudley Taylor Cornish, *The Sable Arm*, p. 158

According to Civil War historian Dudley Taylor Cornish, for many Southerners it was psychologically impossible to see a black man bearing arms as anything but an incipient slave uprising complete with arson, murder, pillage, and rapine.

According to Civil War historian Dudley Taylor Cornish, "For many Southerners it was psychologically impossible to see a black man bearing arms as anything but an incipient slave uprising complete with arson, murder, pillage, and rapine."

NOTE: When quoted sentences are set off from the text by indenting, quotation marks are not needed (see pp. 467-68).

CMS - 2C Put summaries and paraphrases in your own words.

Summaries and paraphrases are written in your own words. A summary condenses information; a paraphrase reports information in about the same number of words as in the source. When you summarize or paraphrase, you must restate the source's meaning using your own language. You commit plagiarism if you half-copy the author's sentences--either by mixing the author's well-chosen phrases with your own without using quotation marks or by plugging your own synonyms into the author's sentence structure. The following paraphrase is plagiarized--even though the source is cited--because too much of its language is borrowed from the source without quotation marks. The underlined phrases have been copied word-for-word. In addition, the writer has closely followed the sentence structure of the original source, merely plugging in some synonyms (such as *Fifty percent for half* and *savage hatred for fierce, bitter animosity*).

original source

Half of the force holding Fort Pillow were Negroes, former slaves now enrolled in the Union Army. Toward them Forrest's troops had the fierce, bitter animosity of men who had been educated to regard the colored race as inferior and who for the first time had encountered that race armed and fighting against white men. The sight enraged and perhaps terrified many of the Confederates and aroused in them the ugly spirit of a lynching mob.


plagiarism: unacceptable borrowing

Albert Castel suggests that much of the brutality at Fort Pillow can be traced to racial attitudes. Fifty percent of the troops holding Fort Pillow were Negroes, former slaves who had joined the Union Army. Toward them Forrest's soldiers displayed the savage hatred of men who had been taught the inferiority of blacks and who for the first time had confronted them armed and fighting against white men. The vision angered and perhaps frightened many of the Confederates and aroused in them the ugly spirit of a lynching mob.

To avoid plagiarizing an author's language, set the source aside, write from memory, and consult the source later to check for accuracy. This strategy prevents you from being captivated by the words on the page.
Albert Castel suggests that much of the brutality at Fort Pillow can be traced to racial attitudes. Nearly half of the Union troops were blacks, men whom the Confederates had been raised to consider their inferiors. The shock and perhaps fear of facing armed ex-slaves in battle for the first time may well have unleashed the fury that led to the massacre.3

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Research exercises > E-ex CMS 2-1 through CMS 2-5

CMS-3
Integrating sources
Quotations, summaries, paraphrases, and facts will support your argument, but they cannot speak for you. You can use several strategies to integrate information from research sources into your paper while maintaining your own voice.

CMS-3a Limit your use of quotations.

Using quotations appropriately
Although it is tempting to insert many quotations in your paper and to use your own words only for connecting passages, do not quote excessively. It is almost impossible to integrate numerous long quotations smoothly into your own text.

It is not always necessary to quote full sentences from a source. At times you may wish to borrow only a phrase or to weave part of a source's sentence into your own sentence structure.

As Hurst has pointed out, until "an outcry erupted in the Northern press," even the Confederates did not deny that there had been a massacre at Fort Pillow. 4

Union surgeon Dr. Charles Fitch testified that after he was in custody he "saw" Confederate soldiers "kill every negro that made his appearance dressed in Federal uniform."20

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USING THE ELLIPSIS MARK To condense a quoted passage, you can use the ellipsis mark (three periods, with spaces between) to indicate that you have omitted words. What remains must be grammatically complete.

Union surgeon Fitch's testimony that all women and children had been evacuated from Fort Pillow before the attack conflicts with Forrest's report: "We captured . . . about 40 negro women and children."6

The writer has omitted several words not relevant to the issue at hand: 164 Federals, 75 negro troops, and.

When you want to omit a full sentence or more, use a period before the three ellipsis dots. For an example, see the long quotation on page 468.

Ordinarily, do not use the ellipsis mark at the beginning or at the end of a quotation. Readers will understand that the quoted material is taken from a longer passage.

USING BRACKETS Brackets allow you to insert words of your own into quoted material, perhaps to explain a confusing reference or to keep a sentence grammatical in your context.

According to Albert Castel, "It can be reasonably argued that he [Forrest] was justified in believing that the approaching steamships intended to aid the garrison [at Fort Pillow]." 7

NOTE: Use [sic] to indicate that an error in a quoted sentence appears in the original source. (An example appears on p. 468.) However, if a source is filled with errors, as is the case with many historical documents, this use of [sic] can become distracting and is best avoided.
SETTING OFF LONG QUOTATIONS CMS style allows you some leeway in deciding whether to set off a long quotation or run it into your text. For emphasis you may want to set off a quotation of more than four or five lines of text; almost certainly you should set off quotations of ten lines or more. To set off a quotation, indent it one-half inch (or five spaces) from the left margin and use the normal right margin. Double-space the indented quotation.

Long quotations should be introduced by an informative sentence, usually followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the words are taken directly from the source.

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In a letter home, Confederate officer Achilles V. Clark recounted what happened at Fort Pillow:

Words cannot describe the scene. The poor deluded negroes would run up to our men fall upon their knees and with uplifted hands scream for mercy but they were ordered to their feet and then shot down. The white [sic] men fared but little better. ... I with several others tried to stop the butchery and at one time had partially succeeded[,] but Gen. Forrest ordered them shot down like dogs[,] and the carnage continued.

CMS-3b Use signal phrases to integrate sources.

The information you gather from sources cannot speak for itself. Whenever you include a paraphrase, summary, or direct quotation of another writer in your paper, prepare your readers for it with an introduction called a signal phrase. A signal phrase names the author of the source and often provides some context for the source material.

When the signal phrase includes a verb, choose one that is appropriate for the way you are using the source (see CMS-1c). Are you arguing a point, making an observation, reporting a fact, drawing a conclusion, or refuting an argument? By choosing an appropriate verb, you can make your source's role clear. See the chart on page 469 for a list of verbs commonly used in signal phrases.

In a CMS-style paper, use the present tense or present perfect tense in phrases that introduce quotations or other source material from nonfiction sources: Foote points out that or Foote has pointed out that (not Foote pointed out that). If you have good reason to emphasize that the author's language or opinion was articulated in the past, however, the past tense is acceptable.

The first time you mention an author, use the full name: Shelby Foote argues. . . . When you refer to the author again, you may use the last name only: Foote raises an important question.

Marking boundaries

Readers should be able to move from your words to the words of a source without feeling a jolt. Avoid dropping direct quotations into your text without warning. Instead, provide clear signal phrases, including the author's name, to prepare readers for the quotation. A signal phrase indicates the boundary between your words and

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To avoid monotony, try to vary the language and placement of your signal phrases.

MODEL SIGNAL PHRASES

In the words of historian James M. McPherson,"..."1

As Dudley Taylor Cornish has argued,. ."2

In a letter to his wife, a Confederate soldier who witnessed the massacre wrote that".. ."3

"...," claims Benjamin Quarles.4

"...," writes Albert Castel,"...."5

Shelby Foote offers an intriguing interpretation:".. ."6
VERBS IN SIGNAL PHRASES

admits compares insists rejects
agrees confirms notes reports
argues contends observes responds
asserts declares points out suggests
believes denies reasons thinks
claims emphasizes refutes writes

the source's words and can also tell readers why a source is trustworthy.

DROPPED QUOTATION

Not surprisingly, those testifying on the Union and Confederate sides recalled events at Fort Pillow quite differently. Unionists claimed that their troops had abandoned their arms and were in full retreat. "The Confederates, however, all agreed that the Union troops retreated to the river with arms in their hands."

QUOTATION WITH SIGNAL PHRASE

Not surprisingly, those testifying on the Union and Confederate sides recalled events at Fort Pillow quite differently. Unionists claimed that their troops had abandoned their arms and were in full retreat. "The Confederates, however," writes historian Albert Castel, "all agreed that the Union troops retreated to the river with arms in their hands." 9

As with quotations, you should introduce most summaries and paraphrases with a signal phrase that mentions the author and places the material in context. Readers will then understand where the summary or paraphrase begins.

Without the signal phrase (underlined) in the following example, readers might think that only the last sentence is being cited, when in fact the whole paragraph is based on the source.

According to Jack Hurst, official Confederate policy was that black soldiers were to be treated as runaway slaves; in addition, the Confederate Congress decreed that white Union officers commanding black troops be killed. Confederate Lieutenant General Kirby Smith went one step further, declaring that he would kill all captured black troops. Smith's policy never met with strong opposition from the Richmond government. 10

Putting source material in context

Readers need to understand how your source is relevant to your paper's argument. It's a good idea, in other words, to embed your quotation--especially a long one--between sentences of your own, introducing it with a signal phrase and following it up with interpretive comments that link the source material to your paper's argument.

QUOTATION WITH INSUFFICIENT CONTEXT

In a respected biography of Nathan Bedford Forrest, Hurst suggests that the temperamental Forrest "may have ragingly ordered a massacre and even intended to carry it out--until he rode inside the fort and viewed the horrifying result" and ordered it stopped. 11

QUOTATION WITH EFFECTIVE CONTEXT
In a respected biography of Nathan Bedford Forrest, Hurst suggests that the temperamental Forrest "may have ragingly ordered a massacre and even intended to carry it out-until he rode inside the fort and viewed the horrifying result" and ordered it stopped. While this is an intriguing interpretation of events, even Hurst would probably admit that it is merely speculation.

**Integrating statistics and other facts**

When you are citing a statistic or another specific fact, a signal phrase is often not necessary. In most cases, readers will understand that the citation refers to the statistic or fact (not the whole paragraph).

Of 295 white troops garrisoned at Fort Pillow, 168 were taken prisoner. Black troops fared worse, with only 58 of 262 captured and most of the rest presumably killed or wounded.

There is nothing wrong, however, with using a signal phrase.

Shelby Foote notes that of 295 white troops garrisoned at Fort Pillow, 168 were taken prisoner but that black troops fared worse, with only 58 of 262 captured and most of the rest presumably killed or wounded.

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**Research exercises > E-ex CMS 3-1 through CMS 3-4**

**CMS-4**

**Documenting sources**

Professors in history and some humanities courses often require footnotes or endnotes based on *The Chicago Manual of Style*. When you use CMS-style notes, you will usually be asked to include a bibliography at the end of your paper (see CMS-4b).

**TEXT**

A Union soldier, Jacob Thompson, claimed to have seen Forrest order the killing, but when asked to describe the six-foot-two general, he called him "a little bit of a man."

**FOOTNOTE OR ENDNOTE**


**BIBLIOGRAPHY ENTRY**


**CMS-4a First and subsequent notes for a source**

The first time you cite a source, the note should include publication information for that work as well as the page number on which the passage being cited may be found.


For subsequent references to a source you have already cited, you may simply give the author's last name, a short form of the title, and the page or pages cited. A short form of the title of a book is italicized; a short form of the title of an article is put in quotation marks.


When you have two consecutive notes from the same source, you may use "Ibid." (meaning "in the
same place") and the page number for the second note. Use "Ibid." alone if the page number is the same.


6. Ibid., 174.

**CMS-4b CMS-style bibliography**

A bibliography, which appears at the end of your paper, lists every work you have cited in your notes; in addition, it may include works that you consulted but did not cite. For advice on constructing the list, see page 483. A sample bibliography appears on page 488.

**NOTE:** If you include a bibliography, *The Chicago Manual of Style* suggests that you shorten all notes, including the first reference to a source, as described in CMS-4a. Check with your instructor, however, to see whether using an abbreviated note for a first reference to a source is acceptable.

**CMS - 4C Model notes and bibliography entries**

The following models are consistent with guidelines set forth in *The Chicago Manual of Style*, 15th ed. For each type of source, a model note appears first, followed by a model bibliography entry. The model note shows the format you should use when citing a source for the first time. For subsequent citations of a source, use shortened notes (see CMS-4a).

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*Directory to CMS-style notes and bibliography entries*

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Research and Documentation Online > History: Documenting sources *(Chicago)*

**Books (print and online)**

* 1. BASIC FORMAT FOR A PRINT BOOK


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* 2. BASIC FORMAT FOR AN ONLINE BOOK


* 3. TWO OR THREE AUTHORS


* 4. FOUR OR MORE AUTHORS

4. Lynn Hunt and others, *The Making of the West: Peoples and Cultures*, 2nd ed. (Boston:
Bedford/St. Martin's, 2005), 541.


* 5. UNKNOWN AUTHOR


* 6. EDITED WORK WITHOUT AN AUTHOR


* 7. EDITED WORK WITH AN AUTHOR


* 8. TRANSLATED WORK


* 9. EDITION OTHER THAN THE FIRST


* 10. VOLUME IN A MULTIVOLUME WORK


11. WORK IN AN ANTHOLOGY


* 12. LETTER IN A PUBLISHED COLLECTION


* 13. WORK IN A SERIES


14. **ENCYCLOPEDIA OR DICTIONARY**


The abbreviation "s.v." is for the Latin *sub verbo* ("under the word").

Well-known reference works such as encyclopedias do not require publication information and are usually not included in the bibliography.

15. **SACRED TEXT**

15. Matt. 20.4-9 (Revised Standard Version).


Sacred texts are usually not included in the bibliography.

**Articles in periodicals (print and online)**

16. **ARTICLE IN A JOURNAL** For an article in a print journal, include the volume and issue numbers and the date; end the bibliography entry with the page range of the article.


For an article accessed through a database service such as *EBSCOhost* or for an article published online, include a URL. If the article is paginated, give a page number in the note and a page range in the bibliography. For unpaginated articles, page references are not possible, but in your note you may include a "locator," such as a numbered paragraph or a heading from the article, as in the example for an article published online.

**Journal article from a database service**


17. **ARTICLE IN A MAGAZINE** For a print article, provide a page number in the note and a page range in the bibliography.


For an article accessed through a database service such as *FirstSearch* or for an article published online, include a URL. If the article is paginated, give a page number in the note and a page range in the bibliography. For unpaginated articles, page references are not possible.

**Magazine article from a database service**


**Magazine article published online**


**Newspaper article from a database service**


**Newspaper article published online**


* 19. Unsigned Article When the author of a periodical article is unknown, treat the periodical itself as the author.


* 20. Book Review


Web sites and postings

* 21. WEB SITE Include as much of the following information as is available: author, title of the site, sponsor of the site, and the site's URL. When no author is named, treat the sponsor as the author.


NOTE: *The Chicago Manual of Style* does not advise including the date you accessed a Web source, but you may provide an access date after the URL if the cited material is time-sensitive: for example, http://www.historychannel.com/today (accessed May 1, 2006).

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* 22. SHORT DOCUMENT FROM A WEB SITE Include as many of the following elements as are available: author's name, title of the short work, title of the site, sponsor of the site, and the URL. When no author is named, treat the site's sponsor as the author.


* 23. AN ENTRY IN A WEBLOG (BLOG) Treat an entry for a Weblog as you would a short document from a Web site, including as many of the following elements as are available: the author's name; the title of the entry; the title of the blog; the sponsor, if any; and the URL.


* 24. ONLINE POSTING OR E-MAIL If an online posting has been archived, include a URL, as in the following example. E-mails that are not part of an online discussion are treated as personal communications (see item 27). Online postings and e-mails are not included in the bibliography.

* 25. GOVERNMENT DOCUMENT


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* 26. UNPUBLISHED DISSERTATION


* 27. PERSONAL COMMUNICATION

27. Sara Lehman, e-mail message to author, August 13, 2003. Personal communications are not included in the bibliography.

* 28. PUBLISHED OR BROADCAST INTERVIEW


* 29. PODCAST

Treat an entry for a podcast as you would a short document from a Web site, including as many of the following elements as are available: the author's (or speaker's) name; the title of the podcast, in quotation marks; the title of the site on which it appears; the sponsor of the site; and the URL.


* 30. VIDEO OR DVD


* 31. SOUND RECORDING


* 32. SOURCE QUOTED IN ANOTHER SOURCE


ON THE WEB > dianahacker.com/writersref
Electronic research exercises > E-ex CMS 4-2 through CMS 4-6
CMS-5

Manuscript format; sample pages

CMS-5a Manuscript format

The following guidelines for formatting a CMS paper and preparing its endnotes and bibliography are based on The Chicago Manual of Style, 15th ed. For pages from a sample paper, see CMS-5b.

Formatting the paper

CMS manuscript guidelines are fairly generic, since they were not created with a specific type of
writing in mind.

**TITLE PAGE** Include the full title of your paper, your name, the course title, the instructor's name, and the date. Do not number the title page but count it in the manuscript numbering; that is, the first page of the text will be numbered 2. See page 484 for a sample title page.

**PAGINATION** Using arabic numerals, number all pages except the title page in the upper right corner. Depending on your instructor's preference, you may also use a short title or your last name before the page numbers to help identify pages in case they come loose from your manuscript.

**MARGINS AND LINE SPACING** Leave margins of at least one inch at the top, bottom, and sides of the page. Double-space the entire manuscript, including long quotations that have been set off from the text. (For line spacing in notes and the bibliography, see the bottom of this page and p. 483.) Left-align the text.

**LONG QUOTATIONS** When a quotation is fairly long, set it off from the text by indenting (see also pp. 467-68). Indent the full quotation one-half inch (five spaces) from the left margin. Quotation marks are not needed when a quotation has been set off from the text.

**VISUALS** *The Chicago Manual* classifies visuals as tables and illustrations (illustrations, or figures, include drawings, photographs, maps, and charts). Keep visuals as simple as possible. Label each table with an arabic numeral (Table 1, Table 2, and so on) and provide a clear title that identifies the subject. The label and title should appear on separate lines above the table, flush left. Below the table, give its source in a note like this one:


For each figure, place a label and a caption below the figure, flush left. The label and caption need not appear on separate lines. The word "Figure" may be abbreviated to "Fig."

In the text of your paper, discuss the most significant features of each visual. Place visuals as close as possible to the sentences that relate to them unless your instructor prefers them in an appendix.

**Preparing the endnotes**

Begin the endnotes on a new page at the end of the paper. Center the title Notes about one inch from the top of the page, and number the pages consecutively with the rest of the manuscript. See page 487 for an example.

**INDENTING AND NUMBERING** Indent the first line of each note one-half inch (or five spaces) from the left margin; do not indent additional lines in the note. Begin the note with the arabic numeral that corresponds to the number in the text. Put a period after the number.

**LINE SPACING** Single-space each note and double-space between notes (unless your instructor prefers double-spacing throughout).

**Preparing the bibliography**

Typically, the notes in CMS-style papers are followed by a bibliography, an alphabetically arranged list of all the works cited or consulted (see p. 488 for an example). Center the title *Bibliography* about one inch from the top of the page. Number bibliography pages consecutively with the rest of the paper.

