2016
MLA
Update

Brief Menu

1
Exploring, planning, and drafting 3
Revising, editing, and re□ecting 30
Building effective paragraphs 49

65
Reading and writing critically 66
Reading and writing about multimodal texts 80
Reading and writing arguments 91
Speaking con□dently 119

• • 125
• Active verbs 126
• Parallel ideas 129
• Needed words 133
Mixed constructions 137
Misplaced and dangling modi□ers 140
Shifts 147
Emphasis 152
Variety 163
Wordy sentences 166
Appropriate language 170
• Exact words 180

• 187
• Sentence fragments 188
• Run-on sentences 195
Subject-verb agreement (is or are etc.) 202
Pronoun-antecedent agreement (singular or plural) 213
Pronoun reference (clarity) 218
Pronoun case (I and me etc.) 222
who and whom 227
Adjectives and adverbs 230
Standard English verb forms, tenses, and moods 237

-• • - • € , •• 255
• Verbs 256
• Articles 270
• Sentence structure 279
Prepositions and idiomatic expressions 288

Punctuation 293
32 The comma 294
33 Unnecessary commas 308
34 The semicolon 313
35 The colon 317
36 The apostrophe 319
37 Quotation marks 323
38 End punctuation 330
39 Other punctuation 332

Mechanics 337
40 Abbreviations 338
41 Numbers 341
42 Italics 343
43 Spelling 345
44 The hyphen 353
45 Capitalization 356

Grammar Basics 361
46 Parts of speech 362
47 Sentence patterns 375
48 Subordinate word groups 383
49 Sentence types 392

Research 395
50 Thinking like a researcher; gathering sources 396
51 Managing information; taking notes responsibly 408
52 Evaluating sources 416

Writing Papers in MLA Style 431
53 Supporting a thesis 435
54 Citing sources; avoiding plagiarism 441
55 Integrating sources 445
56 MLA documentation style 458
57 MLA manuscript format; sample research paper 513

Writing Papers in APA Style 527
58 Supporting a thesis 530
59 Citing sources; avoiding plagiarism 534
60 Integrating sources 537
61 Documenting sources in APA style 546
62 APA manuscript format; sample paper 580

Appendixes 597
A document design gallery 597
Glossary of usage 608

Answers to lettered exercises 622
Index 636

this page left intentionally blank

Eighth Edition

Rules for WRITERS

Diana Hacker

Nancy Sommers
Harvard University

Contributing ESL Specialist
Kimberli Huster
Robert Morris University

Bedford/St. Martin's
A Macmillan Education Imprint
P T U PtO / F XP S L

For Bedford/St. Martin's

Vice President, Editorial, Macmillan Higher Education Humanities: Edwin Hill
Editorial Director, English and Music: Karen S. Henry
Publisher for Composition: Leasa Burton
Executive Editors: Michelle M. Clark and Brendan Baruth
Senior Editor: Mara Weible
Senior Media Editor: Barbara G. Flanagan
Assistant Editor: Stephanie □omas
Senior Production Editor: Gregory Erb
Senior Production Supervisor: Jennifer Wetzel
Marketing Manager: Emily Rowin
Copy Editor: Hilly van Loon
Indexer: Ellen Kuhl Repetto
Director of Rights and Permissions: Hilary Newman
Permissions Manager: Kalina Ingham
Photo Editor: Martha Friedman
Senior Art Director: Anna Palchik
Text Design: Claire Seng-Niemoeller
Cover Design: William Boardman
Composition: Cenveo Publisher Services
Printing and Binding: RR Donnelley and Sons

Copyright © 2016, 2012, 2008, 2004 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

1 0 9 8 7 6
f e d c b a

For information, write: Bedford/St. Martin's, 75 Arlington Street,
Boston, MA 02116 (617-399-4000)

ISBN 978-1-319-08349-6 (Student Edition) Printed in China
ISBN 978-1-319-01134-5 (Instructor's Edition) Manufactured in U.S.
ISBN 978-1-319-08351-9 (Student Edition with Writing about Literature)
Printed in China

Acknowledgments

Acknowledgments and copyrights appear on the same page as the text and art selections they cover; these acknowledgments and copyrights constitute 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.

Photo by Mara Weible

A letter from the author

Dear Students:

Welcome to Rules for Writers—your college writing handbook. One of the pleasures of college writing is exploring ideas and discovering what you think about a subject. You may find that the writing process leads you in unexpected directions—the more you read about a topic, the more questions arise for you to consider; new questions may lead you to challenge your initial assumptions. It is in the process of writing—of thinking in depth about ideas—that you learn what's interesting in a subject and why you care about it. And it is through this process that you figure out not just what you think, but why you think it. Rules for Writers will be your companion throughout the writing process, helping you to develop your authority as a thoughtful and effective writer.

College offers many opportunities to write and to learn from the process of writing and revising. In a criminal justice course, for example, you may be asked to write a policy memo or a legal brief; in a nursing course, you may be asked to write a case study or a nursing practice paper. To write in these courses is to learn how to think like a criminologist or a nurse and to contribute your ideas to the discipline's important conversations and debates. As you write college papers, you'll have questions about how to engage with other writers who have written about your topic, how to support your ideas with well-documented evidence, and how to communicate your points effectively. Rules for Writers provides the guidance you'll need to write successful college papers in all your courses.

As you flip through Rules for Writers, you'll see that it's easy to use and convenient to keep with you as you draft and revise. You'll find answers to all your writing questions—forming a thesis, developing an argument, evaluating and citing sources, and managing information to avoid plagiarism. You'll find documentation models and formatting advice in MLA and APA. You'll also find answers to your questions about grammar, punctuation, and mechanics—how to tighten wordy sentences, for example, or how to use commas or quotation marks correctly.

The more you rely on Rules for Writers and learn from its advice, the more successful you'll be as a college writer. For each assignment, flag sections that contain information you need to write a successful paper. And when you get feedback on a draft, flag sections to help you address your writing challenges.

Rules for Writers supports your writing in every college course. Use it. Being a successful college writer starts here.

With all good wishes,

Nancy Sommers

Making the most of your handbook

Want to be successful with writing assignments in all your college courses? Using Rules for Writers is a key first step. Make the most of your handbook by turning to it whenever you're writing, revising, conducting research, or documenting sources. You'll find advice you can use for nearly every college writing assignment, starting with answers to common questions like these:

How can I improve my thesis?	1c
How should I format a research essay in MLA style?	57a, 57b
What is critical reading? Why does it matter?	4a–4e, 5a–5e
How do I write a speech?	7a–7d
What are multimodal texts, and how do I write about them?	5a–5e
I've gotten feedback on a draft. What do I do next?	2a–2i
How can I make my writing flow better?	3d
What is the right way to use an apostrophe?	36a–36e
How do I know whether a source is reliable and worth my time?	52a–52e
How should I introduce a source in my paper?	55c (MLA) and 60c (APA)
Are there easy ways to avoid plagiarism?	54 (MLA) and 59 (APA)
How do I cite online videos and social media posts?	56 (MLA) and 61 (APA)

Quick tips for finding more help

Whatever writing and research questions you have, finding help in Rules for Writers is easy. The following reference aids offer convenient, reliable help for writing assignments in any course.

- The brief and detailed contents inside the front and back covers allow you to quickly spot the help you need.
- The index includes user-friendly terms such as "flow" to point to help with coherence.
- Color-coded MLA and APA sections give discipline-specific advice for working with sources. Directories at the beginning of each section list documentation models.
- The glossaries in the Appendixes offer useful definitions and help with commonly confused or misused words such as affect and effect.

If your instructor has assigned this book with LaunchPadSolo for Rules for Writers, use the activation code to access the exercises, sample student papers, and LearningCurve game-like quizzing. Visit macmillanhighered.com/rules8e to log in.

- 260 writing, grammar, and research exercises help you improve your writing and integrate sources.
- 39 sample student papers provide guidance in writing and formatting your work in any course.
- 30 LearningCurve adaptive quizzes offer game-like sentence-level practice and let you track your progress.

References to additional online support appear throughout Rules for Writers.

LaunchPadSolo macmillanhighered.com/rules8e

8 Active verbs

> Exercises: 8–2 to 8–6

> LearningCurve: Active and passive voice

Preface for instructors

Dear Colleagues:

As college teachers, we have an important mission. We prepare students to write for di□erent purposes and for di□erent audiences. We show students how to read critically and write effectively, preparing them to join ongoing research conversations as contributors (not just consumers) of ideas. In college, students learn to write, and they learn through writing. E□ective writing is fundamental to academic success—across the disciplines.

When you adopt Rules for Writers for your students, you send an important message: Writing is worth studying and learning. And you give students the resource to answer their questions and to learn from the answers. College writing is high stakes: Students learn to become nurses and teachers, biologists and criminal justice professionals through writing. □ ey might focus on psychology or economics, but they'll most likely write in each college class they take. Rules for Writers is the one text that students will need for all their college work.