**ALPHABETIZING THE LIST** Alphabetize the bibliography by the last names of the authors (or editors); when a work has no author or editor, alphabetize it by the first word of the title other than A, An, or The.
If your list includes two or more works by the same author, use three hyphens instead of the author's name in all entries after the first. You may arrange the entries alphabetically by title or by date; be consistent throughout the bibliography.

**INDENTING AND LINE SPACING** Begin each entry at the left margin, and indent any additional lines one-half inch (or five spaces). Single-space each entry and double-space between entries (unless your instructor prefers double-spacing throughout).

**CMS-5b Sample pages from a research paper: CMS style**

Following are sample pages from a research paper by Ned Bishop, a student in a history class. (The complete paper is available on the *Writer's Reference* Web site.) Bishop was asked to document his paper using CMS-style endnotes and a bibliography. In preparing his manuscript, Bishop also followed CMS guidelines.

**ON THE WEB > dianahacker.com/writersref**

**Model papers > Chicago (CMS) paper**

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The Massacre at Fort Pillow: Holding Nathan Bedford Forrest Accountable

Title of paper,

Writer's name.

Ned Bishop

Title of course, instructor's name, and date.

History 214

Professor Citro

March 22, 2001

**Marginal annotations indicate** CMS-style formatting and effective writing.

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Thesis asserts writer's main point.

Headings help readers follow the organization.

Statistic; are cited with an endnote,

Quotation is cited with an endnote.

Long quotation is set off from text by indenting. Quotation marks are omitted.

Although Northern newspapers of the time no doubt exaggerated some of the Confederate atrocities at Fort Pillow, most modern sources agree that a massacre of Union troops took place there on April 12, 1864. It seems clear that Union soldiers, particularly black soldiers, were killed after they had stopped fighting or had surrendered or were being held prisoner. Less clear is the role played by Major General Nathan Bedford Forrest in leading his troops. Although we will never know whether Forrest directly ordered the massacre, evidence suggests that he was responsible for it.

What happened at Fort Pillow?

Fort Pillow, Tennessee, which sat on a bluff overlooking the Mississippi River, had been held by the Union for two years. It was garrisoned by 580 men, 292 of them from United States Colored Heavy and Light Artillery regiments, 285 from the white Thirteenth Tennessee Cavalry. Nathan Bedford Forrest commanded about 1,500 troops.1

The Confederates attacked Fort Pillow on April 12, 1864, and had virtually surrounded the fort by
the time Forrest arrived on the battlefield. At 3:30 p.m., Forrest demanded the surrender of the Union forces, sending in a message of the sort he had used before: "The conduct of the officers and men garrisoning Fort Pillow has been such as to entitle them to being treated as prisoners of war... Should my demand be refused, I cannot be responsible for the fate of your command." Union Major William Bradford, who had replaced Major Booth, killed earlier by sharpshooters, asked for an hour to consider the demand. Forrest, worried that vessels in the river were bringing in more troops, "shortened the time to twenty minutes." Bradford refused to surrender, and Forrest quickly ordered the attack.

The Confederates charged to the fort, scaled the parapet, and fired on the forces within. Victory came quickly, with the Union forces running toward the river or surrendering. Shelby Foote describes the scene like this:

Some kept going, right on into the river, where a number drowned and the swimmers became targets for marksmen on the bluff. Others, dropping their guns in terror, ran back toward the Confederates with their hands up, and of these some were spared as prisoners, while others were shot down in the act of surrender.

Write uses a primary source as well as secondary sources.

Quotation is introduced with a signal phrase.

The writer draws attention to an important article containing primary sources.

In his own official report, Forrest makes no mention of the massacre. He does make much of the fact that the Union flag was not lowered by the Union forces, saying that if his own men had not taken down the flag, "few, if any, would have survived unhurt another volley." However, as Jack Hurst points out and Forrest must have known, in this twenty-minute battle, "Federals running for their lives had little time to concern themselves with a flag.

The federal congressional report on Fort Pillow, which charged the Confederates with appalling atrocities, was strongly criticized by Southerners. Respected writer Shelby Foote, while agreeing that the report was "largely" fabrication, points out that the "casualty figures... indicated strongly that unnecessary killing had occurred." In an important article, John Cimprich and Robert C. Mainfort Jr. argue that the most trustworthy evidence is that written within about ten days of the battle, before word of the congressional hearings circulated and Southerners realized the extent of Northern outrage. The article reprints a group of letters and newspaper sources written before April 22 and thus "untainted by the political over-tones the controversy later assumed." Cimprich and Mainfort conclude that these sources "support the case for the occurrence of a massacre" but that Forrest's role remains "clouded" because of inconsistencies in testimony.

Could Forrest have ordered the massacre?

We will never really know whether Forrest directly ordered the massacre, but it seems unlikely. True, Confederate soldier Achilles Clark, who had no reason to lie, wrote to his sisters that "I with several others tried to stop the butchery... but Gen. Forrest ordered them [Negro and white Union troops] shot down like dogs[,] and the carnage continued." But it is not clear whether Clark heard Forrest giving the orders or was just reporting hearsay. Many Confederates had been shouting "No quarter! No quarter!" and, as Shelby Foote points out, these shouts were "thought by some to be at Forrest's command." A Union soldier, Jacob Thompson, claimed to have seen Forrest order the killing, but when asked to describe the six-foot-two general, he called him "a little bit of a man." Perhaps the most convincing evidence that Forrest did not order the massacre is that he tried to stop it once it had begun. Historian
Notes

First line of each note is indented Vz" (or five spaces), I
Note number is not raised and is followed by a period.
Authors' names are not inverted.
Last name and title refer to an earlier note by the same author.
Notes are single-spaced, with double-spacing between notes, (Some instructors may prefer double-spacing throughout.)

3. Ibid., 183.
7. Foote, Civil War, 111.
9. Ibid., 305.
10. Ibid., 299.
11. Foote, Civil War, 110.
12. Quoted in Wills, Battle from the Start, 187.
15. Hurst, Nathan Bedford Forrest, 177.
16. Ibid.
18. Foote, Civil War, 111.
20. Quoted in Wills, Battle from the Start, 189.
21. Ibid., 215.
22. Quoted in Hurst, Nathan Bedford Forrest, 177.

Bibliography
Entries are alphabetized by authors' last names.

First line of entry is at left margin; additional lines are indented 1/2" (or five spaces)

Entries are single-spaced, with double-spacing between entries (Some instructors may prefer double-spacing throughout.)


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B

**Basic Grammar**

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B Basic Grammar

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**B1**

**Parts of speech**

Traditional grammar recognizes eight parts of speech: noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection. Many words can function as more than one part of speech. For example, depending on its use in a sentence, the word *paint* can be a noun (*The paint is wet*) or a verb (*Please paint the ceiling next*).

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**Grammar exercises > Basic grammar > E-ex B1-1 through B1-7**

**B1-a Nouns**

A noun is the name of a person, place, thing, or an idea. Nouns are often but not always signaled by an article (*a, an, the*).

```
N N N
The cat in gloves catches no mice.
```

```
N N N
Repetition does not transform a lie into truth.
```

Nouns sometimes function as adjectives modifying other nouns. Because of their dual roles, nouns used in this manner may be called *noun/adjectives*.

```
N/adj N/adj
You can't make a silk purse out of a sow's ear.
```

Nouns are classified for a variety of purposes. When capitalization is the issue, we speak of *proper* versus *common* nouns (see M3-a). If the problem is one of word choice, we may speak of *concrete* versus *abstract* nouns (see W5-b). The distinction between *count nouns* and *noncount nouns* is useful for nonnative speakers of English (see E3-b). Most nouns come in *singular* and *plural* forms; *collective* nouns may be either singular or plural (see G1-f and G3-a). *Possessive* nouns require an apostrophe (see P5-a).

**B1-b Pronouns**

A pronoun is a word used in place of a noun. Usually the pronoun substitutes for a specific noun, known as its *antecedent*.

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When the *wheel* squeaks, *it* is greased.

Although most pronouns function as substitutes for nouns, some can function as adjectives
modifying nouns.

**PN/ADJ**

_This_ bird always catches the worm.

Most of the pronouns in English are listed in this section.

**PERSONAL PRONOUNS** Personal pronouns refer to specific persons or things. They always function as noun equivalents.

_Singular:_ I, me, you, she, her, he, him, it

_Plural:_ we, us, you, they, them

**POSSESSIVE PRONOUNS** Possessive pronouns indicate ownership.

_Singular:_ my, mine, your, yours, her, hers, his, its

_Plural:_ our, ours, your, yours, their, theirs

Some of these possessive pronouns function as adjectives modifying nouns: _my, your, his, her, its, our, their._

**INTENSIVE AND REFLEXIVE PRONOUNS** Intensive pronouns emphasize a noun or another pronoun (The senator _herself_ met us at the door). Reflexive pronouns name a receiver of an action identical with the doer of the action (Paula cut _herself_).

_Singular:_ myself, yourself, himself, herself, itself

_Plural:_ ourselves, yourselves, themselves

**RELATIVE PRONOUNS** Relative pronouns introduce subordinate clauses functioning as adjectives (The man _who_ helped _us_ was never identified). In addition to introducing the clause, the relative pronoun, in this case _who_, points back to a noun or pronoun that the clause modifies (man). (See B3-e.)

who, whom, whose, which, that

**INTERROGATIVE PRONOUNS** Interrogative pronouns introduce questions (_Who_ is expected to win the election?).

who, whom, whose, which, what

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**DEMONSTRATIVE PRONOUNS** Demonstrative pronouns identify or point to nouns. Frequently they function as adjectives (_This_ chair is my favorite), but they may also function as noun equivalents (_This_ is my favorite chair).

this, that, these, those

**INDEFINITE PRONOUNS** Indefinite pronouns refer to nonspecific persons or things. Most are singular (_everyone, each_); some are plural (_both, many_); a few may be singular or plural (see G1-e). Most indefinite pronouns function as noun equivalents (_Something_ is burning), but some can also function as adjectives (_All_ campers must check in at the lodge).

all, another, any, anybody, anyone, anything, both, each, either, everybody, everyone, everything, few, many, neither, nobody, none, no one, nothing, one, several, some, somebody, someone, something

**RECIPROCAL PRONOUNS** Reciprocal pronouns refer to individual parts of a plural antecedent (By turns, we helped _each other_ through college).

each other, one another
NOTE: Pronouns cause a variety of problems for writers. See pronoun-antecedent agreement (G3-a), pronoun reference (G3-b), distinguishing between pronouns such as I and me (G3-c), and distinguishing between who and whom (G3-d).

B1 -C Verbs
The verb of a sentence usually expresses action (jump, think) or being (is, become). It is composed of a main verb possibly preceded by one or more helping verbs.

mv
The best fish swim near the bottom.

HV mv
A marriage is not built in a day.

Notice that words can intervene between the helping and the main verb (is not built).

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Helping verbs
There are twenty-three helping verbs in English: forms of have, do, and be, which may also function as main verbs; and nine modals, which function only as helping verbs. The forms of have, do, and be change form to indicate tense; the nine modals do not.

FORMS OF HAVE, DO, AND BE

have, has, had
do, does, did
be, am, is, are, was, were, being, been

MODALS
can, could, may, might, must, shall, should, will, would

The verb phrase ought to is often classified as a modal as well.

Main verbs
The main verb of a sentence is always the kind of word that would change form if put into these test sentences:

BASE FORM Usually I (walk, ride).
PAST TENSE Yesterday I (walked, rode).
PAST PARTICIPLE I have (walked, ridden) many times before.
PRESENT PARTICIPLE I am (walking, riding) right now.
-S FORM Usually he/she/it (walks, rides).

If a word doesn't change form when slipped into these test sentences, you can be certain that it is not a main verb. For example, the noun revolution, though it may seem to suggest an action, can never function as a main verb. Just try to make it behave like one (Today I revolution .. . Yesterday I revolutioned .. .) and you'll see why.

When both the past-tense and the past-participle forms of a verb end in -ed, the verb is regular (walked, walked). Otherwise, the verb is irregular (rode, ridden). (See G2-a.)

The verb be is highly irregular, having eight forms instead of the usual five: the base form be; the present-tense forms am, is, and are; the past-tense forms was and were; the present participle being; and the past participle been.
NOTE: Some verbs are followed by words that look like prepositions but are so closely associated with the verb that they are a part of its meaning. These words are known as particles. Common verb-particle combinations include bring up, call off, drop off, give in, look up, run into, and take off. A lot of parents pack up their troubles and send them off to camp.

--Raymond Duncan

NOTE: Verbs cause many problems for writers. See active verbs (W3), subject-verb agreement (G1), standard English verb forms (G2-a through G2-e), verb tense and mood (G2-f and G2-g), and ESL problems with verbs (El).

B1 -d Adjectives and articles
An adjective is a word used to modify, or describe, a noun or pronoun. An adjective usually answers one of these questions: Which one? What kind of? How many?

adj the lame elephant [Which elephant?]

adj adj valuable old stamps [What kind of stamps?]

adj sixteen candles [How many candles?]

Adjectives usually precede the words they modify. However, they may also follow linking verbs, in which case they describe the subject. (See B2-b.)

ADJ
Good medicine always tastes bitter.

Articles, sometimes classified as adjectives, are used to mark nouns. There are only three: the definite article the and the indefinite articles a and an.

art art
A country can be judged by the quality of its proverbs.

Some possessive, demonstrative, and indefinite pronouns can function as adjectives: their, its, this (see B1-b).

NOTE: Writers sometimes misuse adjectives (see G4). Multilingual speakers often encounter problems with the articles a, an, and the and occasionally have trouble placing adjectives correctly (see E3 and E4-b).

B1 -e Adverbs
An adverb is a word used to modify, or qualify, a verb (or verbal), an adjective, or another adverb. It usually answers one of these questions: When? Where? How? Why? Under what conditions? To what degree?

ADV
Pull gently at a weak rope. [Pull how?]

ADV
Read the best books first. [Read when?]
Adverbs modifying adjectives or other adverbs usually intensify or limit the intensity of the word they modify.

**ADV ADV**

Be *extremely* good, and you will be *very* lonesome. The negators *not* and *never* are classified as adverbs.

**B1-f Prepositions**

A preposition is a word placed before a noun or pronoun to form a phrase modifying another word in the sentence. The prepositional phrase nearly always functions as an adjective or as an adverb. (See B3-a.)

The road *to hell* is paved *with good intentions*.

*To hell* functions as an adjective modifying the noun *road*; *with good intentions* functions as an adverb modifying the verb *is paved*.

There are a limited number of prepositions in English. The most common are included in the following list.

- about
- before
- concerning
- into
- outside
- above
- behind
- considering
- like
- over
- across
- below
- despite
- near
- past
- after
- beneath
- down
- next
- plus
- against
- beside
- during
- of
- regarding
- along
- besides
- except
- off
- respecting
- among
- between
- for
- on
- round
- around
- beyond
- from
- onto
- since
- as
- but
- in
- opposite
- than
- at
- by
- inside
- out
- through
- 497
- throughout
- under
- unto
- within
- till
- underneath
- up
- without
- to
- unlike
- upon
- toward
- until
- with
Some prepositions are more than one word long. Along with, as well as, in addition to, and next to are common examples.

**NOTE:** Except for certain idiomatic uses (see W5-d), prepositions cause few problems for native speakers of English. For multilingual speakers, however, prepositions can cause considerable difficulty (see E5).

**BI-9 Conjunctions**

Conjunctions join words, phrases, or clauses, and they indicate the relation between the elements joined.

**COORDINATING CONJUNCTIONS** A coordinating conjunction is used to connect grammatically equal elements. (See S1-b and S6.) and but or nor for so yet

**CORRELATIVE CONJUNCTIONS** Correlative conjunctions are pairs of conjunctions that connect grammatically equal elements. (See S1-b.)

either ... or neither . . . nor not only . . . but also

whether ... or both . . . and

**SUBORDINATING CONJUNCTIONS** A subordinating conjunction introduces a subordinate clause and indicates its relation to the rest of the sentence.

after, although, as, as if, because, before, even though, how, if, in order that, once, rather than, since, so that, than, that, though, unless, until, when, where, whether, while, why

**CONJUNCTIVE ADVERBS** A conjunctive adverb is used to indicate the relation between independent clauses. (See P3-b.)

accordingly, also, anyway, besides, certainly, consequently, conversely, finally, furthermore, hence, however, incidentally, indeed, instead, likewise, meanwhile, moreover, nevertheless, next, nonetheless, once, otherwise, similarly, specifically, still, subsequently, then, therefore, thus

**NOTE:** The ability to distinguish between conjunctive adverbs and coordinating conjunctions will help you avoid run-on sentences and make punctuation decisions (see G6, Pl-a, and **P3**-b). The ability to recognize subordinating conjunctions will help you avoid sentence fragments (see G5).

**B1-h interjections**

Interjections are words used to express surprise or emotion (Oh! Hey! Wow!).

**B2**

**Parts of sentences**

Most English sentences flow from subject to verb to any objects or complements. Predicate is the grammatical term given to the verb plus its objects, complements, and modifiers.

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**Grammar exercises > Basic grammar > E-ex B2-1 through B2-5**

**B2-a Subjects**

The subject of a sentence names who or what the sentence is about. The simple subject is always a noun or a pronoun; the complete subject consists of the simple subject and any words or word groups modifying the simple subject.

To find the complete subject, ask Who? or What?, insert the verb, and finish the question. The answer is the complete subject.

**complete subject**
The purity of a revolution usually lasts about two weeks.
Who or what lasts about two weeks? *The purity of a revolution.*

**complete subject**
Historical books that contain no lies are extremely tedious.
Who or what are extremely tedious? *Historical books that contain no lies.*

**COMPLETE SUBJECT**
In every country the sun rises in the morning.
Who or what rises in the morning? *The sun.* Notice that *In every country the sun* is not a sensible answer to the question.

**The simple subject**
To find the simple subject (ss), strip away all modifiers in the complete subject. This includes single-word modifiers such as *the* and *historical*, phrases such as *of a revolution*, and subordinate clauses such as *that contain no lies*.

A sentence may have a compound subject containing two or more simple subjects joined with a coordinating conjunction such as *and* or *or.*

**SS SS**
*Much industry and little conscience* make us rich.

In imperative sentences, which give advice or issue commands, the subject is an understood *you.*

*[You]* Hitch your wagon to a star.

Although the subject ordinarily comes before the verb, occasionally it does not. When a sentence begins with *There is* or *There are* (or *There was* or *There were*), the subject follows the verb. The word *There* is an expletive in such constructions, an empty word serving merely to get the sentence started.

**SS**
There is *no substitute* for victory.

Sometimes a writer will invert a sentence for effect.

**ss**
Happy is *the nation that has no history.*

In questions, the subject may appear before the verb, after the verb, or between the helping verb (hv) and main verb (mv).

**s v**
Who will take the first step?

**v s**
Why is the first step so difficult?

**HV s MV**
Will you take the first step?

**NOTE:** The ability to recognize the subject of a sentence will help you edit for a variety of
problems such as sentence fragments (G5), subject-verb agreement (G1), and choice of pronouns such as I and me (G3-c). If English is not your native language, see also E2-b and E2-c.

**B2-b Verbs, objects, and complements**

Section B1-c explains how to find the verb of a sentence, which consists of a main verb possibly preceded by one or more helping verbs. A sentence's verb is classified as linking, transitive, or intransitive, depending on the kinds of objects or complements the verb can (or cannot) take.

*Linking verbs and subject complements*

Linking verbs (v) link the subject to a subject complement (sc), a word or word group that completes the meaning of the subject (s) by renaming or describing it.

\[ S \ V \ SC \]

The handwriting on the wall may be a forgery.

\[ S \ V \ SC \]

Love is blind.

When the simple subject complement renames the subject, it is a noun or noun equivalent (sometimes called a *predicate noun*), such asforgery. When it describes the subject, it is an adjective or adjective equivalent (sometimes called a *predicate adjective*), such asblind.

Linking verbs are usually a form of be: be, am, is, are, was, were, being, been. Verbs such asappear, become, feel, grow, look, make, prove, remain, seem, smell, sound, and tastee are linking when they are followed by a word group that names or describes the subject.

*Transitive verbs and direct objects*

A transitive verb takes a direct object (do), a word or word group that names a receiver of the action.

\[ S \ V \ DO \]

The little snake studies the ways of the big serpent.

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The simple direct object is always a noun, such asways, or a pronoun. To find it, simply strip away all modifiers.

Transitive verbs usually appear in the active voice, with the subject doing the action and a direct object receiving the action. Active-voice sentences can be transformed into the passive voice, with the subject receiving the action instead.

**ACTIVE VOICE** The early bird sometimes catches the early worm.

**PASSIVE VOICE** The early worm is sometimes caught by the early bird.

What was once the direct object (*the early worm*) has become the subject in the passive-voice transformation, and the original subject appears in a prepositional phrase beginning with by. The by phrase is frequently omitted in passive-voice constructions: *The early worm is sometimes caught.* (See also W3-a.)

*Transitive verbs, indirect objects, and direct objects*

The direct object of a transitive verb is sometimes preceded by an indirect object (10), a noun or pronoun telling to whom or for whom the action of the sentence is done.

\[ S \ V \ IO \ DO \]

You show [to] me a hero, and I will write [for] you a tragedy.
Transitive verbs, direct objects, and object complements

The direct object of a transitive verb is sometimes followed by an object complement (oc), a word or word group that completes the direct object's meaning by renaming or describing it.

S V DO OC

Some people call a spade an agricultural implement.

S V DO OC

Love makes all hard hearts gentle.

When the object complement renames the direct object, it is a noun or pronoun (such as implement). When it describes the direct object, it is an adjective (such as gentle).

Intransitive verbs

Intransitive verbs take no objects or complements.

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S v

Money talks.

s v

Revolutions never go backward.

Nothing receives the actions of talking and going in these sentences, so the verbs are intransitive. Such verbs may have adverbial modifiers. In the preceding sentence, never and backward are adverbs modifying go.

NOTE: The dictionary will tell you whether a verb is transitive or intransitive. Some verbs have both transitive and intransitive functions.

transitive Sandra flew her Cessna over the canyon.

intransitive A bald eagle flew overhead.

In the first example, flew has a direct object that receives the action: her Cessna. In the second example, the verb is followed by an adverb (overhead), not by a direct object.

B3

Subordinate word groups

Subordinate word groups cannot stand alone. They function only within sentences, usually as adjectives, adverbs, or nouns.

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B3-a Prepositional phrases

A prepositional phrase begins with a preposition such as at, by, for, from, in, of, on, to, or with (see B1-f) and usually ends with a noun or a noun equivalent called the object of the preposition.

Prepositional phrases function as adjectives or adverbs. When functioning as an adjective, a prepositional phrase nearly always appears immediately following the noun or pronoun it modifies.

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Variety is the spice of life.

Adjective phrases answer one or both of the questions Which one? and What kind of? If we ask Which spice? or What kind of spice? we get a sensible answer: the spice of life.
Adverbial prepositional phrases that modify the verb can appear nearly anywhere in a sentence.

Do not judge a tree by its bark.

Tyranny will in time lead to revolution.

To the ant, a few drops of rain are a flood.

Adverbial word groups usually answer one of these questions: When? Where? How? Why? Under what conditions? To what degree?

Do not judge a tree howl by its bark.

Tyranny will lead to revolution when? In time.

A few drops of rain are a flood under what conditions? To the ant.

**B3-b Verbal phrases**

A verbal is a verb form that does not function as the verb of a clause. Verbs include infinitives (the word to plus the base form of the verb), present participles (the -ing form of the verb), and past participles (the verb form usually ending in -d, -ed, -en, or -t). (See G2-a.)

Verbals can take objects, complements, and modifiers to form verbal phrases. These phrases are classified as participial, gerund, and infinitive.

**Participial phrases**

Participial phrases always function as adjectives. Their verbals are either present participles, always ending in -ing, or past participles, frequently ending in -d, -ed, -en, or -t (see G2-a).

Participial phrases frequently appear immediately following the noun or pronoun they modify.

Truth kept in the dark will never save the world.

Unlike other adjectival word groups, however, which must always follow the noun or pronoun they modify, participial phrases are often movable. They can precede the word they modify.

Being weak, foxes are distinguished by superior tact.

They may also appear at some distance from the word they modify.

History is something that never happened, written by someone who wasn't there.

**Gerund phrases**

Gerund phrases are built around present participles (verb forms ending in -ing), and they always function as nouns: usually as subjects, subject complements, direct objects, or objects of the preposition.

Justifying a fault doubles it.

**DO**

Kleptomaniacs can't help helping themselves.

**Infinitive phrases**

Infinitive phrases, usually constructed around to plus the base form of the verb (to call, to drink), can function as adjectives, adverbs, or nouns. When functioning as a noun, an infinitive phrase may appear in almost any slot in a sentence, usually as a subject, subject complement, or direct object.

He cut off his nose to spite his face. [Adverb]

To side with truth is noble. [Noun]
NOTE: In some constructions, the infinitive is unmarked; in other words, the to does not appear: *No one can make you [to] feel inferior without your consent.*

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**B3-C Appositive phrases**

Appositive phrases describe nouns or pronouns. In form they are nouns or noun equivalents. Politicians, *acrobats at heart,* can sit on a fence and yet keep both ears to the ground.

**B3-d Absolute phrases**

An absolute phrase modifies a whole clause or sentence, not just one word. It consists of a noun or noun equivalent usually followed by a participial phrase.

*His words dipped in honey,* the senator mesmerized the crowd.

**B3-e Subordinate clauses**

Subordinate clauses are patterned like sentences, having subjects and verbs and sometimes objects or complements, but they function within sentences as adjectives, adverbs, or nouns. They cannot stand alone as complete sentences.

*Adjective clauses*

Adjective clauses modify nouns or pronouns, usually answering the question Which one? or What kind of? They begin with a relative pronoun (*who, whom, whose, which,* or *that*) or a relative adverb (*when, where,* or *why*).

The *arrow that has left the bow* never returns.

In addition to introducing the clause, the relative pronoun points back to the noun that the clause modifies.

The *fur that warms a monarch* once warmed a bear.

Relative pronouns are sometimes "understood."

The things *[that] we know best* are the things *[that] we haven't been taught.*

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The parts of an adjective clause are often arranged as in sentences (subject/verb/object or complement).

**S V DO**

We often forgive the people who bore us.

Frequently, however, the object or complement appears first, violating the normal order of subject/verb/object.

**DO S V**

We rarely forgive those whom we bore.

**NOTE:** For punctuation of adjective clauses, see Pl-e and P2-e. If English is not your native language, see E2-d for a common problem with adjective clauses.

*Adverb clauses*

Adverb clauses modify verbs, adjectives, or other adverbs, usually answering one of these questions: When? Where? Why? How? Under what conditions? To what degree? They always begin with a subordinating conjunction (*after, although, as, as if, because, before, even though, if, in order that, once, rather than, since, so that, than, that, though, unless, until, when, where, whether, while*).

*When the well is dry,* we know the worth of water.
Venice *would be* a fine city *if it were only drained.*

**Noun clauses**

A noun clause functions just like a single-word noun, usually as a subject, subject complement, direct object, or object of a preposition. It usually begins with one of the following words: *how, that, which, who, whoever, whom, whomever, what, whatever, when, where, whether, whose, why.*

Whoever gossips to you will gossip of you.

We will never forget that we buried the hatchet.

The word introducing the clause may or may not play a significant role in the clause. In the preceding example sentences, *Whoever* is the subject of its clause, but *that* does not perform a function in its clause.

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As with adjective clauses, the parts of a noun clause may appear out of their normal order (subject/verb/object).

**do s v**

Talent is what you possess.

The parts of a noun clause may also appear in their normal order.

**s v do**

Genius is what possesses you.

**B4**

**Sentence types**

Sentences are classified in two ways: according to their structure (simple, compound, complex, and compound-complex) and according to their purpose (declarative, imperative, interrogative, and exclamatory).

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**B4-a Sentence structures**

Depending on the number and types of clauses they contain, sentences are classified as simple, compound, complex, or compound-complex.

Clauses come in two varieties: independent and subordinate. An independent clause contains a subject and a predicate, and it either stands alone or could stand alone. A subordinate clause also contains a subject and a predicate, but it functions within a sentence as an adjective, an adverb, or a noun; it cannot stand alone.

**SIMPLE SENTENCE** A simple sentence is one independent clause with no subordinate clauses.

**independent clause**

Without music, life would be a mistake.

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**COMPOUND SENTENCE** A compound sentence is composed of two or more independent clauses with no subordinate clauses. The independent clauses are usually joined with a comma and a coordinating conjunction (*and, but, or, nor, for, so, yet*) or with a semicolon.

**independent clause independent clause**

One arrow is easily broken, but you can't break a bundle of ten.
COMPLEX SENTENCE A complex sentence is composed of one independent clause with one or more subordinate clauses.

subordinate
clause
If you scatter thorns, don't go barefoot.

COMPOUND-COMPLEX SENTENCE A compound-complex sentence contains at least two independent clauses and at least one subordinate clause. The following sentence contains two independent clauses, each of which contains a subordinate clause.

ind clause SUB clause
Tell me what you eat, and I will tell you what you are.

B4-b Sentence purposes
Writers use declarative sentences to make statements, imperative sentences to issue requests or commands, interrogative sentences to ask questions, and exclamatory sentences to make exclamations.

declarative The echo always has the last word.

imperative Love your neighbor.

interrogative Are second thoughts always wisest?

exclamatory I want to wash the flag, not burn it!

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(Continued from page vi)


Albert Castel, excerpts from "The Fort Pillow Massacre: A Fresh Examination of the Evidence" from *Civil War History* 4, no. 1 (1958). Reprinted with the permission of The Kent State University Press.


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**Using A Writer's Reference in all of your college courses**

Good writing in any discipline communicates a writer's purpose to an audience and explores an engaging question about a subject. Effective college writers respond appropriately to an assignment or problem with a thesis, support their claims with evidence, document their research sources, and format documents in the style appropriate for their discipline.

**A Writer's Reference** provides help for writing well in all college courses. Consult the sections noted here for advice about writing in any discipline.

* Understand the writing assignment: C1-b, A4-e
* Determine your purpose: C1-a, C1-a, C1-b
* Determine your audience: C1-a, C1-b
* Ask questions appropriate to the field: A4-b
* Formulate a thesis or main idea: C2-a, MLA-la, APA-la, CMS-la
* Determine what types of evidence to gather: A4
* Conduct research if necessary: R1
* Support your claim: A2-d, A2-e, MLA-1c, APA-1c, CMS-1c
* Counter opposing arguments or objections: A2-f
* Identify the required documentation style: R4
* Integrate sources: MLA-3, APA-3, CMS-3
* Document your sources: MLA-4, APA-4, CMS-4
NOTE: Modern Language Association (MLA) style is used in English and in other humanities courses such as art and music. American Psychological Association (APA) style is often used in nursing courses and in social science courses such as psychology, sociology, and anthropology. The Chicago Manual of Style (CMS) is often used for history courses and some other humanities.

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Advice and Models

Supplement to Accompany Diana Hacker's
A Writer's Reference
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Introduction: Writing in different disciplines

Succeeding in college requires performing well in different kinds of courses and on various kinds of assignments. As you probably know, you will be assigned writing in your college writing courses. It may surprise you to know, however, that other college courses require writing—courses you might not expect, like nursing and psychology. The strategies you develop in your first-year composition course will help you write well in other academic courses.

The academic community is divided into broad subject areas called disciplines. The disciplines are generally grouped into five major fields of study, which are further broken down into more specific subjects. The five disciplines and a few representative subjects are social sciences (psychology and sociology); natural sciences (biology and chemistry); mathematics and computer science; humanities and arts (history, literature, music); and professions and applied sciences (business, education, nursing).

Each discipline has its own set of expectations and conventions for both reading and writing. Some of the expectations and conventions—writing with a clear main idea, for instance—are common across disciplines; those are covered in A Writer’s Reference. Other expectations and conventions are unique to each discipline. These include the following:

* purpose for writing
* questions asked by scholars and practitioners
* types of evidence used
* language and writing conventions
* citation style

When you are asked to write in a specific discipline, start by becoming familiar with the distinctive features of writing in that discipline. For example, if you are asked to write a lab report for a biology class, your purpose might be to present results of an experiment. Your evidence would be the data you collected while conducting your experiment, and you would use scientific terms in your report. You would also use the CSE (Council of Science Editors) guidelines for citation of your sources. If you are asked to write a case study for an education class, your purpose might be to analyze student-teacher interactions in a single classroom. Your evidence might be data on a combination of personal observations and interviews. You would use terms from the field in your case study and cite your sources using the guidelines of the American Psychological Association (APA).

The following sections provide guidelines for writing in six disciplines: biology, business, education, history, nursing, and psychology. Each section begins with advice about the expectations for writing in that discipline and includes a model or two of student writing. Each section closes with references to professional documents in that discipline.

D2

Writing in the biological sciences

Biologists use writing in many ways. They write reports analyzing the data they collect from their experiments as well as reviews of other scientists’ research or proposed research. They write proposals to convince funding agencies to award grants for their research. If they teach, biologists also write lectures. Some biologists may communicate with a general audience by writing newspaper and magazine articles. In addition, they may lend their expertise to public-policy decision making by government officials, weighing in on, say, the issue of global warming or stem cell research.

Depending on their audience, biologists—including botanists, geneticists, and zoologists—use different tones and styles in their writing. When they present their research to colleagues, they adopt a neutral voice and avoid flowery prose. Researchers also use specialized vocabulary that other biologists readily understand. When biologists write for readers of newspapers and magazines, they may use language accessible to people who are not specialists in biology. In any case, biologists strive to communicate complex information efficiently, clearly, and carefully.

When you write in biology courses, your goal will generally be to convince readers of the validity of conclusions you draw from observations, experimental data, or your evaluations of previously published or proposed research. For most assignments, you will need to use a scientific style of writing, conveying your information to readers as succinctly and accurately as possible.

D5

D2-a Recognize the forms of writing in the biological sciences.

When you take courses in biology, you may be asked to write any of the following:
* laboratory notebooks
* research papers
* laboratory reports
* literature reviews
* research proposals
* poster presentations

**Laboratory notebooks**

If your class requires you to complete laboratory exercises, you will need to carefully record your laboratory experiments in a notebook. A laboratory notebook should be detailed and accurate so that anyone who wishes to repeat your experiment can do so. The laboratory notebook also provides crucial material for any report or article you may write later about your experiment. Researchers take notebooks seriously, never removing a page or erasing entries. That practice keeps them from misrepresenting results.

Your notebook will typically have the following components:

* table of contents
* date of each experiment
* title
* purpose (the objective of the experiment)
* materials (a list of equipment, specimens, and chemicals you used in the experiment)
* procedures (the method you planned to follow as well as the alterations you made to that procedure while conducting the experiment)
* acknowledgments (those who helped you with the experiment)
* results (the data gathered from the experiment)
* data analysis (calculations based on your data)
* discussion (your assessment of whether the experiment was successful, your interpretation of your results, your accounting for any surprising results, and your conclusions about what you learned from the experiment)

D-6

**Research papers and laboratory reports**

When instructors refer to "research papers," they may have different assignments in mind. One assignment might ask you to present your synthesis of many sources of information about, for instance, a genetic syndrome to demonstrate your understanding of the characteristics of the disorder and other researchers' investigations of the causes of the syndrome.

Another assignment might require you to report on the results of an experiment you conducted and to interpret your results; this document is typically called a *laboratory report*. Unlike the laboratory notebook, a lab report may relate your interpretations to what others in the field have concluded from their own experiments. Biologists publish research papers and reports in journals after the papers have undergone rigorous and impartial review by other biologists, called a *peer review*, to make sure that the scientific process used by the researchers is sound.

Whether published in a journal or written for a college course, research papers and reports based on original experiments follow a standard format and include the following sections:

* abstract (a 100-to-125-word summary of your report)
* introduction (the context for your experiment, such as what has been published on the topic in the field, as well as the purpose of the experiment)

* materials and methods (details of how you conducted the experiment so that other researchers can repeat the experiment to try to reproduce your results; your description of the methodology you used so that readers can determine if your interpretations are supported by the data)

* results (a presentation of what you observed in the experiment)

* figures and tables

* discussion (your interpretation of the results as well as a comparison of your interpretation and that of other researchers in the field)

* references (a list of the sources cited in your paper)

**Literature reviews**

Literature reviews can have different objectives, such as comparing or contrasting approaches to a problem or examining the literature in the field to propose an alternative theory. Another purpose is to inform biologists about the latest advances in the field. In a review,

D-7

you will consider the findings of a number of research papers and evaluate those papers' conclusions and perhaps suggest a direction for future research. A critical review analyzes the methods and interpretations of data from one or more journal articles. A literature review also may be an introduction to a larger piece of writing, such as a report of an empirical study. In that case, the review surveys previously published findings relevant to the question that the empirical study investigates.

A literature review assignment is an opportunity to learn about an area in the field and to see what old or new questions may benefit from research.

While the format of reviews varies with their purpose, reviews typically have an abstract, an introduction, a discussion of the research being reviewed, a conclusion, and a references section.

**Research proposals**

In a research proposal, the biologist poses a significant question and a hypothesis (or hypotheses) and suggests one or more experiments to test the hypothesis. The project can have specific practical applications; for example, one Arctic biologist submitted to the United States Geological Survey a proposal for an ecological monitoring program at a national park. Research proposals that seek funding for an experiment must include detailed budgets. Whether written by scholars requesting support from an agency or by students in a course, research proposals are evaluated for how well they justify their project with a carefully conceived experiment design.