When students have a trusted handbook to answer their writing questions, they become more con□dent writers. Con□dent college writers are more □exible learners; they're more willing to try new approaches, and they feel comfortable thinking critically. I recently surveyed 700 □rst-year writers about the relationship between handbook use and writer con□dence. When students were asked about this relationship, 79% of survey participants, many of whom use Rules for Writers, reported that using a handbook made them more con□dent academic writers. Students reported that using Rules for Writers helped them become more e□cient and e□ective writers than if they had simply searched the Internet for answers to their questions about comma usage, for example, or about citing and documenting sources. A Google search might call up 46 million results to their question about comma usage, but these results are o□en more confusing than illuminating, and never as straightforward and authoritative as the con□dence-building instruction they receive from relying on Rules for Writers.

Each new feature in the eighth edition is designed to answer students' writing questions and address speci□c problems students face as college writers. And each new feature of Rules for Writers is designed to support your teaching with the handbook. One such feature is an emphasis on the relationship between

reading critically and writing effectively. The eighth edition shows students how to read carefully to understand an author's ideas, how to read with skepticism to question those ideas, and how to present their own ideas in response. The entire academic writing section is focused on the important reading and writing relationship, because the more students learn to take from their reading, the more they have to give as writers.

My goal in revising Rules for Writers was to create an even more useful classroom resource to save you time and increase students' learning. The eighth edition is informed by teachers and students who use it and who helped me look squarely at the writing problems students face and the practical solutions they need to become confident academic writers. You'll find new instruction on effective peer review, successful paraphrasing, accurate citation of online sources, and meaningful research—turning topics into questions; finding entry points in debates; and evaluating, integrating, and citing sources. And you'll find step-by-step writing guides to help students write common assignments, such as an annotated bibliography.

Teaching with Rules for Writers has become easier than ever. The eighth edition is now available with LaunchPad Solo for Rules for Writers—an online product with assignable exercises, sample student writing, and other resources. I've included "Writing Practice" prompts to help students apply handbook advice to their own drafts and to offer practice with core academic skills—thesis statements, research questions, peer review, and more. You and your students will also find videos; practice exercises for grammar, style, and citation; and LearningCurve, game-like adaptive quizzing.

As the author of Rules for Writers, I bring to this handbook the belief that writing is worth studying and learning—that all students who use this book will learn to read deeply and write clearly, that they will find in their reading ideas they care about, and that they will write about these ideas with care and depth.

I am eager to share this handbook with you, knowing that in the eighth edition you'll find everything you and your students trust and value about Rules for Writers.

Nancy Sommers

Acknowledgments

I am grateful for the expertise, enthusiasm, and classroom experience that so many individuals brought to the eighth edition.

Reviewers

I thank those instructors who o□ered detailed feedback on various parts of the handbook and its supplements: Kirk Adams, Tarrant County College; Kathryn Allen, University of North Carolina–Pembroke; David Arnold, University of Wisconsin–Stevens Point; Kevin Burke, University of Delaware; Sherry Clark, Hopkinsville Community College; Kristen di Gennaro, Pace University; Marylynne Diggs, Clark College; Kimberly Dozier, College of the Desert; Candice Floyd, Prince George's Community College; Ann Guess, Alvin Community College; Derek Handley, Community College of Allegheny County; Peter Harvan, Beachwood High School; Anne Helms, Alamance Community College; Elizabeth Joseph, Tarrant County College; Chippy McLain, Walters State Community College; L. Adam Mekler, Morgan State University; Matt Miller, Oxford High School; Candice Rowe, University of Massachusetts–Boston; Tony Russell, Central Oregon Community College; Jim Schrantz, Tarrant County College; Art Schuhart, Northern Virginia Community College; Cynthia Scurria, Alcorn State University; Alex Tavares, Hillsborough Community College; Janel Mays □ompson, Durham Technical Community College; Brandon Wallace, Montgomery College; Sander Zulauf, County College of Morris.

Contributors

I am grateful to the following individuals, fellow teachers of writing, for their smart revisions of important content: Kimberli Huster, ESL Specialist at Robert Morris University, updated the advice for multilingual writers, and Sara McCurry, Instructor of English at Shasta College, coauthored the second edition of Teaching with Hacker Handbooks with Jonathan Cullick, Professor of English and Chair of the Department of English at Northern Kentucky University.

Students

I would like to thank the following students who have let us adapt their papers as models: Ned Bishop, Sophie Harba, Sam

Jacobs, Luisa Mirano, Michelle Nguyen, Emilia Sanchez, and Ren Yoshida. □ anks also to Alyson D'Amato and Marisa Williamson for permission to use their multimodal projects as models.

Bedford/St. Martin's

A comprehensive handbook is a collaborative writing project, and it is my pleasure to acknowledge and thank the enormously talented Bedford/St. Martin's editorial team, whose deep commitment to students informs each new feature of Rules for Writers. Edwin Hill, vice president for the humanities, Leasa Burton, publisher for composition, and Karen Henry, editorial director for English, have helped shape the handbook's identity and have guided us with their insights about how the college handbook market is changing and how we can continue to meet the needs of today's college writer.