**Poster presentations**

At professional gatherings such as annual conventions in the field, biologists have the opportunity to present their work in the form of a poster rather than as a formal talk. Conference attendees approach presenters in an exhibit area to talk about their research, which the posters concisely summarize. A poster features a brief introduction to the presenter’s research project, a description of the method, information about the experiment’s subjects, the experiment’s results, and the presenter’s conclusions. Poster presentations also feature graphs and tables since it is important to convey information to the audience quickly and concisely as they walk through the exhibit area. An effective poster presentation will encourage the audience to ask questions and carry on an informal conversation with the presenter.
Your instructor may ask you to create a poster presentation about an experiment you or other researchers have conducted both to help you understand complex concepts and to practice your communication skills.

**NOTE:** Some presenters use presentation software to create a slide show that they can click through for a small audience or project on a screen for a larger group. Presenters generally include the same kinds of information in slide presentations as they do in poster presentations.

**D2-b Know the questions biologists ask.**

Biologists, like other scientists, ask questions about the natural world. Their questions are either *why* questions or *how* questions, such as the following:

* Why don't newborns see well?
* Why does body size of species skew to the right on a distribution curve? That is, why are there so many small animals?
* How does cellular senescence prevent cancer?
* How do island plants self-pollinate?

As they attempt to answer such questions, biologists first offer a tentative explanation, or hypothesis, for something they have observed. They perform an experiment to test their hypothesis. If the results from the experiment match the original predictions, then they consider the hypothesis supported, but not proved, since the biologist cannot account for all conditions. Other biologists will continue to formulate new hypotheses and offer new findings.

**D2-C Understand the kinds of evidence biologists use.**

Biologists use many kinds of evidence:

* data from site studies or site surveys
* observations of specimens with the aid of special equipment, such as a microscope
* observations and measurements made in experimental settings
* data taken from reports that other biologists have published

Data in biology, which are either quantitative (that which can be counted) or qualitative (that which can be described without numbers), can take various forms, depending on the nature of the site, the type of experiment, or the specialized field in which the research is performed. Following are some examples:

* For a study of mating choices of female swordfish, biologists might record and analyze responses from females placed in tanks with males.
* In forensic biology, researchers might interpret the data they collect from tests on criminal suspects' DNA samples.
* Plant biologists might analyze the rates of survival of native tree seedlings affected by chemicals released by invasive plant species.

Because evidence can have more than one plausible interpretation, biologists offer alternative explanations for the results obtained in experiments. For example, the authors of one article suggested that differences in the type and availability of prey could account for why Atlantic blue marlin larvae grew faster in one body of water than in another, but they also recognized that other possible causes related to differences in spawning populations.
D2-d Become familiar with writing conventions in the biological sciences.

Biologists agree on several conventions when they write:

* Scientific writing often uses the passive voice to describe how a researcher has performed an experiment (*Blue marlin larvae were collected*). The passive voice can be useful for drawing attention to the action itself, not to who has performed the action. But biologists increasingly use the active voice whenever possible to convey information clearly and efficiently (*Researchers collected blue marlin larvae*). As the use of the active voice becomes widespread in scientific writing, the use of *and we* is acceptable, even preferred, if the passive voice creates awkward-sounding sentences and adds unnecessary words.

* Direct quotation of sources is rare; instead, biologists paraphrase to demonstrate their understanding of the source material and to convey information economically.

* Biologists use the past tense to describe the materials and methods and the results of their own experiments.

* Biologists use the present tense to describe the published findings of other studies.

D-10

* Biologists often include specific scientific names for species (*Hyla cinerea* for the green treefrog, for instance).

D2-e Use the CSE system for citing sources.

Biologists typically use the style recommended by the Council of Science Editors (CSE) to format their paper, to cite sources in the text of the paper, and to list the sources at the end. The CSE describes three citation systems in *Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers, 7th ed.* (Reston: CSE, 2006). In the name-year system, the author's last name and the date of publication are cited in the text. In the citation-sequence system, each source is assigned a number the first time it is used in the text, and the same number identifies the source each time it appears. In the citation-name system, each source is assigned a number in the order in which it appears in the alphabetical list at the end of the paper. That number is used each time the source is cited in the text.

With all three systems, biologists place bibliographic information for each source at the end of the paper in a section called References or Cited References.

D2-f Sample student paper: Laboratory report

Conducting an experiment gives you practice in collecting and interpreting data. Writing a laboratory report allows you to describe an experiment and its results. The following laboratory report was written for a botany course. The writers used the style guidelines of the Council of Science Editors (CSE) for formatting their paper and citing and listing sources.

D-11

Distribution Pattern of Dandelion (*Taraxacum officinale*) on an Abandoned Golf Course

Marin Johnson Laura Arnold

Title page consists of a descriptive title and the writers' names in the center of the page and the course, instructor, and date centered at the bottom of the page.

Lab 4 Botany 100A Professor Ketchum September 13, 2005

Marginal annotations indicate CSE-style formatting and effective writing.

D-12

An abstract summarizes the report in about 100-125 words. You may or may not be required to include an abstract with a brief lab report.
ABSTRACT

This paper reports our study of the distribution pattern of the common dandelion (Taraxacum officinale) at an abandoned golf course in Hilton, New York, on 10 July 2005. An area of 6 ha was sampled with 111 randomly placed 1 X 1 m² quadrats. The dandelion count from each quadrat was used to test observed frequencies against expected frequencies based on a hypothesized random distribution. We concluded that the distribution of dandelions was not random. We next calculated the coefficient of dispersion to test whether the distribution was aggregated (clumped) or uniform. The calculated value of this coefficient was greater than 1.0, suggesting that the distribution was aggregated. Such aggregated distributions are the most commonly observed types in natural populations.

INTRODUCTION

Theoretically, plants of a particular species may be aggregated (clumped), random, or uniformly distributed in space. The distribution type may be determined by many factors, such as availability of nutrients, competition, distance of seed dispersal, and mode of reproduction. The purpose of this study was to determine if the distribution pattern of the common dandelion (Taraxacum officinale) on an abandoned golf course was aggregated, random, or uniform.

METHODS

The study site was an abandoned golf course in Hilton, New York. The vegetation was predominantly grasses, along with dandelions, broad-leaf plantain (Plantago major), and bird's-eye speedwell (Veronica chamaedrys). We sampled an area of approximately 6 ha on 10 July 2005, approximately two weeks after the golf course had been mowed.

To ensure random sampling, we threw a tennis ball high in the air over the study area. At the spot where the tennis ball came to rest, we placed one corner of a 1 X 1 m² metal frame (quadrat). We then counted the number of dandelion plants within this quadrat. We repeated this procedure for a total of 111 randomly placed quadrats.

RESULTS

Table 1 shows the number of quadrats containing 0, 1, 2, ..., 17 dandelion plants. More than two-thirds (67.6%) of the 111 quadrats contained no dandelion plants; almost 90% (89.2%) of the quadrats contained fewer than 3 dandelion plants. We observed a highly significant lack...
of fit between our observed frequencies and expected frequencies based on the Poisson distribution \((G = 78.4, \text{df} = 3, P < 0.001)\). Thus, our data indicated that the distribution pattern of dandelion plants on the abandoned golf course was not random. The mean number of dandelion plants per quadrat was 1.05 (SD = 2.50), and the coefficient of dispersion was 5.95. A \(t\)-test showed that this value is significantly greater than 1.0 \((t = 36.7, \text{df} = 110, P < 0.001)\), which strongly supports an aggregated distribution of the dandelion plants.

**DISCUSSION**

An aggregated (clumped) distribution is the most commonly observed distribution type in natural populations. Among plants, aggregated distributions often arise in species that have poorly dispersed seeds or vegetative reproduction. In the dandelion, the seeds are contained in light, parachute-bearing fruits that are widely dispersed by the wind. This method of seed dispersal would tend to produce a random distribution. However, dandelion plants also reproduce vegetatively by producing new shoots from existing taproots, and what we considered as groups of closely spaced

### Table 1 Frequency distribution of dandelion (*Taraxacum officinale*) plants in 1 X 1 m

<table>
<thead>
<tr>
<th>Number per quadrat ((fi))</th>
<th>Observed</th>
<th>Expected</th>
</tr>
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<tbody>
<tr>
<td>0</td>
<td>75</td>
<td>38.68594</td>
</tr>
<tr>
<td>1</td>
<td>12</td>
<td>40.77707</td>
</tr>
<tr>
<td>2</td>
<td>12</td>
<td>21.49062</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>7.550757</td>
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<td>4</td>
<td>3</td>
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<td>5</td>
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<td>6</td>
<td>0</td>
<td>0.073688</td>
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<td></td>
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<td>10</td>
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<td>11</td>
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<td>$1.73 \times 10^{-6}$</td>
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<td>$1.52 \times 10^{-7}$</td>
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<tr>
<td>16</td>
<td>0</td>
<td>$4.29 \times 10^{-12}$</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>$2.66 \times 10^{-13}$</td>
</tr>
</tbody>
</table>

Total 111

a Expected frequencies were calculated from the successive terms of the Poisson distribution (see Methods).

separate individuals probably represented shoots originating from the same plant. Thus, vegetative reproduction probably accounted for the observed aggregated distribution in this species.

REFERENCES

biological sciences

RESEARCH PAPER (EMPIRICAL STUDY)

LITERATURE REVIEW

**RESEARCH PROPOSAL**


**D3**

**Writing in business**

Communication, especially writing, is central to the business world. Because business writers generally aim to persuade or inform their audiences, they place a premium on clarity, brevity, and focus. Business writers always take into account their audiences. If they are writing for their colleagues, for example, they may use a slightly less formal tone than if they are writing for clients or prospective clients. In all situations, business writers avoid complex metaphors and elaborate language; they also avoid slang and colloquial language.

When you write in business courses, you will usually write for a specific audience. Your goal will be to communicate in a straightforward manner and with a clear purpose.

**D3-a Recognize the forms of writing in business.**

In business courses, you will be asked to create documents that mirror the ones written in the field. The different forms of business writing covered in this section are used for varied purposes, such as informing and persuading. Assignments in business courses may include the following:

* reports
* proposals
* executive summaries
* memos and correspondence
* presentations
* brochures and newsletters

**Reports**

Reports present factual information for a variety of purposes. If your company is considering the development of a new product, you may be asked to write a feasibility report that lays out the pros and cons. If you are asked to determine how your sales compare with those of a competitor, you will need to write an investigative report. A progress report updates a client or supervisor about the status of a project. A formal report details a major project and generally requires research.

**Proposals**

Proposals are written with the goal of convincing a specific audience to adopt a plan. A solicited proposal is directed to an audience that has requested it. An unsolicited proposal is written for an audience that has not indicated interest. An internal proposal is directed at others in your organization. An external proposal is directed at clients or potential clients. The length of a proposal will vary depending on your goals and your intended audience.
Executive summaries

An executive summary provides a concise summary of the key points in a longer document, such as a proposal or a report, with the goal of drawing the reader's attention to the longer document.

Memos and correspondence

In business, communication often takes place via letter, memo, or e-mail. Letters and e-mail are written to clients, customers, and colleagues. Memos convey information to others in the same organization for a variety of purposes. A memo might summarize the results of a study or project, describe policies or standards, put forth a plan, or assign tasks.

Presentations

Presentations are usually done orally, in front of a group, to instruct, persuade, or inform. Presenters often use presentation software or tools such as whiteboards to prepare and display visuals -- graphs, tables, charts, transparencies, and so on.

Brochures, newsletters, and Web sites

Brochures generally convey information about products or services to clients, donors, or consumers. Newsletters generally provide information about an organization to clients, members, or subscribers. Web sites may either advertise products or provide information about an organization.

D3-b Know the questions business writers ask.

In business, your purpose and your understanding of your audience will determine the questions you ask.

* If you are writing a proposal to persuade a client to adopt a product, you will ask, "How will this product benefit my client?" "What does my client need?"

* If you are asked to write a report informing your supervisor of your progress on a project, you will ask, "What does my supervisor need to know to authorize me to proceed?" You will also want to ask, "What does my supervisor already know?" "How can I target this report to address my supervisor's specific concerns?"

* If you are applying for a job, you will ask, "What qualifications do I have for this job?"

D3-C Understand the kinds of evidence business writers use.

In business, your purpose for writing, your audience, and the questions you ask will determine the type of evidence you use. The following are some examples of the way you might use evidence in business writing:

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* If you are writing a report or a proposal, you may need to gather data through interviews, direct observation, surveys, or questionnaires. The sources of data you choose will be determined by your audience. For example, if you are studying the patterns of customer traffic at a supermarket to recommend a new layout, you might go to the supermarket and observe customers, or you might ask them to fill out surveys as they leave the store. If your audience is the store manager, you might focus on surveys at one store. If your audience is the owner of a large grocery chain, you would probably need to use data from several stores.

* If you are writing an investigative report in which you consider how to entice users to a health club, your evidence might include facts and statistics about the health benefits of exercise that you have drawn from published materials such as books, articles, and reports. You might also conduct...
research about the facilities of a competitor. In a long proposal or report, your evidence will probably come from a variety of sources rather than just one source.

* If you are applying for a job, your evidence will be your past experience and qualifications. For example, you might explain that you have worked in the industry for six years and held three management positions. You might also discuss how the skills you learned in those jobs will be transferable to the new position.

* If you are writing a brochure to promote a service, your evidence might be testimonials from satisfied users of the service. For example, a brochure advertising financial services might quote a customer who says, "My investments tripled after I took the advice of this company."

D3-d Become familiar with writing conventions in business.

In business, writing should be straightforward and professional, but not too formal.

* Buzzwords (value-added, win-win, no-brainer) and clichés (The early bird catches the worm) should be used sparingly. This kind of vocabulary is imprecise and can sound affected.

* Use personal pronouns such as you and /. Where appropriate (in letters, e-mails, proposals), you can use the pronoun you to emphasize the interests of your readers. When you are addressing multiple readers, you might want to avoid using you unless it is clear that you are referring to all readers. When you are expressing your opinion, you should use the pronoun /. When you are speaking on behalf of your company, you should use the pronoun we.

* In business writing, it is important to avoid language that could offend someone on the grounds of race, gender, sexual orientation, or disability. Use terms like chair or chairperson instead of chairman or chairwoman and flight attendant rather than stewardess. Unless it is relevant to your point, avoid describing people by race or ethnicity. If you are describing someone with a disability, use phrases like client with a disability rather than disabled client to show that you recognize the disability as one trait of the client rather than as something of overall importance. (Also see W4 in A Writer’s Reference.)

* Business writing should always be concise. Avoid using words that are not essential to your point. For example, instead of writing at this point in time, just write now. Also avoid words that make a simple idea unnecessarily complicated. Using the passive voice often creates such complications. For example, instead of writing "This report was prepared to offer information to our customers," write "We prepared this report to inform our customers."

D3-e Use the APA or CMS (Chicago) system in business writing.


D3-f Sample student papers: An investigative report and a proposal

Sample report

Different business situations require different types of reports. Formal reports are comprehensive discussions of a topic from multiple angles, while investigative reports often focus on a specific issue. If
you are asked to write a report, you should always be sure that you understand the expectations of your audience.

The investigative report beginning on page D-21 was written for an introductory course in business writing. The student, Brian Spencer, was asked to research the problem of employee motivation at a small company. He used the style guidelines of the American Psychological Association (APA) to format the paper and to cite and list sources.

**Sample proposal**

Proposals are written to convince a specific audience to adopt a plan. If you are asked to write a proposal, you might start by identifying the purpose and the audience for the document.

The internal proposal beginning on page D-28 was written for a course in business writing. The student, Kelly Ratajczak, wrote her proposal in the form of a memorandum to the senior vice president of human resources at the medium-sized company at which she was an intern. Her goal was to convince the vice president to adopt a wellness program for employees.

D-21

**SAMPLE REPORT**

The title page of a business report is counted in the numbering, although a header and page number do not appear.

Positively Affecting Employee Motivation

Prepared by Brian Spencer Report Distributed March 9, 2006

Title page of the report consists of the title, the writer's name, and the date in the center of the page and the company name centered at the bottom of the page.

Prepared for 0AISYS

**Marginal annotations indicate business-style formatting and effective writing.**

D-22

Page header contains an abbreviated title followed by five spaces and the page number. Preliminary pages (title page, abstract) use lowercase roman numerals: text pages use arabic numerals.

Abstract, on a separate page, provides a brief summary of the report.

**Employee Motivation ii**

**Abstract**

Corporate goals, such as sales quotas or increases in market share, do not always take into account employee motivation. Motivating employees is thus a challenge and an opportunity for firms that want to outperform their competitors. For a firm to achieve its goals, its employees must be motivated to perform effectively.

Empirical research conducted with employees of a subject firm, OAISYS, echoed theories published by leading authorities in journals, books, and online reports. These theories argue that monetary incentives are not the primary drivers for employee motivation. Clear expectations, communication of progress toward goals, accountability, and public appreciation are common primary drivers. A firm aiming to achieve superior performance should focus on these activities.

D-23

**Introduction**

All firms strive to maximize performance. Such performance is typically defined by one or more tangible measurements such as total sales, earnings per share, return on assets, and so
on. The performance of a firm is created and delivered by its employees. Employees, however, are not necessarily motivated to do their part to maximize a firm’s performance. Factors that motivate employees can be much more complex than corporate goals. This report will define the problem of employee motivation in one company and examine potential solutions.

OAISYS is a small business based in Tempe, Arizona, that manufactures business call recording products. Currently OAISYS employs 27 people. The business has been notably successful, generating annual compound sales growth of over 20% during the last three years. The company's management and board of directors expect revenue growth to accelerate over the coming three years to an annual compound rate of over 35%. This ambitious corporate goal will require maximum productivity and effectiveness from all employees, both current and prospective. OAISYS’s management requested an analysis of its current personnel structure focused on the alignment of individual employee motivation with its corporate goal.

Background on Current Human Resources Program

OAISYS is currently structured departmentally by function. It has teams for research and development, sales, marketing, operations, and administration. Every employee has access to the same employment benefits, consisting of medical insurance, a 401(k) plan, flexible spending accounts, short- and long-term disability, and the like.

Members of the sales team receive a yearly salary, quarterly commissions tied to sales quotas, and quarterly bonuses tied to the

Employee Motivation 2

performance of specific tasks. These tasks can change quarterly to maintain alignment with strategic initiatives.

All employees not in the sales department receive a yearly salary and profit sharing at the end of the year. The formula for profit sharing is not known by the employees, and specific information about profits is infrequently communicated. When profitability is discussed, it is only in general terms. Key employees, as determined by the management, are given stock option grants periodically. This process is informal and very confidential.

Disconnect between Company and Employees

One common assumption is that a human resources program such as OAISYS’s should be the platform for motivation. But monetary compensation is not the only driver of employee motivation (Dickson, 1973). In fact, studies have found that other factors are actually the primary drivers of employee motivation. Security, career advancement, the type of work, and pride in one's company are actually the highest rated factors in employee satisfaction (Accel TEAM, 2005).