Michelle Clark, executive editor, is a treasured friend and colleague and an endless source of creativity and clarity. Michelle combines wisdom with patience and imagination with practicality. Mara Weible, senior editor, brings to the eighth edition her superb editorial judgment and her teacher's sensibility. It is a deep personal and professional pleasure to work with an editor as thoughtful and talented as Mara. Her creativity has shaped the eighth edition and made it an even more practical and innovative handbook. Barbara Flanagan, senior media editor, has worked on the Hacker handbooks for more than 25 years and brings attention to detail, keen insights, and unrivaled expertise in documentation and media. □ anks to Stephanie □ omas, assistant editor, for help with art and permissions, for managing the review process, and for developing several ancillaries. Many thanks to Gregory Erb, senior production editor, for keeping us on schedule and for producing the book with skill and care. And I am grateful to the media team—especially media producer Allison Hart—for creating engaging media for the writing course. Practical advice from Bedford colleagues Emily Rowin, Brendan Baruth, Jimmy Fleming, and Nick Carbone, who, like me, spend many, many hours on the road and in faculty o□ces, is always treasured. □ anks to Hilly van Loon, copy editor, for her thoroughness and attention to detail; to Claire Seng-Niemoeller, text designer, who cra□ed another open and beautifully designed edition of the book; and to William Boardman, art director, who has given the book a strikingly beautiful cover.

Last, but never least, I o□er thanks to my own students who, over many years, have shaped my teaching and helped me understand their challenges in becoming college writers. □ anks to my friends and colleagues Suzanne Lane, Maxine Rodburg, Laura Saltz, and Kerry Walk for sustaining conversations about the teaching of writing. And thanks to my family: to Joshua Alper, an attentive reader of life and literature, for his steadfastness across the dra□s; to my parents, Walter and Louise Sommers, and my aunt Elsie Adler, who encouraged me to write and set me forth on a career of writing and teaching; to my extended family, Ron, Charles Mary, Alexander, Demian, Devin, Liz, Kate, and Sam for their good humor and good cheer; and to Rachel and Curran, to Alexandra and Brian, witty and wise beyond measure, always generous with their instruction and inspiration in all things that matter. And to Lailah Dragon□y, my granddaughter, thanks for the joy and sweetness you bring to life.

Nancy Sommers

Welcome to the eighth edition

Rules for Writers speaks to everything student writers need. Many students want to turn to popular search engines for quick answers, but the real shortcut is right in their hands. Rules for Writers provides authoritative, trustworthy advice that's easy to understand and apply. No guesswork involved. And while writing-related resources on the Web o□er information (sometimes accurate, sometimes not), they don't o□er the instruction students will □nd in their handbook. With the eighth edition, students have access to reference content that has been class-tested by millions of students, along with the following new content to meet their evolving needs.

An emphasis on critical reading □e second section of Rules for Writers—Academic Reading, Writing, and Speaking—has been substantially revised to emphasize the importance of reading to college research and writing. □e handbook o□ers students a reading process, teaching them to analyze various types of texts, sources they discover through research, their own writing, and the work of their peers.

Help with analyzing multimodal texts A new chapter, "Reading and writing about multimodal texts" (pp. 80–91), introduces new genres and practical strategies for analysis.

More help for composing in a variety of genres Writing guides throughout Rules for Writers (see pp. 76–77 for an example) help students work through college assignments in a variety of genres. New annotated sample papers provide helpful models.

Practical advice for public speaking A new chapter, "Speaking con□dently" (pp. 119–23), helps students develop e□ective oral communication strategies, whether they're writing a speech from scratch or turning a paper into a presentation.

More help with peer review and revising with comments A new chapter, "Revising, editing, and re□ecting" (pp. 30–49), advises students on giving and receiving comments on assignments and applying feedback to revisions of their own work.

Research and documentation help for every course Substantially revised sections teach students to □nd an entry point in a debate and develop authority as a researcher. Students will □nd new practical advice for writing a research proposal. Rules for Writers now includes more than 200 documentation models for sources in MLA and APA styles. And because some sources are especially

hard to cite, new how-to boxes address tricky issues such as authorship of reposted online content.

LaunchPadSolo for ***Rules for Writers***—handbook-specific online assignments and exercises

LaunchPad Solo for Rules for Writers, available free when packaged with the print text, includes 36 interactive writing prompts related to specific handbook content; 260 writing, grammar, and research exercises; 39 additional sample student papers in MLA and APA styles; and 30 adaptive LearningCurve quizzes. Targeted cross-references throughout the handbook connect you and your students to related resources in LaunchPad Solo for Rules for Writers. ISBN 978-1-319-08691-6

Supplements and media

Visit the catalog page for Rules for Writers to see a complete list of instructor supplements, including Teaching with Hacker Handbooks, student supplements, e-books (various formats), and other media: macmillanhighered.com/rules/catalog.

Custom solutions

Many schools opt for a custom edition of Rules for Writers. Some programs choose to add a section about course outcomes and policies; others choose to customize by adding sample writing by their own students. Custom covers with the school's name and school colors or a photo help emphasize that the handbook provides advice students can count on in all their courses, across the disciplines and throughout their college careers.

Contents

PREFACE FOR INSTRUCTORS ix

The Writing Process 1

1 Exploring, planning, and drafting 3

a Assess the writing situation. 3
b Explore your subject. 12
c Draft and revise a working thesis statement. 14
d Draft a plan. 19
e Draft an introduction. 22
f Draft the body. 24
g Draft a conclusion. 25
h Manage your files. 29

2 Revising, editing, and reflecting 30

a See revision as a social process. 30
b Use peer review: Revise with comments. 30
c Use peer review: Give constructive comments. 33
d Highlights of one student's peer review process 35
SAMPLE ROUGH DRAFT WITH PEER COMMENTS 35
e Approach global revision in cycles. 38
f Revise and edit sentences. 43
g Proofread the final manuscript. 44
h Sample student revision 45
SAMPLE REVISED LITERACY NARRATIVE 45
i Prepare a portfolio; reflect on your writing. 48

3 Building effective paragraphs 49

a Focus on a main point. 49
b Develop the main point. 52
c Choose a suitable pattern of organization. 52
d Make paragraphs coherent. 59
e If necessary, adjust paragraph length. 63

Academic Reading, Writing, and Speaking 65

4 Reading and writing critically 66

a Read actively. 66

SAMPLE ANNOTATED ARTICLE 67

b Outline a text to identify main ideas. 71

c Summarize to deepen your understanding. 72

d Analyze to demonstrate your critical reading. 73

WRITING GUIDE: ANALYTICAL ESSAY 76

e Sample student writing: Analysis of an article 77

SAMPLE ANALYSIS PAPER 78

5 Reading and writing about multimodal texts 80

a Read actively. 81

SAMPLE ANNOTATED ADVERTISEMENT 83

b Outline to identify main ideas. 84

c Summarize to deepen your understanding. 85

d Analyze to demonstrate your critical reading. 86

e Sample student writing: Analysis of an advertisement 88

SAMPLE ANALYSIS OF AN ADVERTISEMENT 88

6 Reading and writing arguments 91

a Distinguish between reasonable and fallacious argumentative tactics. 92

b Distinguish between legitimate and unfair emotional appeals. 98

c Judge how fairly a writer handles opposing views. 100

d When writing arguments, consider purpose and context. 103

e View your audience as a panel of jurors. 103

f In your introduction, establish credibility and state your position. 105

g Back up your thesis with persuasive lines of argument. 106

h Support your claims with specific evidence. 107

i Anticipate objections; counter opposing arguments. 109

j Build common ground. 111

k Sample student writing: Argument 111

SAMPLE ARGUMENT PAPER 112

WRITING GUIDE: ARGUMENT ESSAY 118

7 Speaking con□dently 119

a Identify your purpose, audience, and context. 120
b Prepare a presentation. 120
c Focus on delivery. 122
d Remix an essay for a presentation. 123

Clarity 125

8 Prefer active verbs. 126

a Active versus passive verbs 126
b Active versus be verbs 127
c Subject that names the actor 128

9 Balance parallel ideas. 129

a Parallel ideas in a series 130
b Parallel ideas presented as pairs 130
c Repetition of function words 132

10 Add needed words. 133

a In compound structures 133
b that 134
c In comparisons 134
d a, an, and the 136

11 Untangle mixed constructions. 137

a Mixed grammar 137
b Illogical connections 138
c is when, is where, and reason . . . is because 139

12 Repair misplaced and dangling modi□ers. 140

a Limiting modi□ers 140
b Misplaced phrases and clauses 141
c Awkwardly placed modi□ers 142
d Split in□nitives 142
e Dangling modi□ers 144

13 Eliminate distracting shifts. 147

a Point of view (person, number) 147
b Verb tense 148
c Verb mood, voice 149
d Indirect to direct questions or quotations 150

20 Revise run-on sentences. 195

a Revision with coordinating conjunction 197
b Revision with semicolon, colon, or dash 198
c Revision by separating sentences 199
d Revision by restructuring 200