These conclusions drawn from the empirical research of others are supported by interviews conducted with current OAISYS employees. Justin Crandall, a current design engineer, stated that
his primary motivation is the opportunity to work with leading-edge development tools to pursue results of the highest quality (personal communication, March 1, 2006). Crandall's strongest sense of frustration comes from a cluttered organizational structure because it restricts his ability to pursue innovative, high-quality results.

Todd Lindburg, the most senior design engineer on staff, had similar sentiments. His greatest motivator is the opportunity to create something lasting and important to the long-term success of the business (personal communication, March 2, 2006). Jack Wikselaar, vice president of sales, said he receives his strongest motivation from providing fulfilling job

Employee Motivation 3 opportunities for others (personal communication, March 3, 2006).

These findings of what motivates employees tell only half the story. Other research (Motivating, 2006) suggests that businesses can actually demotivate employees through certain behaviors, such as the following:

* company politics
* unclear expectations
* unnecessary rules and procedures
* unproductive meetings
* poor communication
* toleration of poor performance

Doug Ames, manager of operations for OAISYS, noted that some of these issues keep the company from outperforming expectations: "Communication is not timely or uniform, expectations are not clear and consistent, and some employees do not contribute significantly yet nothing is done" (personal communication, February 28, 2006).

Recommendations

It appears that a combination of steps can be used to unlock greater performance for OAISYS. Most important, steps can be taken to strengthen the corporate culture in key areas such as communication, accountability, and appreciation. Employee feedback indicates that these are areas of weakness or motivators that can be improved. This feedback is summarized in Figure 1.

A list draws readers' attention to important information.

The author lays out recommendations for action, Some reports also include a Conclusions section.

A plan to use communication effectively to set expectations, share results in a timely fashion, and publicly offer appreciation to specific contributors will likely go a long way toward aligning individual motivation with corporate goals. Additionally, holding individuals accountable for results will bring parity to the workplace.

One technique that might be effective is redefining compensation

Employee Motivation 4

Communication BAccountability Appreciation

Communication Accountability Appreciation Figure 1. Areas of greatest need for improvements in motivation. to be based on specific responsibilities. Rather than tying compensation to corporate profit, tying it to individual performance will result in direct correlation between
results and reward. Those who do what is necessary to achieve expected results will be rewarded. Those who miss the mark will be required to address the reasons behind their performance and either improve or take a different role. Professor of organizational behavior Jesper Sorenson (2002) has noted that "quantitative analyses have shown that firms with strong cultures outperform firms with weak cultures" (p. 70). Taking steps to strengthen the corporate culture is critical to the company's success.

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Employee Motivation 5

References


Spencer provides a list of sources using APA style.

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SAMPLE PROPOSAL

internal proposal is structured in memo format: subject identified in header.

MEMORANDUM

To: Jay Crosson, Senior Vice President, Human Resources
From: Kelly Ratajczak, Intern, Purchasing Department
Subject: Proposal to Add a Wellness Program
Date: April 24, 2006

Ratajczak ooen Health care costs are rising. In the long run, implementing a with a clear concise statement of her main point.

Introductory section provides supporting background information.

Headings clearly define the sections of the proposal.

wellness program in our corporate culture will decrease the company's health care costs.

Research indicates that nearly 70% of health care costs are from common illnesses related to high blood pressure, overweight, lack of exercise, high cholesterol, stress, poor nutrition, and other preventable health issues (Hall, 2006). Health care costs are a major expense for most businesses, and they do not reflect costs due to the loss of productivity or absenteeism. A wellness program would address most, if not all, of these health care issues and related costs.

Benefits of Healthier Employees

Not only would a wellness program substantially reduce costs associated with employee health care, but our company would prosper through many other benefits. Businesses that have wellness programs show a Lower cost in production, fewer sick days, and healthier employees ("Workplace Health," 2006). Our healthier employees will help to cut not only our production and absenteeism costs but also potential costs such as higher turnover because of low employee morale.
Implementing the Program

Implementing a good wellness program means making small changes to the work environment, starting with a series of information sessions. Simple changes to our work environment should include healthier food selections in vending machines and in the employee cafeteria. A smoke-free environment, inside and outside the building, could be a new company policy. An important step is to educate our employees through information seminars and provide health care guides and pamphlets for work and home. In addition, the human resources department could expand the current employee assistance program by developing online materials that help employees and their families to assess their individual health goals.

Each health program is different in its own way, and there are a variety of programs that can be designed to meet the needs of our individual employees. Some programs that are becoming increasingly popular in the workplace are the following ("Workplace Health," 2006):

* health promotion programs
* subsidized health club membership
* return-to-work programs
* health-risk appraisals and screenings

Obstacles: Individual and Financial

The largest barrier in a wellness program is changing the habits and behaviors of our employees. Various incentives such as monetary bonuses, vacation days, merchandise rewards, recognition, and appreciation help to instill new habits and attitudes. Providing a healthy environment and including family in certain programs also help to encourage healthier choices and behaviors (Hall, 2006).

The costs of incorporating a wellness program will be far less than rising costs associated with health care in the long run. An employee’s sense of recognition, appreciation, or accomplishment is an incentive that has relatively low or no costs. The owner of Natural Ovens Bakery, Paul Sitt, has stated that his company gained financially after providing programs including free healthy lunches for employees (Springer, 2005). Sitt said he believes that higher morale and keeping valuable employees have helped his business tremendously.

It is important that our company be healthy in every way possible. Research shows that 41%
of businesses already have some type of wellness program in progress and that 32% will incorporate programs within the next year ("Workplace Health," 2006). Our company should always be ahead of our competitors. I want to thank you for your time and I look forward to discussing this proposal with you further next week.

References


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Models of professional writing in business

REPORT


REPORT FOR AN ACADEMIC AUDIENCE


NEWSLETTER


D4

Writing in education

The field of education draws on the knowledge and the methods of a variety of disciplines. As you study to become a teacher, you will take courses that focus on such diverse topics as the history of education, the psychology of teaching and learning, the development of curriculum, and instructional methods. You will also learn how to navigate classrooms and schools through both course work and field placements. Depending on what you plan to teach, you may also take courses in a specific content area (such as history or mathematics) or courses that focus on children with special needs. The writing you do in education courses will be designed to help you become a successful teacher.

D4-a Recognize the forms of writing in education.

Although there are many paths you can take as you train to become a teacher, you will encounter similar writing assignments in different courses. These may include the following:

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* reflective essays, journals, and field notes
* curriculum designs and lesson plans
* reviews of instructional materials
* case studies
* research papers
* self-evaluations
* portfolios

**Reflective essays, journals, and field notes**

Much of the writing you do in education courses will encourage you to reflect on your own attitudes, beliefs, and experiences and how they inform your thoughts about teaching and learning. In an introductory course, for example, you may be asked to write an essay in which you reflect on your own education in the context of a theory that you are studying. As a field observer or student teacher, you may be asked to keep a journal or notes in which you reflect on your interaction with students, teacher-student interactions, student-student interactions, diversity issues, and student progress. These reflections might then serve as the basis for an essay in which you connect your experiences to course content.

**Curriculum designs and lesson plans**

In some courses, especially those focused on teaching methods, you will be asked to design individual lessons or units in a particular content area. In an early childhood education course, for example, you might be asked to read several children's books and write a plan for a class activity that is related to the books. In a science methods course, you might be asked to design a unit about plant biology. In a methods course for special education, you might be asked to design an individualized education plan for a specific student. For any of these courses, you might also be asked to integrate technology into your curriculum design.

**Reviews of instructional materials**

In a review of materials, you assess the value of a set of instructional materials for classroom use. For example, you might be asked to look at several textbooks and explain which would be most useful in a particular classroom setting.

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**Case studies**

Some education courses require students to conduct and write case studies. Case studies may involve observation and analysis of an individual student, a teacher, or classroom interactions. The goal of a case study may be to determine how the process of teaching or learning takes place or how an event can illuminate something about learning or classroom dynamics.

**Research papers**

In some education courses, you might be assigned papers that focus on broader educational issues or problems and that require you to conduct research and then formulate your own ideas about the topic. In a course about the history of education, you might be asked to research the evolution of literacy in the United States. In a developmental psychology course, you might be asked to research how students learn mathematics.

**Self-evaluations**

As a teacher candidate, you will be asked to evaluate your own teaching and learning. The format of the self-evaluation will vary depending on whether you are evaluating yourself as a learner or as a teacher. Sample questions of self-evaluation as a teacher may include the following:
* What were the strengths and weaknesses of your lesson or unit plan?
* How did your lesson further student learning?
* What have you learned about yourself and your students from teaching this class?
* How can you improve your teaching? 

**Portfolios**

Most teacher education programs require you to assemble a teaching portfolio before you graduate. The purpose of the portfolio is to provide information about your teaching experience and your teaching philosophy. The contents of portfolios vary, but common documents include a statement of teaching philosophy, a statement of professional goals, a résumé, evaluations, and sample course materials.

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**Writing in education**

Education departments at some institutions will require you to assemble an electronic portfolio as well as a print version.

D4-b Know the questions educators ask.

Educators ask questions that are practical, theoretical, and self-reflective. Practical questions tend to focus on classroom and curriculum issues such as student progress and implementation of new approaches. Theoretical questions focus on how students should be educated and on the intellectual, political, and social contexts of learning. Self-reflective questions allow for discussion of the teacher's own role in the educational process. Any of the following questions could form the basis for a paper in an education course:

* How does this school's language arts curriculum prepare students to be information-literate?
* What are the effects of the use of standardized tests in economically disadvantaged districts in comparison with more affluent districts?
* How do my perceptions of my own education influence the way I approach teaching?

D4-C Understand the kinds of evidence educators use.

Educators and education students rely on evidence that is both quantitative (statistics, survey results, test scores) and qualitative (case studies, observation, personal experience). The following are some examples of evidence used in different situations:

* If you are writing a research paper that compares different approaches to social studies education, you might rely on quantitative evidence such as the results of standardized tests from different school districts.
* For a paper on child development, you might use a combination of personal observation and evidence from published case studies.
* If you are keeping a journal of your student teaching experiences, your evidence would come from your experiences in the classroom and from the changes in your attitudes over time.
* If you are creating a lesson plan, you will focus on your teaching objectives and explain how your plan will achieve those objectives.

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D4-d Become familiar with writing conventions in education.

Educators agree on several conventions when they write:

* The personal pronoun / is commonly used in reflective writing.
* Research papers and case studies are generally written in the third person (he, she, it, they) and in a more formal, objective tone.

* Educators have a specialized vocabulary that includes terms such as pedagogy (teaching principles and methods), practice (actual teaching), curriculum (the written lesson plans followed by a class or school), assessment (the determination of whether students or teachers are successful), achievement tests (tests that measure what students have learned), and NCLB (the No Child Left Behind Act). You will likely use such terms in your writing.

**Because the field of education draws on various disciplines, including psychology, history, and sociology, it is important to be aware of writing conventions in those disciplines as well. (See D5 and D7.)**

D4-6 **Use the APA or CMS (Chicago) system in writing in education.**


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D4-f **Sample student paper: Reflective essay**

In some education courses, you may be asked to write reflective essays in which you describe and analyze your own attitudes, beliefs, and experiences. Some reflective essays focus solely on personal observations while others integrate ideas from other sources as well.

The following reflective essay was written for a service learning course in which students explored issues of diversity, power, and opportunity in school settings. The writer, Onnalee Gibson, used a variety of professional sources to inform her own ideas about her experiences working with an eleventh-grade student. She formatted her paper and cited and listed her sources following the guidelines of the American Psychological Association (APA).

D-37

Service Learning: Eric i Page header

contains an abbreviated title followed by five spaces and the page number, Preliminary pages such as the title page are numbered with lowercase roman numerals,

A Reflection on Service Learning: Working with Eric

Descriptive title is centered on the page; the writer's name, the course, the instructor, and the date are centered at the bottom of the page.

Onnalee L. Gibson Teacher Education 250 Professor Carter April 25, 2006

**Marginal annotations indicate** APA-style formatting and effective writing.

D-38

**Writing in education**

Text pages are numbered with arabic numerals.

Reflective essays may include descriptive passages.

Background information about the school sets the scene for Gibson's personal experiences.

Transition leads from background information about the school to Gibson's personal experiences.
The first time I saw the beautiful yet simple architecture of Waverly High School, I was enchanted. I remember driving by while exploring my new surroundings as a transfer student to Michigan State University and marveling at the long front wall of reflective windows, the shapely bushes, and the general cleanliness of the school grounds. When I was assigned to do a service learning project in a local school district, I hoped for the opportunity to find out what it would be like to work at a school like Waverly—a school where the attention to its students' needs was evident from the outside in.

Waverly High School, which currently enrolls about 1,100 students in grades 9 through 12 and has a teaching staff of 63, is extremely diverse in several ways. Economically, students range from poverty level to affluent. Numerous ethnic and racial groups are represented. And in terms of achievement, the student body boasts an assortment of talents and abilities.

The school provides a curriculum that strives to meet the needs of each student and uses a unique grade reporting system that itemizes each aspect of a student's grade. The system allows both teachers and parents to see where academic achievement and academic problems surface. Unlike most schools, which evaluate students on subjects in one number or letter grade, Waverly has a report card that lists individual grades for tests, homework, exams, papers, projects, participation, community service, and attendance. Thus, if a student is doing every homework assignment and is still failing tests, this breakdown of the grades may effectively highlight how the student can be helped.

It was this unique way of evaluating students that led to my first meeting with Eric Johnson, an 11th grader to whom I was assigned as a tutor. Eric is an African American male who grew up in a nuclear middle-class family in a Lansing suburb. Teachers noticed over time that Eric's grades were dropping, yet his attendance, participation, and motivation were above average. Surprisingly, Eric himself was the one who asked for a tutor to help him raise his grades. What initially struck me about Eric was the level of responsibility he seemed to take for his own academic achievement. At the time I wrote in my journal (January 31, 2006), "He appears to be a good student. He is trying his best to succeed in school. He came to me for help and realizes the need for a tutor."

While tutoring Eric, I paid attention to the way he talked about his classes and to the types of assignments he was being asked to complete. My impression was that Waverly High School was fostering student success by doing more than just placing posters in the hallways. Waverly's curriculum encourages analytical thinking, requires group and individual projects that depend on creativity and research, and includes open-ended writing assignments designed to give students opportunities to form their own conclusions. I found this reality both difficult and inspiring; I had not expected an 11th grader's homework to be so challenging. I once said so to Eric, and he responded with a smile: "Yeah. My teachers say it's going to help us when we get to college to already know how to do some of these things." What was surprising to me was the faculty's collective assumption that high school was not the end of a student's career. The fact that teachers talk with students about what will be expected when they go to college is significant. That kind of positive language, which I heard many times at Waverly, most certainly affects students' sense of themselves as achievers. In this case, Eric was not preoccupied with worrying about whether he wanted to go to college or would be accepted; rather, he mentally prepared himself for the time when he would actually enroll.

According to education researcher Jean Anyon (1981), "Students from higher social class backgrounds may be exposed to legal, medical, or managerial knowledge... while those of the working classes may be offered a more 'practical' curriculum" (p. 5). I do not see this gravitation toward social reproduction holding true for most students at Waverly High.
School. Waverly's student body is a mix of social classes, yet the school's philosophy is to push each of its students to consider college. Through its curriculum, its guidance department literature, and its opportunities for career field trips, Waverly is opening doors for all of its students. In Eric's case, I

Journal entries are considered personal communication and are cited in the text but not included in the reference list.

Personal observations lead to broader insights,

Gibson analyzes her evidence to draw a broader conclusion,

This section bridges academic theory and personal experience.

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Writing in education

Source is cited in APA in-text citation style.

Class lecture (personal communication) is cited in the text only, not in the reference list.

Gibson considers the larger implications of her personal observations,

Service Learning: Eric 3

also observed the beginnings of a break in social reproduction. From the start of our tutoring sessions, Eric frequently mentioned that neither of his parents went to college (Gibson, journal entry, March 14, 2006). This made me wonder how his parents talk to him about college. Is the desire to go to college something they have instilled in him? Have they given him the message that if he works hard and goes to college he will be successful? If that is the case, then Eric's parents are attempting to break the cycle with their children-and they have the good fortune to live in a school district that supports their desires. In contrast to the idea that most people have nothing more than social reproduction to thank for their socioeconomic status (Bowles & Gintis, 1976), Eric seems to believe that hard work and a college education are keys to his success.

Another key to Eric's success will be the resources he enjoys as a student at Waverly. Abundance of or lack of resources can play an important part in students' opportunities to learn and succeed. Because nearly half of all school funding comes from local property taxes (D. Carter, class lecture, April 4, 2006), areas with smaller populations or low property values do not have the tax base to fund schools well. As a result, one education finance expert has argued, some children receive substandard education (Parrish, 2002). Waverly does not appear to have serious financial or funding issues. Each student has access to current textbooks, up-to-date computer labs, a well-stocked library, a full art and music curriculum, and numerous extracurricular activities. While countless schools are in desperate need of a better equipped library, Waverly's library has a rich collection of books, magazines and journals, computer stations, and spaces in which to use all of these materials. It is a very user-friendly library. This has shown me what the power of funding can do for a school. Part of Waverly's (and its students') success results from the ample resources spent on staff and curriculum materials. Adequate school funding is one of the factors that drive school and student success.

Aside from funding, placement policies determine school and student success. A major concern of both educators and critics of

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education policies is that schools will place students into special education programs unnecessarily. Too often students who do not need special education are coded for special ed-even when they have a learning issue that can be handled with a good teacher in a mainstream class (D. Carter, class
Lecture, April 6, 2006). At Waverly High School, teachers and counselors are not so quick to shuffle Eric into special ed. I agree with several of Eric’s teachers who feel that he may have a mild learning disability. I began to feel this way when Eric and I moved from working in a private tutoring space to working in the library. It was clear to me that he had difficulty paying attention in a public setting. On February 9, I wrote in my journal: Eric was extremely distracted. He couldn't pay attention to what I was asking, and he couldn't keep his eyes on his work. There were other students in the library today, and he kept eavesdropping on their conversations and shaking his head when they said things he did not agree with. This is how he must behave in the classroom; he is easily distracted but he wants to work hard. I see that it is not so much that he needs a tutor because he can't understand what his teachers are telling him; it is more that he needs the one-on-one attention in a confined room free of distractions. Even though Eric showed signs of distraction, I never felt as if he should be coded for special education. I am pleased that the administration and learning specialists did not decide to place Eric in a special education track. Eric is exceedingly intelligent and shows promise in every academic area. He seems to be able to succeed by identifying problems on his own and seeking resources to help him solve those problems. He is a motivated and talented student who simply seems like a typical adolescent.

I came away from my service learning project with an even stronger conviction about the importance of quality education for a student's success. Unlike the high school I attended, Waverly pays close attention to each child and thinks about how to get all its students to succeed at their own level. Jean Patrice, an administrator, told me, "You have to be able to reach a student where they are instead of making them come to you. If you don't, you'll lose them" (personal communication, April 10, 2006). Patrice expressed her desire to see all students get something out of their educational experience. This feeling is common among members of Waverly's faculty. With such a positive view of student potential, it is no wonder that 97% of Waverly High School graduates go on to a four-year university (Patrice). I have no doubt that Eric Johnson will attend college and that he will succeed there.

As I look toward my teaching future, I know there is plenty that I have left to learn. Teaching is so much more than getting up in front of a class, reiterating facts, and requiring students to learn a certain amount of material by the end of the year. Teaching is about getting students—one by one—to realize and act on their potential. This course and this service learning experience have made me realize that we should never have a trial-and-error attitude about any student's opportunities and educational quality.

References

RESEARCH PAPER

CASE STUDY

LESSON PLAN

D5
Writing in history
Historians analyze the information available to them to develop their own theories about past events, experiences, ideas, and movements. Depending on their interests, historians may consider a variety of issues and sources, including those related to economics, politics, social issues, science, the military, gender, the family, and popular culture. Historians do not simply record what happened at a particular time; rather, they attempt to explain why or how events occurred as they did and to place those events in a larger context. For example, a historical study of women in the British military during World War II would not simply describe the positions women held in the armed forces; through an analysis of the available information, it might develop a theory about why women were authorized to hold certain jobs and not others and how changes to women's roles affected the evolution of the women's rights movement in the decades that followed.

Historians write either for an audience of students and other scholars or for a general audience of interested readers. When you write for history courses, you will most likely address other students of history. Your challenge--and the challenge to every historian--is to consider yourself part of an ongoing discussion with other scholars and to place your own ideas in the context of existing interpretations.

D5-a Recognize the forms of writing in history.

Writing in history combines narrative (a description of what happened) and interpretation (an analysis of why events occurred). Historians ask questions that do not have obvious answers and analyze a variety of sources to draw conclusions.

When you take courses in history you may be asked to write any of the following kinds of documents:

* critical essays
For some assignments, you will be asked to write a short, critical essay in which you look at a document or group of documents—or perhaps a historical argument written by a scholar. For example, if you were studying the US decision to send troops to Vietnam, you might be asked to analyze one or more of John F. Kennedy's speeches and put forth a theory about why Kennedy chose to authorize the initial troop deployments. In the same course, you might be asked to read a journal article by a scholar analyzing Kennedy's decision and assess the way that scholar used evidence to support his or her conclusion.

Book reviews

Because historians view their own work as part of an ongoing scholarly conversation, they value the serious discussion of the work of other scholars in the field. In some courses, you may be asked to write a book review in which you analyze the logic and accuracy of a scholarly work or several works on the same topic. When you write a book review, you will have to make judgments about how much background information to provide about the book so that your readers will be able to understand and appreciate your critique.

When you write a research paper in any course, you are expected to pose a question and examine the available evidence to find an answer to that question. In history courses, a research paper will generally focus on why and how questions that can be answered using a combination of sources. If you were studying the Vietnam War, you might be curious about how the rhetoric of the cold war shaped John F. Kennedy's early Vietnam policy. To answer this question, you might look at government documents from the Kennedy administration, press coverage of Kennedy's foreign policy, Kennedy's own writings, and interviews with those who were involved in policy making. If you were interested in the role of women in the military during World War II, you might ask why the British government supported the expansion of women's roles in ways that the US government did not.

Historiographic essays

Historiography is the study by historians of how history is written. When you write a historiographic essay, you think about the methods by which other historians have drawn their conclusions. If you were writing a historiographic essay about how the cold war affected John F. Kennedy's policies, you would analyze how other historians have answered this question. What assumptions or biases influenced their choice and interpretation of sources? What methods shaped their work?

Historians generally ask how and why questions. Other, more basic questions such as "What happened?" and "Who was involved?" will contribute to the answers to the broader, more controversial questions. Historians choose their questions by considering their own interests, the relevance to the ongoing discussions among scholars, and the availability of sources on the topic. The answer to any one of the following questions could form the basis of a thesis for a history paper:

* Why did John F. Kennedy decide to send American troops to Vietnam?
* Why did Congress decide to grant women the vote?
* How did the institution of a minimum wage affect the middle class?
Why did the Roman Empire collapse?

D-47

D5 -C Understand the kinds of evidence historians use.

As investigators of the past, historians rely on both primary sources and secondary sources. Primary sources are materials from the historical period being studied--government documents, numerical data, speeches, diaries, letters, and maps. Secondary sources are materials produced after the historical period that interpret or synthesize historical events. The same source can function as either a primary or a secondary source depending on what you are writing about. For example, a newspaper article about John F. Kennedy's decision to send troops to Vietnam would be a secondary source in an essay about why Kennedy made this decision. The same article, however, would be a primary source in an essay about newspaper coverage of Kennedy's presidency.

Following are some of the ways historians use evidence:
* For a research paper about the role of women in the British military during World War II, you might find evidence in women's diaries and letters. If you were interested in how the government decided to create women's military services, you could consult records of parliamentary debates or correspondence between military or government leaders. You could also find numerous books by other scholars with information on this topic.
* For a research paper about attitudes toward Prohibition in different parts of the United States, you might consult regional newspapers or correspondence between politicians and their constituents. You might also find numerical data on liquor sales and Prohibition violations to support a hypothesis about regional attitudes.
* For a review of several books about the fall of the Roman Empire, your evidence would come from the books themselves as well as other respected sources on the topic.

D5-d Become familiar with writing conventions in history.

No matter what topic they are writing about, historians agree on a set of general conventions:
* Historians value counterargument. To draw a conclusion about why or how something happened, historians must weigh conflicting theories and interpretations carefully and judiciously. In an essay answering the question of why Congress passed the Nineteenth Amendment, you might conclude that politicians truly believed that women should have the right to vote. But you would also need to account for the failure of the same legislation several years earlier. Did politicians change their minds? Or were other factors at work?
* Historians conduct research. Historians, like detectives or forensic specialists, look for explanations by assessing the available evidence rather than relying on assumptions or personal opinions. They look for multiple sources of evidence to confirm their theories, and they avoid value judgments.
* Historians write in the past tense. Although historians consider their work relevant to the understanding of current events, they focus on past events, ideas, and movements and indicate this focus by using the past tense.
* Historians credit the scholarship of others. Historians are aware that they are joining an existing scholarly conversation, and they place great importance on citing the ideas of other scholars.

D5-e Use the CMS (Chicago) system in writing in history.
Writers in history typically use the style guidelines of *The Chicago Manual of Style* (CMS) for formatting their papers, for citing sources in the text of their paper and in endnotes, and for listing sources in a bibliography at the end. CMS style is set forth in *The Chicago Manual of Style, 15th ed.* (Chicago: U of Chicago P, 2003). (For more details, see CMS-4 and CMS-5 in *A Writer's Reference, Sixth Edition.*)

D5-f Sample student paper: Research essay (excerpt)

A history research paper generally focuses on a *how* or a *why* question, and it answers this question with an analysis of available sources. The student paper excerpted beginning on page D-49 was written for a course on the history of the industrial revolution in the United States. The student, Jenna Benjamin, used the style guidelines of *The Chicago Manual of Style* (CMS) to format her paper and to cite and list her sources.

D-49

**Wage Slavery or True Independence? Women Workers in the Lowell, Massachusetts, Textile Mills, 1820-1850**

**Jenna Benjamin**

Title page consists of a descriptive title and the writer's name in the center of the page and the course number, instructor, and date at the bottom of the page.

American History 200, Section 4 Professor Jones May 22, 2006

Marginal annotations indicate CMS-style formatting and effective writing.

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**Writing in history**

Page header contains the writer's name followed by the page number. Since the title page is counted in the numbering, the first text page is numbered 2,

Introduction frames a debatable issue. I

Research questions focus the essay.

I

Statement of thesis.

Section provides background about the historical period.

Historians write in the past tense when describing past events.

**Benjamin 2**

In 1813, Francis Lowell introduced a new type of textile mill to Massachusetts that would have a permanent impact on family and village life by speeding the transformation of the home production system to one of factory production. Over the next three decades, this new system of production would require a substantial labor force and would lead to the unprecedented hiring of thousands of women. The entrance of young women into the workforce sparked a passionate debate about whether factory work exploited young women and whether allowing them into the workforce would have a negative impact on society. Indeed, the young women who went to Lowell worked for low pay and had little free time. Were these women victims of the factory system? What was the long-term impact of their experiences? An analysis of the available evidence reveals that rather than being exploited, these women workers shaped their experience for their own purposes, actively engaging in expanding the constricted opportunities for women.

Until the early nineteenth century, the vast majority of Americans grew up in farm families. As the industrial revolution spread across England, rural Americans felt certain that the dark
and dreary factory towns that were beginning to dot the English countryside would not arise in America. News coming from England contained reports that a permanent class of exploited workers was being created there. America, with its commitment to opportunity, would not, people were sure, experience such a fate. New England had been in the forefront of the struggle against British rule. Rural people in that region were especially proud of their independence and suspicious of anything that seemed to copy the ways of the English. 1

New Englanders watched the rise of industrialization in England with concern. Changes in production there were most noticeable in the making of cloth. As late as the 1760s, English textile merchants were still making cloth by the age-old "putting out" system. They bought raw wool and hired women to spin it at home. When the wool had been spun into yarn, the merchants then sent it to weavers, who also worked in their homes. In the 1760s, however, new machinery (the carding cylinder, the spinning jenny, and, most important, the water frame) was developed that made possible the shift of spinning and weaving from homes to what were called "factories." By 1800, many such factories had been established in England, usually employing children to do most of the work. Many of these children were orphans or "paupers" from families so poor that they could not even afford to feed them. Conditions in the factories were very bad, and stories of dark and dangerous mills (some accurate, some exaggerated) found their way to America and reinforced the prejudice against England and industry.

The economy of New England early in the nineteenth century was tied to commerce and agriculture, not industry. The wealth of New England merchants had been made in foreign trade, and few of them saw the need to turn to other pursuits. Some worried that the development of American manufactures would diminish the need to import foreign goods. Until the War of 1812, which cut the United States off from trade in English goods, most wealthy merchants in the Northeast were content to stay in the business that had made their riches. Moreover, where would American factory workers come from? England had a large class of peasants who served as a pool of potential factory labor. In America, however, when land wore out or harvests were poor, Yankee farmers could move west to the vast territories being taken from Native Americans.

While great changes in the production of textiles were taking place in England, most New Englanders still spun yarn at home and some also wove their own cloth. In most cases they were simply making clothes for their families. Much of this work was done by women. A spinning wheel was a possession of almost every household. Despite their anti-industrial prejudice, however, New England farmers witnessed, in the first two decades of the nineteenth century, a slow shift in the way cloth was made in America. Home production gradually gave way to "putting out," and that system was eventually replaced by factory production. Why did this change occur?

Unlike most merchants in America, a few, like Samuel Slater
Benjamin raises a question that she will answer using evidence from primary and secondary sources.

and Francis Cabot Lowell, were impressed by the mechanization of English textile production and began to think about an American textile industry. Men like these noted the massive increase in productivity in the English textile industry. At first, Slater and others who followed his lead built small mills in rural villages and employed not children as in England but whole families. The building of Slater-type mills did not directly challenge the New England way of living. Most villages already contained small mills run by water power (streams pushing paddle wheels) that ground corn or wheat. Since the textile mills hired whole families who already lived in the

villages, family and village life was not greatly altered.

Transition to One new development in textile production, however, did raise

troublesome questions about the impact of industrialization on America's rural way of life. This change came from a new machine, the power loom, and a new type of mill. The first mill of its type was built in Waltham, Massachusetts, in 1813 by Francis Lowell and a small group of wealthy Boston merchants. Three years earlier, Lowell had returned from a long trip to England. The British government would not allow the plans for its new power looms to be taken out of the country, but Lowell had paid close attention to their construction on his tours of English mills and returned to America with enough knowledge to eventually reproduce a machine comparable to the English power loom.

In Waltham, Francis Lowell built a large mill that carried out both the spinning and the weaving processes. Every step of the production process was done in a series of connected steps. Waltham was not a village with a textile mill in it; it was a "mill town" in which the factory dominated the economic life of a rapidly growing city. Most significantly, Lowell's system of production brought important changes in the lives of his workers. He hired them as individuals, not as families, and many came from great distances to live and work in the new mill town. When Lowell died in 1817, the small group of Boston businessmen who had invested in his mill at Waltham spread the new factory system to other places. Their biggest investment was in the small village of East Chelmsford, about twenty-seven miles from Boston and lying along the swift-flowing Concord and Merrimack Rivers. There they built what was soon the biggest mill town in the nation, with more than a dozen large integrated mills using mechanical looms. In honor of their friend, they called the new town Lowell. (See Figure 1 for a map of Lowell in 1845.)

The growth of Lowell between 1821 and 1840 was unprecedented. A rapidly developing textile industry like the one at Lowell needed more and more people to work the mechanical looms and other machines in the factories. Given the prejudice against factory work in New England, how could large numbers of natives be drawn to work in the
mills? It was a question that had been carefully pondered by the wealthy men who built the big textile mills at Lowell, Massachusetts. The mill owners, aware of the negative view of English mill towns, decided to confront the problem by creating a planned community where workers would live in solid, clean housing rather than slums. Their source of workers would also be different. The rapidly running rivers that ran their mills were not near the major coastal cities. No large pool of potential laborers lived near their new town. The mill owners had to find a large group of people whose labor was not absolutely necessary to the farm economy. The solution to their labor problem came in the form of hundreds (later thousands) of young women who lived on the farms of the region. Several developments in the social and economic history of New England tended to make this group of workers available. Population growth was making it more and more difficult for farmers to find land close by for their sons (and their sons’ families). Generations of the same family had hoped to live near one another. By the 1820s, however, many farms in New England, especially those on the less productive land of Maine and New Hampshire, had run out of good land and needed to find sources of income outside of agriculture. While some farmers went west to find more fertile land and a less harsh climate, others sent their sons to work on neighboring farms or as apprentices to craftsmen (shoemakers, blacksmiths, or leather workers). Extra cash was something that most farm families were in great need of.

Another factor helped set the stage for the successful industrialization of textile production. This one was within the structure of the family itself and worked in favor of producing a new group of workers for the mills. The position of women (wives and, especially, daughters) in the family was an inferior one. Adult, property-holding males were citizens with full civil rights, but the same was not true for women of any age. The father of the family had the legal right to control most aspects of the lives of his wife and daughters. His wife could own no property. Her signature on a


Endnotes begin on a new page.

Secondary sources--books, articles, Web sites--are cited in endnotes in CMS (Chicago) style. Complete source information is also listed in the bibliography.

Citation of a Web source.

Second reference to a source includes the author's name, a shortened title, and the page numbers.

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**Writing in history**

**Benjamin 19**

Bibliography begins on a new page and includes all the sources the writer cites in the paper.

Entries are listed alphabetically by authors' last names or by title for works with no author.

First line of each entry is at the left margin; subsequent lines are indented 1/4" (or five spaces).

**Bibliography**


**A Citizen of Lowell.** *Corporations and Operatives: Being an Exposition of the Condition [of the]..."*
Writing in nursing

Writing is an important tool in the education of nursing students as well as in the everyday workplaces of the profession. For students learning to become nurses, writing about specific nursing theories and practices, medical cases, and client experiences helps them better understand concepts and skills through research and analytical thinking.

For professional nurses, writing is a crucial mode of communication with colleagues in the health care profession, communication that can improve the quality of care for patients, or "clients," as they are increasingly called. Nurses write charts about their clients (a practice called charting), staff memos, patient education booklets, and policies for using a health care facility. They may also
contribute research articles to journals in the field or craft arguments to persuade decision makers to change or adopt a particular health care policy.

To write effectively in nursing, you need to support claims with accurate client observations and current, researched evidence.

**D6-3 Recognize the forms of writing in nursing.**

Students in nursing school are asked to write many different kinds of papers. You might encounter some of the following types of assignments:

- **Statements of philosophy**
- **Nursing practice papers**
- **Case studies**
- **Research papers**
- **Literature reviews**
- **Experiential or reflective narratives**
- **Position papers**

**Statements of philosophy**

To help you articulate why you wish to become a nurse, your instructor may ask you to write your personal philosophy of nursing at the beginning of your professional schooling. This assignment is an opportunity to explain what principles you value, what experiences have shaped your career path, how you plan to put your principles into practice, and perhaps what specialization you are interested in pursuing.

**Nursing practice papers**

Assignments that ask you to apply your growing knowledge about medicine and care practices can take different forms: a nursing care plan, a concept map, or a nursing process paper. For these practice papers, you offer your readers:

- a detailed client history and a nursing diagnosis of the client's health problems
- the interventions you recommend for the client
- your rationales for the interventions
- expected outcomes for your client
- actual, observed outcomes

A concept map is both an assignment type and an important technique that students can use to understand how to approach a question that arises in nursing care, such as how to care for a client with a particular illness. Students create a visual diagram that shows the connections between the possible diagnoses, the client and medical research data that could support each diagnosis, and the plans for client care that follow from each diagnosis.

**Case studies**

When you are asked to do a case study, you are given detailed information about a sample client's health issue and instructed to analyze the data. Case studies help you develop a global view of the many elements that make up a client’s health problems and shape the health care decisions you make for your client. In a
case study, you might
* interpret laboratory results
* evaluate data from a chart that a nurse on the previous shift has completed
* prioritize the client's medical needs
* determine the necessary guidelines for carrying out any required procedures (such as wound care)
* consider—with sensitivity—how the client's personal history, including language and cultural background, might inform how you interact with the client, answer questions, and respond to his or her needs

Research papers

A research paper assignment calls on you to research and report on a topic relevant to the nursing field—perhaps a particular disease, such as Alzheimer’s, or an issue that challenges medical professionals, such as maintaining quality care when the downsizing of nursing staffs leads to longer, more fatiguing shifts. Typically, you are required to use as sources as many as twenty-five scholarly articles published in peer-reviewed journals in medical fields. (Peer-reviewed journals publish manuscripts only after they have been carefully reviewed anonymously by experts in the field.)

In some cases, you will be asked to formulate a research question (such as "Is the use of animal-assisted therapy effective in managing behavioral problems of Alzheimer's patients?") and come to a conclusion based on a review of recently published research. In other cases, you may be expected to synthesize information from a number of published articles to answer various questions about a nursing practice, such as medication administration, or about a disorder, such as muscular dystrophy.

Literature reviews

Review assignments ask you to read and synthesize published work on a nursing topic. Since as a nursing student you must read many scholarly articles about medical conditions and nursing practices, it is important to understand and stay current with the latest advances in the field. In a literature review, you summarize the arguments or findings of one or more journal articles or a larger body of recent scholarship on a topic. In some cases, you may be asked more specifically to analyze the works critically, evaluating whether the findings seem justified by the data. Such an assignment may be called a critical review.

Experiential or reflective narratives

Some of the writing you do as a nursing student will be reflective. To begin to understand what clients are experiencing because of an illness, you might write a personal narrative about what happened to you while caring for a client or what happened to your client as he or she coped with an illness. For example, one student wrote about the increasing sense of isolation and hopelessness that an elderly woman suffered because of her late-stage glaucoma.