21 Make subjects and verbs agree. 202

a Standard subject-verb combinations 202
b Words between subject and verb 202
c Subjects joined with and 203
d Subjects joined with or, nor, either . . . or, or neither . . . nor 206
e Inde□nite pronounse 206
f Collective nouns 207
g Subject following verb 209
h Subject, not subject complement 209
i who, which, and that 210
j Words with plural form, singular meaning 211
k Titles of works, company names, words mentioned as words, gerund phrases 211

22 Make pronouns and antecedents agree. 213

a Singular with singular, plural with plural (inde□nite pronouns, generic nouns) 213
b Collective nouns 215
c Antecedents joined with and 215
d Antecedents joined with or, nor, either . . . or, or neither . . . nor 216

23 Make pronoun references clear. 218

a

Inde useTitl[(and)] TJ E

25 Distinguish between ***who*** and ***whom***. 227

a In subordinate clauses 228
b In questions 229
c As subjects or objects of in□nitives 229

26 Choose adjectives and adverbs with care. 230

a Adjectives to modify nouns 231
b Adverbs to modify verbs, adjectives, and other adverbs 232
c good and well, bad and badly 233
d Comparatives and superlatives 234
e Double negatives 235

27 Choose appropriate verb forms, tenses, and moods in Standard English. 237

a Irregular verbs 237
b lie and lay 241
c -s (or -es) endings 242
d -ed endings 245
e Omitted verbs 246
f Verb tense 247
g Subjunctive mood 252

Multilingual Writers and ESL Challenges 255

28 Verbs 256

a Appropriate form and tense 256
b Passive voice 259
c Base form after a modal 261
d Negative verb forms 264
e Verbs in conditional sentences 265
f Verbs followed by gerunds or in□nitives 267

29 Articles 270

a Articles and other noun markers 270
b When to use the 271
c When to use a or an 274
d When not to use a or an 276
e No articles with general nouns 277
f Articles with proper nouns 277

30 Sentence structure 279

a Linking verb between a subject and its complement 280
b A subject in every sentence 280

c Repeated nouns or pronouns with the same grammatical function 281
d Repeated subjects, objects, and adverbs in adjective clauses 282
e Mixed constructions with although or because 283
f Placement of adverbs 284
g Present participles and past participles as adjectives 285
h Order of cumulative adjectives 287

31 Prepositions and idiomatic expressions 288

a Prepositions showing time and place 288
b Noun (including -ing form) after a preposition 290
c Common adjective + preposition combinations 291
d Common verb + preposition combinations 291

Punctuation 293

32 The comma 294

a Independent clauses joined with and, but, etc. 294
b Introductory elements 295
c Items in a series 297
d Coordinate adjectives 297
e Nonrestrictive and restrictive elements 299
f Transitions, parenthetical expressions, absolute phrases, contrasts 303
g Direct address, yes and no, interrogative tags, interjections 305
h he said etc. 305
i Dates, addresses, titles, numbers 306
j To prevent confusion 307

33 Unnecessary commas 308

a Between two words, phrases, or subordinate clauses 308
b Between a verb and its subject or object 309
c Before the first or after the last item in a series 309
d Between cumulative adjectives, an adjective and a noun, or an adverb and an adjective 309
e Before and after restrictive or parenthetical elements 310
f Before essential concluding adverbial elements 310
g After a phrase beginning an inverted sentence 311
h Other misuses 311

34 The semicolon 313

a Between independent clauses not joined with a coordinating conjunction 313
b Between independent clauses linked with a transitional expression 314

c In a series containing internal punctuation 315
d Misuses 315

35 The colon 317

a Before a list, an appositive, or a quotation 317
b Conventional uses 318
c Misuses 318

36 The apostrophe 319

a Possessive nouns 319
b Possessive indefinite pronouns 320
c Contractions 321
d Not for plural numbers, letters, abbreviations, words as words 321
e Misuses 322

37 Quotation marks 323

a Direct quotations 324
b Quotation within a quotation 325
c Titles of short works 325
d Words as words 325
e With other punctuation marks 326
f Misuses 328

38 End punctuation 330

a The period 330
b The question mark 331
c The exclamation point 331

39 Other punctuation marks 332

a The dash 332
b Parentheses 333
c Brackets 334
d The ellipsis mark 334
e The slash 335

Mechanics 337

40 Abbreviations 338

a Titles with proper names 338
b Familiar abbreviations 338
c Conventional abbreviations 339
d Units of measurement 339
e Latin abbreviations 340

f Plural of abbreviations 340
g Misuses 340

41 Numbers 341

a Spelling out 341
b Using numerals 342

42 Italics 343

a Titles of works 343
b Names of ships, spacecraft, and aircraft 344
c Foreign words 344
d Words as words, letters as letters, numbers as numbers 344