Position papers

In a position paper, you take a stance on a controversial issue in the field, such as whether the government should prohibit junk food commercials during children's television programming. You must support your argument with evidence from published research and show the evidence and reasoning that may support an opposing position. A good position paper makes clear why the issue is controversial and important to debate.
D6-b Know the questions nurses ask.

Nursing students ask questions in their writing that ultimately help them effectively care for clients. Their questions, such as the following, involve understanding the needs of their clients:

* What information should you collect each day from a client with a particular condition?
* Do the client's data in the chart indicate a normal or an abnormal status of his or her condition?
* What interventions should you take based on the diagnosis of the client's condition? Why are those interventions necessary?
* How do you care for a surgical patient with chronic pain?

D6-C Understand the kinds of evidence nurses use.

When you are writing a paper in nursing, sometimes your evidence will be quantitative (such as lab results or a client's vital signs), and sometimes it will be qualitative (such as your observations and descriptions of a client's appearance or state of mind). The following are examples of the kinds of evidence you might use:

* a client's lab test results
* data from a nurse's client chart
* the research findings in a journal article
* direct observation of a client's physical or mental state

Because clients can have multiple medical problems that need to be prioritized for treatment, nurses use evidence to support more than one nursing diagnosis.

D6-d Become familiar with writing conventions in nursing.

Nurses agree on several conventions when they write:

* Nurses increasingly refer to the people in their care as "clients," not "patients."
* Evaluations and conclusions must be based on accurate and detailed information ("At the time of his diagnosis, the client had experienced a 20-lb weight loss in the previous 6 months. His CBC showed a WBC count of 32, an H & H of 13/38, and a platelet count of 34,000").
* *lis acceptable in reflective papers about your own experience, but an objective voice is used for research papers, reviews, case studies, position papers, and papers detailing nursing practices ("Postoperative findings: External fixation devices extend from the proximal tibia and fibular shafts of the left foot").
* Nurses often use passive voice in describing procedures or recording their observations ("Inflammation was observed at the site of the incision").
* The identity of clients whose cases are discussed in writing must remain confidential (nurses often make up initials to denote a client's name).
* Direct quotation of sources is rare; instead, nurses paraphrase to demonstrate their understanding of the source material and to convey information economically.
* The APA (American Psychological Association) system of headings and subheadings helps readers see the hierarchy of sections in a paper.
Use the APA system in writing in nursing. Writers in nursing typically use the style guidelines of the American Psychological Association (APA) for formatting their paper, for citing sources in the text of their paper, and for listing sources at the end. The APA system is set forth in the Publication Manual of the American Psychological Association, 5th ed. (Washington: APA, 2001). (For more details, see APA-4 and APA-5 in A Writer’s Reference, Sixth Edition.)

Sample student paper: Nursing practice paper

If you are asked to write a nursing practice paper, you will need to provide a detailed client history, a nursing diagnosis of the client's health problem, the interventions you recommend to care for the client and your rationales, and the expected and actual outcomes for your client. The following student paper was written for a nursing course that focused on clinical experience. The writer, Julie Riss, used the style guidelines of the American Psychological Association (APA) to format her paper and to cite and list her sources.

Acute Lymphoblastic Leukemia and Hypertension in One Client: A Nursing Practice Paper

Julie Riss Nursing 451 Professor Durham May 18, 2006

Title page consists of a descriptive title in the center of the page and the writer's name, the course, the instructor, and the date centered at the bottom of the page.

Marginal annotations indicate APA-style formatting and eVt -

Writing in nursing

Headings and subheadings, in APA style, mark the sections of the report and help readers follow the organization.

Riss begins by summarizing the client's history using information from his chart and her interview, Riss respects the client's privacy by using only his initials in her paper. Riss describes her detailed assessment of the client, using appropriate medical terminology.

ALL and HTN in One Client 1 Historical and Physical Assessment

Physical History

E.B. is a 16-year-old white male 179 cm tall weighing 86.9 kg. He was admitted to the hospital on April 14, 2006, due to decreased platelets and a need for a PRBC transfusion. He was diagnosed in October 2005 with T-cell acute lymphoblastic leukemia (ALL), after a 2-week period of decreased energy, decreased oral intake, easy bruising, and petechia. The client had experienced a 20-lb weight loss in the previous 6 months. At the time of diagnosis, his CBC showed a WBC count of 32, an H & H of 13/38, and a platelet count of 34,000. His initial chest X-ray showed an anterior mediastinal mass. Echocardiogram showed a structurally normal heart. He began induction chemotherapy on October 12, 2005, receiving vincristine, 6-mercaptopurine, doxorubicin, intrathecal methotrexate, and then high-dose methotrexate per protocol. During his hospital stay he required packed red cells and platelets on two different occasions. He was diagnosed with hypertension (HTN) due to systolic blood pressure readings consistently ranging between 130s and 150s and was started on nifedipine. E.B. has a history
of mild ADHD, migraines, and deep vein thrombosis (DVT). He has tolerated the induction and consolidation phases of chemotherapy well and is now in the maintenance phase, in which he receives a daily dose of mercaptopurine, weekly doses of methotrexate, and intermittent doses of steroids. **Psychosocial History**

There is a possibility of a depressive episode a year previously when he would not attend school. He got into serious trouble and was sent to a shelter for 1 month. He currently lives with his mother, father, and 14-year-old sister. **Family History**

Paternal: prostate cancer and hypertension in grandfather

Maternal: breast cancer and heart disease **Current Assessment**

Client’s physical exam reveals him to be alert and oriented to person, place, and time. He communicates, though not readily. His speech and vision are intact. He has an equal grip bilaterally and can move all extremities, though he is generally weak. Capillary refill is less than 2 s. His peripheral pulses are strong and equal, and he is positive for posterior tibial and dorsalis pedis bilaterally. His lungs are clear to auscultation, his respiratory rate is 16, and his oxygen saturation is 99% on room air. He has positive bowel sounds in all quadrants, and his abdomen is soft, round, and nontender. He is on a regular diet, but his appetite has been poor. Client is voiding appropriately and his urine is clear and yellow. He appears pale and is unkempt. His skin is warm, dry, and intact. He has alopecia as a result of chemotherapy. His mediport site has no redness or inflammation. He appears somber and is slow to comply with nursing instructions.

**Medical Diagnosis #1: Acute Lymphoblastic Leukemia**

Leukemia is a neoplastic disease that involves the blood-forming tissues of the bone marrow, spleen, and lymph nodes. In leukemia the ratio of red to white blood cells is reversed. There are approximately 2,500 cases of acute lymphoblastic leukemia (ALL) per year in the United States, and it is the most common type of leukemia in children—accounts for 75%-80% of childhood leukemias. The peak age of onset is 4 years, and it affects whites more often than blacks and males more often than females. Risk factors include Down syndrome or genetic disorders; exposures to ionizing radiation and certain chemicals such as benzene; human T-cell leukemia/lymphoma virus-1; and treatment for certain cancers. ALL causes an abnormal proliferation of lymphoblasts in the bone marrow, lymph nodes, and spleen. As the lymphoblasts proliferate, they suppress the other hematopoietic elements in the marrow. The leukemic cells do not function as mature cells and so do not work as they should in the immune and inflammatory processes. Because the growth of red blood cells and platelets is suppressed, the signs and symptoms of the disease are infections, bleeding, pallor, bone pain, weight loss, sore throat, fatigue, night sweats, and weakness. Treatment involves chemotherapy, bone marrow transplant, or stem cell transplant (Lemone & Burke, 2004).

**Medical Diagnosis #2: Hypertension**

Primary hypertension in adolescence is a condition in which the blood pressure is persistently elevated to the 95th to 99th percentile for age, sex, and weight (Hockenberry, 2003). It must be elevated on three separate occasions for diagnosis to be made.
Approximately 50 million people in the United States suffer from hypertension. It most often affects middle-aged and older adults and is more prevalent in black adults than in whites and Hispanics. In blacks the prevalence between males and females is equal, but in whites and Hispanics more males than females are affected. Risk factors include family history, age, race, mineral intake, obesity, insulin resistance, excess alcohol consumption, smoking, and stress. Hypertension results from sustained increases in blood volume and peripheral resistance. The increased blood volume causes an increase in cardiac output, which causes systemic arteries to vasoconstrict. This increased vascular resistance causes hypertension. Hypertension accelerates the rate of atherosclerosis, increasing the risk factor for heart disease and stroke. The workload of the heart is increased, causing ventricular hypertrophy, which increases risk for heart disease, dysrhythmias, and heart failure. Early hypertension usually exhibits no symptoms. The elevations in blood pressure are temporary at first but then progress to being permanent. A headache in the back of the head when awakening may be the only symptom. Other symptoms include blurred vision, nausea and vomiting, and nocturia. Treatment involves medications such as ACE inhibitors, diuretics, beta adrenergic blockers, calcium channel blockers, and vasodilators as well as changes in diet, such as decreased sodium intake. An increase in physical activity is essential to aid in weight loss and to reduce stress (Lemone & Burke, 2004).

**Active Orders**: Vital signs q4h Fall precautions 00B as tolerated

Chart Review

D-67

**Oximetry monitoring-continuous**

**CBC with manual differential daily in am**

**Regular diet**

**Weight-daily**

Strict intake and output monitoring Type and cross match PRBCs-2 units Platelets--1 unit

**Discharge after CBC results posttransfusion shown to MD**

**Rationale for Orders**

Vital signs are monitored every four hours per unit standard. In addition, the client's hypertension is an indication for close monitoring of blood pressure. He has generalized weakness, so fall precautions should be implemented. Though he is weak, ambulation is important, especially considering the client's history of DVT. A regular diet is ordered-I’m not sure why the client is not on a low-sodium diet, given his hypertension. Intake and output monitoring is standard on the unit. His hematological status needs to be carefully monitored due to his anemia and thrombocytopenia; therefore he has a CBC with manual differential done each morning. In addition, his hematological status is checked posttransfusion to see if the blood and platelets he receives increase his RBC and platelet counts. Transfused platelets survive in the body approximately 1-3 days, and the peak effect is achieved about 2 hr posttransfusion. Though platelets normally do not have to be cross-matched for blood group or type, children who receive multiple transfusions may become sensitized to a platelet group other than their own. Therefore, platelets are cross-matched with the donor's blood components. Blood and platelet transfusions may result in hemolytic, febrile, or allergic reactions, so the client is carefully monitored during the transfusion. Hospital protocol requires a set of baseline vital signs prior to transfusion vital signs. After the blood and platelets have been given, the physician is apprised of CBC results to be sure that the client's thrombocytopenia has resolved before he is discharged.

Riss uses specialized medical terminology.

Pis; shows how physiology, prescribe; treatments, and nursing practices are related.

D-68
Writing in nursing

Short tables, like this one, are placed within the text. A longer table can be placed on a separate page.

Riss presents data in several tables for easy reference.

ALL and HTN in One Client

Pharmacological Interventions and Goals

*Medications and Effects*

<table>
<thead>
<tr>
<th>Medication</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>ondansetron hydrochloride</td>
<td>serotonin receptor antagonist, (Zofran)</td>
</tr>
<tr>
<td>(8 mg PO PRN)</td>
<td>antiemetic-prevention of nausea</td>
</tr>
<tr>
<td>famotidine (Pepcid)</td>
<td>H2 receptor antagonist.</td>
</tr>
<tr>
<td>10 mg PO ac</td>
<td>antiulcer agent—prevention of heartburn</td>
</tr>
<tr>
<td>nifedipine (Procardia)</td>
<td>calcium channel blocker.</td>
</tr>
<tr>
<td>30 mg PO bid</td>
<td>anti hypertensive—prevention of hypertension</td>
</tr>
<tr>
<td>enoxaparin sodium (Lovenox)</td>
<td>low-molecular-weight heparin derivative,</td>
</tr>
<tr>
<td>60 mg SQ bid</td>
<td>anticoagulant—prevention of DVT</td>
</tr>
<tr>
<td>mercaptopurine (Purinethol)</td>
<td>antimetabolite, antineoplastic—treatment of ALL</td>
</tr>
<tr>
<td>100 mg PO qhs</td>
<td>PRBCs—2 units leukoreduced, to increase RBC count</td>
</tr>
<tr>
<td>irradiated 3</td>
<td>platelets—1 unit 3 to treat thrombocytopenia</td>
</tr>
</tbody>
</table>
Because these products are dispensed by pharmacy, they are considered a pharmacological intervention, even though technically not medications.

Laboratory Tests and Significance

**Complete Blood Count (CBC)**

<table>
<thead>
<tr>
<th>Result name</th>
<th>Result</th>
<th>Abnormal Normal range</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBC</td>
<td>3.0</td>
<td>4.5-13.0</td>
</tr>
<tr>
<td>RBC</td>
<td>3.73</td>
<td>* 4.20-5.40</td>
</tr>
<tr>
<td>Hgb</td>
<td>11.5</td>
<td>11.1-15.7</td>
</tr>
<tr>
<td>Hct</td>
<td>32.4</td>
<td>34.0-46.0</td>
</tr>
<tr>
<td>MCV</td>
<td>86.8</td>
<td>78.0-95.0</td>
</tr>
<tr>
<td>MCH</td>
<td>30.7</td>
<td>26.0-32.0</td>
</tr>
<tr>
<td>MCHC</td>
<td>35.4</td>
<td>32.0-36.0</td>
</tr>
<tr>
<td>RDW</td>
<td>14.6</td>
<td>11.5-15.5</td>
</tr>
<tr>
<td>Platelet</td>
<td>98</td>
<td>140-400</td>
</tr>
<tr>
<td>MPV</td>
<td>8.3</td>
<td>7.4-10.4</td>
</tr>
</tbody>
</table>

*Rationale: Client's ALL diagnosis and treatment necessitate frequent monitoring of his hematological status. WBC count is decreased due to chemotherapy, as are RBC and hematocrit. The platelet count is low as well.*

D-69

**Type and Cross-Match**

<table>
<thead>
<tr>
<th>Result name</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABORH</td>
<td>ANTIBODY SCR INTERP</td>
</tr>
<tr>
<td>APOS</td>
<td>NEGATIVE</td>
</tr>
</tbody>
</table>

*Rationale: To determine client's blood type and to screen for antibodies.*

**Vital Signs before, during, and after Blood Transfusion**
Vital signs | Time  | BP   | Pulse | Resp | Temp (oral) |
-----------|------|------|-------|------|-------------|
Pre        | 1705 | 113/74 | 92    | 18   | 98.7        |
15 min     | 1720 | 118/74 | 104   | 12   | 98.3        |
30 min     | 1735 | 121/74 | 96    | 16   | 99.3        |
45 min     | 1750 | 129/76 | 101   | 16   | 99.3        |
Post       | 1805 | 108/59 | 99    | 15   | 98.9        |

*Rationale: To monitor for reaction.*

Nursing Diagnosis #1: Injury, Risk for, Related to Decreased Platelet Count and Administration of Lovenox  
**Desired Outcome:** Client will remain free of injury.  
**Interventions:** Monitor vital signs q4h Assess for manifestations of bleeding such as  
* Skin and mucous membranes for petechiae, ecchymoses, and hematoma formation  
* Gums and nasal membranes for bleeding  
* Overt or occult blood in stool or urine  
* Neurologic changes  
  
Provide sponge to clean gums and teeth Apply pressure to puncture sites for 3-5 min Avoid invasive procedures when possible Administer stool softeners as prescribed Implement fall precautions Monitor lab values for platelets Administer platelets as prescribed  
**Measurable Outcomes:**  
Mediport site will remain intact with no signs of bleeding.  
Riss prioritizes her diagnoses and recommended interventions and gives a detailed description and rationales for each.  
D-70  
**ALL and HTN in One Client**  
**7 Urine and stool will remain free of blood.**  
**Lab values for anticoagulant therapy will remain in desired range. Platelet count will remain in normal range.**  
**Client Teaching:**  
: -i:ss uses ipe- Instruct client to avoid forcefully blowing nose, straining to have a " iL eA " s "~ Cj bowel movement, and forceful coughing or sneezing, all of which increase the risk for external and internal bleeding  
**Discharge Planning:**  
Instruct client to monitor for signs of decreased platelet count such as easy bruising, petechiae, or inappropriate bleeding  

Nursing Diagnosis #2: Infection, Risk for, Related to Depressed Body Defenses  
**Desired Outcome:** Client will remain free of infection.  
**Interventions:**  
Screen all visitors and staff for signs of infection to minimize  
exposure to infectious agents Use aseptic technique for all procedures Monitor temperature to detect possible infection Evaluate client for potential sites of infection; needle punctures, mucosal ulcerations Provide nutritionally complete meals to support the body's natural defenses Monitor lab values for CBC Administer G-CSF if prescribed  
**Measurable Outcomes:**  
Mediport site will remain free of erythema, purulent drainage, odor, and edema. Client will
remain afebrile. **Client Teaching:**

Instruct client and caregivers in correct hand-washing technique **Discharge Planning:**

Instruct client and caregivers to avoid live attenuated virus vaccines Instruct client to avoid large crowds

D-71

**Nursing Diagnosis #3: Noncompliance, Related to HTN, as Evidenced by Lack of Consistent Medication Regimen and Adherence to Dietary Plan** Desired Outcome: Client will follow treatment plan. **Interventions:**

Inquire about reasons for noncompliance Listen openly and without judgment Evaluate knowledge of HTN, its long-term effects, and treatment

Arrange for nutritional consult with dietitian **Measurable Outcomes:**

Client will take medication as prescribed. Client’s systolic blood pressure will remain in normal range. **Client Teaching:**

Instruct on medication regimen: appropriate administration and potential adverse effects **Provide information on hypertension and its treatment** **Discharge Planning:** Provide prescriptions

**Nursing Diagnosis #4: Health Maintenance, Ineffective, Related to Unhealthy Lifestyle and Behaviors** Desired Outcome: Client will make changes in lifestyle. **Interventions:**

Assist in identifying behaviors that contribute to hypertension Assist in developing a realistic health maintenance plan including modifying risk factors such as exercise, diet, and stress Help client and family identify strengths and weaknesses in maintaining health **Measurable Outcomes:**

Client will verbalize ways to control his hypertension. Client will identify methods to relieve stress. **Discharge Planning:**

Provide information on possible exercise programs

D-72

**Analysis** the client's conditions, treatments, and consequences for nursing and discusses client education in psychological and social contexts.

In the case of E.B., there are two separate disease processes at work-ALL and HTN. The ALL is the most immediately pressing of the two and is indirectly responsible for the client's current hospitalization. The chemotherapy treatment for his leukemia has caused thrombocytopenia. This condition places him at high risk for hemorrhage. The anticoagulant therapy for DVT increases this risk even further, not only because it may cause bleeding complications, but because in itself it may cause thrombocytopenia. Therefore, it is imperative to raise his platelet count as quickly as possible. Surprisingly, there were no lab tests ordered to determine his PT and INR, both of which are monitored when a client is on anticoagulant therapy. As his CBC demonstrates, not only is his platelet count low, but his red blood cells are decreased. That is why his physician ordered a transfusion of both PRBCs and platelets.