43 Spelling 345

a Spelling rules 345
b The dictionary 347
c Words that sound alike 351
d Commonly misspelled words 351

44 The hyphen 353

a Compound words 353
b Hyphenated adjectives 354
c Fractions and compound numbers 354
d With certain pre□xes and suf□xes 355
e To avoid ambiguity or to separate awkward double or triple letters 355
f Word division 355

45 Capitalization 356

a Proper vs. common nouns 356
b Titles with proper names 358
c Titles and subtitles of works 358
d First word of a sentence 359
e First word of a quoted sentence 359
f First word after a colon 359

Grammar Basics 361

46 Parts of speech 362

a Nouns 362
b Pronouns 363
c Verbs 365
d Adjectives 367

e Adverbs 368
f Prepositions 369
g Conjunctions 370
h Interjections 371

47 Sentence patterns 375

a Subjects 375
b Verbs, objects, and complements 378
c Pattern variations 382

48 Subordinate word groups 383

a Prepositional phrases 384
b Verbal phrases 385
c Appositive phrases 388
d Absolute phrases 388
e Subordinate clauses 389

49 Sentence types 392

a Sentence structures 392
b Sentence purposes 394

Research 395

50 Thinking like a researcher; gathering sources 396

a Manage the project. 396
b Pose questions worth exploring. 398
c Map out a search strategy. 401
d Search efficiently; master a few shortcuts to finding good sources. 402
e Conduct field research, if appropriate. 406
f Write a research proposal. 408

51 Managing information; taking notes responsibly 408

a Maintain a working bibliography. 409
b Keep track of source materials. 410
c Take notes carefully to avoid unintentional plagiarism. 410

52 Evaluating sources 416

a Think about how sources might contribute to your writing. 416
b Select sources worth your time and attention. 418
c Select appropriate versions of online sources. 421
d Read with an open mind and a critical eye. 422

e Assess Web sources with care. 424
f Construct an annotated bibliography. 427
WRITING GUIDE: ANNOTATED BIBLIOGRAPHY 428

Writing Papers in MLA Style 431

53 Supporting a thesis 435

a Form a working thesis. 435
b Organize your ideas. 436
c Use sources to inform and support your argument. 437
d Draft an introduction for your thesis. 439
e Draft the paper in an appropriate voice. 440

54 Citing sources; avoiding plagiarism 441

a Understand how the MLA system works. 441
b Avoid plagiarism when quoting, summarizing, and paraphrasing sources. 442

55 Integrating sources 445

a Summarize and paraphrase effectively. 446
b Use quotations effectively. 447
c Use signal phrases to integrate sources. 450
d Synthesize sources. 454

56 Documenting sources in MLA style 458

a MLA in-text citations 458
b MLA list of works cited 468
c MLA information notes 512

57 MLA manuscript format; sample research paper 513

a MLA manuscript format 513
b Sample MLA research paper 516

Writing Papers in APA Style 527

58 Supporting a thesis 530

a Form a working thesis. 530
b Organize your ideas. 531
c Use sources to inform and support your argument. 532

59 Citing sources; avoiding plagiarism 534

a Understand how the APA system works. 534
b Avoid plagiarism when quoting, summarizing, and paraphrasing sources. 535

60 Integrating sources 537

a Summarize and paraphrase effectively. 538
b Use quotations effectively. 539
c Use signal phrases to integrate sources. 541
d Synthesize sources. 545

61 Documenting sources in APA style 546

a APA in-text citations 547
b APA list of works cited 553

62 APA manuscript format; sample paper 580

a APA manuscript format 581
b Sample APA research paper 584

Appendixes 597

A document design gallery 597
Glossary of usage 608

ANSWERS TO LETTERED EXERCISES 622
INDEX 636

The Writing Process

1 Exploring, planning, and drafting, 3

2 Revising, editing, and re□ecting, 30

STUDENT WRITING: HIGHLIGHTS OF ONE STUDENT'S PEER REVIEW PROCESS, 35

STUDENT WRITING: REVISED LITERACY NARRATIVE, 45

3 Building effective paragraphs, 49

College offers many opportunities to write and learn from the process of writing and revising.

As you write, you will read and respond to what others have written, use evidence to support your ideas, and develop your ability to think carefully and creatively. In a sociology class, you might be asked to write a field report; in a nursing class, a case study; and in a literature class, a critical analysis. By writing in these classes, you contribute your ideas and join thinkers and writers who share interests, ideas, and ways of communicating with one another. Developing the following habits of mind—curiosity, engagement, responsibility, and reflection—will help you write successfully in all of your college courses.