In terms of E.B.’s diagnosis of HTN, he has a positive family history, which is a major risk factor for developing the disease. Excess weight is also a risk factor, and the client has a history of obesity as well. Because exercise is an important factor in managing the excess weight and stress associated
with the disease, his leukemia and the chemotherapy treatments aimed at curing E.B.’s leukemia actually negatively affect his ability to manage the hypertension: He is often too weak and fatigued to participate in much physical activity. Additionally, the steroids have resulted in added weight gain, increasing instead of decreasing the problem. To date, the client has failed to maintain a favorable diet regimen.

E.B.’s family circumstances must be taken into consideration when managing his treatment. Though he resides with both parents, there is some question as to the support and consistency of care he receives. He often appears very unkempt and is at times noncompliant with his hypertension medication. Due to his parents’ inability to care for a central venous line (CVL) at home, he has a mediport that can be accessed as needed but requires care. On a positive note, the father is aware of their limitations and tries to work with the staff to make sure that E.B.’s ALL is managed appropriately.

References


Psychologists write for various audiences and with various purposes in mind. They frequently publish articles about their research for their colleagues, or they present their work at professional conferences. They write proposals to convince funding agencies to award grants for their research. If they teach, psychologists also write lectures. Sometimes psychologists write to influence the opinions held by the public or by decision makers in government, lending their expertise to discussions on such issues as the effects of racism, the challenges of aging, or children's mental health. For these readers, psychologists may write analyses for newspaper and magazine op-ed pages as well as policy recommendations and advocacy statements.

Models of professional writing in nursing

NURSING PRACTICE PAPER


RESEARCH PAPER


LITERATURE REVIEWS


POSITION PAPER

Writing in psychology relies on an approach found in the social sciences and sciences: Papers need to deliver information to readers efficiently, logically, and neutrally. When you write for psychology courses, your challenge will be to present data and analysis succinctly and accurately.

D7-3 Recognize the forms of writing in psychology.

When you take courses in psychology, you may be asked to write any of the following:

* literature reviews
* research papers
* theoretical papers
* poster presentations

**Literature reviews**

You will likely write review papers early in your course work. In a review paper, you report on and evaluate the research that has been published in the field about a particular topic. A literature review does not merely summarize researchers' findings but argues a position with evidence that you assemble from the empirical (that is, experiment-based) studies that you review.

Sometimes a literature review stands alone as a paper, such as a survey of findings from research performed in the past century on the question of what causes loss of memory in old age. In some cases, you will be asked to write a critical review, in which you will analyze the methods and interpretations of data in one or more journal articles. More often a literature review is an introduction to a larger piece of writing, such as a report of your own empirical study. In that case, the literature review surveys previously published findings relevant to the question that the empirical study investigates.

**Research papers**

When instructors refer to "research papers," they may have different assignments in mind. A research paper might present your synthesis of many sources of information about, say, emotional responses to music. Your purpose would be to demonstrate your understanding of various research findings and the ongoing debates emerging from researchers' investigations.

A research paper might also be a report on the results of an experiment you've conducted and on your interpretation of those results; in this case, your research paper would be an empirical study. A research paper could also relate your interpretations to what others in the field have concluded from their own experiments. Like other scientists, psychologists publish research papers in journals after the papers have undergone rigorous and impartial review by other psychologists (called peer review) to make sure that the scientific process used by the researchers is sound.

Whether published in a journal or written for a college course, research papers based on original experiments have the following standard elements:

* the question you want to research and why your question is important
* a review of research relevant to your question
* your hypotheses (tentative, plausible answers to the research question that your experiment will test) and your predictions that follow from the hypotheses
* the method you used to conduct your experiment
* the results from the experiment
* your analysis of those results

Writers of research reports also use tables and figures to present experimental data in easy-to-grasp visual form.

**Theoretical papers**

Psychologists often write theoretical papers in which they propose their own theories or extend existing theories about a research problem in the field. For example, in one journal article, a psychologist argues that the field needs to combine attachment theory and social network theory to understand child and adolescent development.

If you are asked to write a theoretical paper for a course, you will be expected to support the theory you propose by pointing to evidence and counterevidence from the literature in the field, to compare your theory with others, and possibly to suggest experiments that could test your theory more rigorously.

**Poster presentations**

At professional gatherings such as annual conventions, psychologists have the opportunity to present their work in the form of a poster rather than as a formal talk. Conference attendees approach presenters in an exhibit area to talk about their research, which the posters concisely summarize. A poster features an introduction to the project, the method, information about the experiment's subjects, the results, and the presenter's conclusions.

Poster presentations also feature graphs and tables since it is important to convey information to the audience quickly and concisely as they walk through the exhibit area. An effective poster presentation will encourage the audience to ask questions and carry on an informal conversation with the presenter.

Your instructor may ask you to create a poster presentation about an experiment you or other researchers have conducted both to help you understand complex concepts and to practice your communication skills.

**NOTE:** Some presenters use presentation software to create a slide show that they can click through for a small audience or project on a screen for a larger group. Presenters generally include the same kinds of information in slide presentations as they do in poster presentations.

**Psychologists**

Psychologists generally investigate human behavior and perceptions. Their questions range widely across the different specializations that make up the field, such as animal cognition, personality, social interactions, and infant development, to name a few. The following are questions that specialists in psychology might ask:

* What personality characteristics might affect employees' personal use of work computers?
* What is the impact on adult learners' families and working lives when they return to school?
* Do variations in cerebral blood flow in different areas of the brain predict variations in performance of different imagery tasks?

To back up their conclusions, psychologists look for evidence in case studies and the results of experiments. They do not use expert opinion as evidence; direct quotations of what other psychologists have
written are rare in psychology papers. Instead, papers focus on data (the results of experiments) and on the analysis of the results that the writer has collected.

Depending on their specialization, psychologists may ask questions that lead to quantitative or qualitative research and data. Quantitative research and data involve numerical measurement of phenomena; qualitative research and data involve interviews of subjects and the researcher's verbal descriptions of observations.

* Quantitative evidence might be facts and statistics: "Regional cerebral blood flow in a total of 26 areas predicted performance, and 20 of these areas predicted performance only in a single task"; "In a study on what motivates adolescents to quit smoking, 44.7% of the participants reported that they wanted to quit because their parents wanted them to." Or it might be results of original experiments: "Fraudulent excuse scores were correlated with cheating scores (r = .37, n = 211, p < .0001)."

* Qualitative evidence is usually examples and illustrations: "Many of the respondents believed girls' tendency either to address indirectly or to avoid conflict was supported by adults, who expected them to be ladylike; when asked to define this term, they used such descriptors as 'mature' and 'calm.'"

D7-d Become familiar with writing conventions in psychology.

Psychologists use straightforward and concise language and depend on special terms to explain their findings.

* Specialized vocabulary may include terms such as methods, results, double-blind study, social identity perspective, and nonverbal emotions.

* Often researchers use specific, technical definitions of terms that nonspecialists use differently. For example, if a psychologist asks whether adults with eating disorders are "depressed," the term refers to a specific mental disorder, not to a general mood of sadness.

* When reporting conclusions, writers in psychology use the past tense (Berkowitz found) or the present perfect tense (Berkowitz has found). When discussing results, they use the present tense (The results confirm). They avoid using subjective phrases like / think and / feel.

D-79

D7-f Sample student paper: Literature review (excerpt)

A psychology literature review assignment usually asks you both to survey published research on a topic in the field and to argue your own position with evidence that you assemble from published studies. The student paper excerpted beginning on page D-80 was written for a second-year developmental psychology course. The student, Valerie Charat, used the style guidelines of the American Psychological Association (APA) to format her paper and to cite and list her sources.

D7-e Use the APA system in writing in psychology.

Writers in psychology typically use the style guidelines of the American Psychological Association (APA) for formatting their papers, for citing sources in the text of their papers, and for listing sources at the end. The APA system is set forth in the Publication Manual of the American Psychological Association, 5th ed. (Washington: APA, 2001). (For more details, see APA-4 and APA-5 in A Writer's Reference, Sixth Edition.)

D-80

Short title and

ADHD in Boys vs. Girls
Until the early 1990s, most research on attention deficit hyperactivity disorder (ADHD) focused on boys and did not explore possible gender differences. Recent studies have suggested that gender differences do exist and are caused by personality differences between boys and girls, by gender bias in referring teachers and clinicians, or by the diagnostic procedures themselves. But the most likely reason is that ADHD is often comorbid—that is, it coexists with other behavior disorders that are not diagnosed properly and that do exhibit gender differences. This paper first considers studies of gender differences only in ADHD and then looks at studies of gender differences when ADHD occurs with comorbid disorders. Future research must focus more specifically on how gender differences are influenced by factors such as referrals, family history, and comorbid conditions.

Writing in psychology

Charat uses APA style to cite her sources, Two sources in one parenthetical citation are separated by a semicolon.

ADHD in Boys vs. Girls

Attention deficit hyperactivity disorder (ADHD) is a commonly diagnosed disorder in children that affects social, academic, or occupational functioning. As the name suggests, its hallmark characteristics are hyperactivity and lack of attention as well as impulsive behavior. For decades, studies have focused on the causes, expression, prevalence, and outcome of the disorder, but until recently very little research investigated gender differences. In fact, until the early 1990s most research focused exclusively on boys (Brown, Madan-Swain, & Baldwin, 1991), perhaps because many more boys than girls are diagnosed with ADHD. Researchers
have speculated on the possible explanations for the disparity, citing reasons such as true sex differences in the manifestation of the disorder’s symptoms, gender biases in those who refer children to clinicians, and possibly even the diagnostic procedures themselves (Gaub & Carlson, 1997). But the most persuasive reason is that ADHD is often a comorbid condition—that is, it coexists with other behavior disorders that are not diagnosed properly and that do exhibit gender differences.

It has been suggested that in the United States children are often misdiagnosed as having ADHD when they actually suffer from a behavior disorder such as conduct disorder (CD) or a combination of ADHD and another behavior disorder (Disney, Elkins, McGue, & Iancono, 1999; Lilienfeld & Waldman, 1990). Conduct disorder is characterized by negative and criminal behavior in children and is highly correlated with adult diagnoses of antisocial personality disorder (ASPD). This paper first considers research that has dealt only with gender difference in the occurrence of ADHD and then looks at research that has studied the condition along with other behavior disorders.

Gender Differences in Studies of ADHD

Most of the research on ADHD has lacked a comparative component. Throughout the 1970s and 1980s, most research focused only on boys. If girls were included, it was often in such low numbers that gender-based comparisons were unwarranted (Gaub & Carlson, 1997). One of the least debated differences is the dissimilarity in male and female prevalence rates. Some studies have claimed a 3:1 ratio of boys with ADHD to girls with ADHD (American Psychiatric Association, 1987), while others have cited ratios as high as 9:1 (Brown et al., 1991). The differences in prevalence have been attributed to a variety of causes, one of which is that girls may have more internalized symptoms and may be overlooked in ADHD diagnoses (Brown et al., 1991).

A study conducted by Breen (1989) sought to test the differences in cognition, behavior, and academic functioning for boys and girls. Past research had indicated that boys with ADHD showed more aggressive behavior while girls showed more learning problems, but the results were often conflicting. To clarify the existing information, Breen conducted a study on 39 children aged 6 to 11, from a group of children referred to a pediatric psychology clinic. All subjects were white, with varying socioeconomic status. He broke the subjects into three groups: boys with ADHD, girls with ADHD, and a control group of girls without any psychiatric or family history of behavioral or emotional problems. Each group was given a battery of tests to assess cognitive functioning. All children were also observed in a playroom while they worked math problems, and all were coded for a variety of behaviors including fidgeting, vocalizing, being out of their seats, and so on.

The results showed that while both groups with ADHD performed nearly equally across most measures, ADHD boys were generally viewed as more deviant than normal girls. Girls with ADHD were closer behaviorally to girls in the control group than to ADHD boys. This finding indicates that it may be difficult to distinguish girls with ADHD from girls without the disorder based solely on behavior. This conclusion was corroborated by the later finding (Brown et al., 1991) that girls with ADHD are often not clinically referred unless they demonstrate a more severe form of the disorder than boys do. A contradictory finding (Breen, 1989) was that ADHD boys and girls displayed rates of disruptive behavior that were...
ADHD in Boys vs. Girls

not significantly different from each other, although Breen did not indicate what forms the disruptive behavior took and whether the girls were less aggressive than the boys. But as Brown et al. (1991) later pointed out, it was easier to differentiate ADHD in externalized behaviors—aggression, inattention, and overactivity—than in internalized behaviors—depression, anxiety, and withdrawal. It is striking, however, that the distinction in Breen's study was clearer not between boys and girls but between girls with and girls without ADHD. Breen concluded that differences between boys and girls with the disorder do not seem significant.

A few drawbacks to Breen's study include a lack of screening for comorbid conduct disorders, which were no doubt present in some of the subjects. The small sample size could have hindered the results, with only 13 subjects in each group. Another limitation is the small cross-section: All subjects were white and clinically referred. Therefore, the findings cannot be generalized to a nonclinical, racially diverse population. Finally, the lack of male controls is surprising, given the usual trend to overrepresent boys when studying ADHD. A reasonable comparison would have been between girls with ADHD and boys in a control group to see if the girls' range of antisocial behavior was beyond that of control boys.

Another study (Maughan, Pickles, Hagell, Rutter, & Yule, 1996) investigated the association between reading problems and antisocial behavior. The researchers cited a connection that had previously been made (Hinshaw, 1992, as cited in Maughan et al., 1996) between antisocial behavior and underachievement in early childhood, while aggression and antisocial behavior became salient in later years. Maughan et al. looked specifically at reading because research has shown that children who develop reading problems have higher rates of behavioral problems even before they learn to read (Jorm, Share, Matthews, & McLean, 1986). It had also been shown that reading problems can affect behavioral development (Pianta & Caldwell, 1992, as cited in Maughan et al., 1996). However, since most studies had been done with boys, the researchers also compared gender differences.

Subjects were selected from a previously conducted study in a population of children who were 10 years old in 1970. The majority were British-born Caucasians of low socioeconomic status. The analysis used two subsamples, one with poor reading scores, the other a randomly sampled control group with average IQ and no reading difficulties. Poor readers were rated as either "backward" or "retarded." The subjects in the backward group were 28 months below average in reading level for their age and IQ. At age 10, children had received psychometric testing, and the study accounted for parental occupation, the child's government benefits status, and the ranking of the child's state school in terms of economic adversity. There were follow-ups at ages 14, 17, and early 20s.

Poor readers demonstrated high rates of behavior problems by age 10. About 40% of the girls and almost 50% of the boys in the retarded reading group exhibited antisocial behavior at age 10. Interestingly, reading-retarded girls showed high rates of conduct problems, while the boys did not. Also, among girls there were much higher rates of antisocial behavior in the
lowest socioeconomic category than in slightly higher socioeconomic categories. In boys, the differences were not as pronounced. For boys, poor performance in school was the only predictor of antisocial behavior, while for girls poor school performance and reading level were predictors. This finding suggests that for boys, learning difficulties do not increase the risk of behavior problems, while for girls they do. Inattentiveness and overactivity were also related to reading problems and were highly related to antisocial behavior. When inattentiveness and overactivity were factored in, there were no direct links between reading difficulties and antisocial behavior. This absent connection means that reading problems do not cause antisocial behavior. It is when they cannot pay attention or sit long enough to read that both boys and girls exhibit elevated rates of antisocial behavior.

By age 14, girls still showed a significant correlation between reading problems and antisocial behavior while boys showed no association. In early adulthood (ages 17 and early 20s), criminality,

Charat describes the study's methods in detail.

In APA style, tie numbers 10 and above are expressed in numerals; percentages are expressed in numbers with a percent symbol.

D-86

Conclusion presents a summary of the paper's points

...narates questions about the research

adopts a balanced tone in summa"zing the soirees, i

Charat suggests areas for future research.

ADHD in Boys vs. Girls!

alcohol problems, aggression, and personality disorders were found in low rates in girls. In the sample of girls interviewed in their 20s, 1.9% had juvenile offense records and 5.4% had records of adult crime. In boys, poor readers did not show any significant rates of antisocial personality disorders.

The study had several drawbacks. Subject responses at follow-up periods were not uniformly gathered, and the lack of analysis of female juvenile offenders made it harder to understand [Charat continues to describe and analyze researchers' studies and findings.]

Conclusion

Although the studies presented here are filled with flaws and contradictory findings, they have a unifying thread. Through direct findings or indirect lack of information, all suggest that the higher rate of male diagnoses of ADHD is not necessarily because the disorder actually occurs in boys more often than in girls. Although boys are more commonly diagnosed, this phenomenon could reflect a long-standing history of misperceptions. Since hyperactive and inattentive boys are also often aggressive and disruptive, girls who do not demonstrate similar behaviors may be overlooked.

It is important to reevaluate the way boys and girls are observed and understood when attention and hyperactivity are being assessed. Males and females may display different behaviors, and parents and teachers may interpret their behaviors differently. But when rated by trained researchers, boys and girls identified as having ADHD are rated similarly. However, it is easier to identify externalizing, aggressive behavior than it is to identify internalizing behavior, and this difference may be one of the main factors at the root of the perceived gender differences in the prevalence of ADHD. There is not enough concrete evidence to rule out the possibility that a gender difference does exist, regardless of the fact that boys and girls seem to show equal rates and degrees of
symptoms. Until more studies look at population samples, exclude conduct disorders, and take into account possible differences in the ways the symptoms are manifested, it is impossible to conclude that gender differences are the result of social and clinical biases and stereotypes. Further research on genetics and familial rates of the disorder are also necessary to help clarify the relationship between adult antisocial personality disorder and ADHD. Also, until a clear distinction is made between conduct disorder and ADHD, not only in the text of the *DSM-IV* but also in the minds of laypeople and clinicians, it will be difficult to separate children with comorbid disorder and those without it and to assess gender differences as well.

Conclusion affirms the necessity of continuing investigation.

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Revision Symbols
Letter-number codes refer to sections of this book.

abbr faulty abbreviation M4
ad misuse of adverb or adjective G4
add add needed word S2
agr faulty agreement Gl, G3-a
appr inappropriate language W4
art article E3
awk awkward
cap capital letter M3
case error in case G3-c, G3-d
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CS comma splice G6
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dm dangling modifier S3-e
-ed error in -ed ending G2-d
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ESL ESL grammar El, E2,E3, E4, E5
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frag sentence fragment G5
fs fused sentence G6
gl/us see glossary of usage WI
hyph error in use of hyphen M2
idiom idiom W5-d
inc incomplete construction S2
irreg error in irregular verb G2-a
italic italics (underlining) M6
jal e jargon W4-a
tc lowercase letter M3
mix mixed construction S5
mm misplaced modifier S3-b
mood error in mood G2-g
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num error in use of number M5
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