Be curious. Good college writing starts with curiosity. What issues intrigue you? What questions need to be explored? Writing is more interesting and rewarding when you explore questions you don't have answers to, questions that matter to you and to those in the discipline in which you are writing.

Be engaged. Writing is a social activity that brings you into conversations with scholars, instructors, classmates, librarians, and writing center tutors. Reading actively allows you to consider and respond to the ideas of other writers. Participating in classroom or online discussions deepens your thinking and gives you opportunities to engage with your peers. Effective college writers reach out to readers who can help shape their work in progress.

Be responsible. Engaging with the ideas of other writers and thinkers requires responsibility—to represent their ideas accurately and honestly and to acknowledge their contributions to your work. By giving credit to your sources and differentiating your own ideas from those of your sources, you encourage your readers to trust you and take you seriously.

Be reflective. Being reflective in a writing class often means stopping to think about your own writing habits or approaches to writing assignments. By examining your decisions, successes, and challenges, you'll be able to figure out what's working and what needs more work and to transfer skills from one writing assignment to the next.

1 Exploring, planning, and drafting

Writing is a process of figuring out what you think, not a matter of recording already developed thoughts. Since it's not possible to think about everything all at once, you'll find the process more manageable if you handle a piece of writing in stages. You will generally move from planning to drafting to revising, but as your ideas develop, you will find yourself circling back and returning to earlier stages.

Before composing a first draft, spend some time generating ideas. Mull over your subject while listening to music, taking a walk, or driving to work; or jot down inspirations or explore your questions with a willing listener. Consider these questions: What do you find puzzling, striking, or interesting about your subject? What would you like to know more about? Be curious and open to new ideas and different points of view. Explore questions you don't have answers to.

1a Assess the writing situation.

Begin by taking a look at your writing situation. The key elements of a writing situation include the following:

- subject
- purpose
- audience
- genre
- sources of information
- constraints (length, document design, reviewers, deadlines)

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—but you will become a more effective writer if you think about as many of them as possible in advance. For a quick checklist, see the chart on pages 4–5.

Checklist for assessing the writing situation

Subject

Has the subject (or a range of possible subjects) been assigned to you, or are you free to choose your own?

What interests you about your subject? What questions would you like to explore?

Why is your subject worth writing about? How might readers bene□t?

Do you need to narrow your subject (because of length restrictions, for instance)?

Purpose and audience

Why are you writing: To inform readers? To persuade them? To call them to action? To o□er an interpretation of a text? Do you have more than one purpose for writing?

Who are your readers? How well informed are they about the subject? What do you want them to learn?

How interested and attentive are your readers likely to be? Will they resist any of your ideas? What possible objections will you need to anticipate and counter?

What is your relationship to your readers: Student to instructor? Citizen to citizen? Expert to novice? Employee to supervisor?

Genre

What genre (type of writing) does your assignment require: A report? A proposal? An analysis of data? An essay?

If the genre is not assigned, what genre is appropriate for your subject, purpose, and audience?

What are the expectations and conventions of your assigned genre? For instance, what type of evidence is typically used in the genre?

Does the genre require a speci□c design format or method of organization?

Does the genre require or bene□t from visuals, such as photos, drawings, or graphs?

Sources of information

Where will your information come from: Reading? Research? Direct observation? Interviews? Questionnaires?

What type of evidence suits your subject, purpose, audience, and genre?

What documentation style is required: MLA? APA?

Length and format

Do you have any length specifications? If not, what length seems appropriate, given your subject, purpose, audience, and genre?

Is a particular format required? If so, do you have guidelines to follow or examples to consult?

Deadlines

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

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 discipline for which you are writing.

Subject

Frequently your subject will be given to you. In a psychology class, for example, you might be asked to discuss Bruno Bettelheim's Freudian analysis of fairy tales. In a composition course, assignments often ask you to analyze texts and evaluate arguments. In the business world, you may be assigned to draft a marketing plan. When you are free to choose your own subject, let your own curiosity focus your choice. Make connections between yourself and what you are learning. If you are studying television, radio, and the Internet in a communications course, for example, you might ask yourself which of these subjects interests you most. Perhaps you want to learn more about the role streaming video can play in activism and social change. Look through your readings and class notes to see if you can identify questions you'd like to explore further in an essay.

Make sure that you can reasonably investigate your subject in the space you have. If you are limited to a few pages, for example, you could not do justice to a broad subject such as "videos as agents of social change." You could, however, focus on one aspect of the subject—perhaps contradictory claims about the effectiveness of creating video content for small, specific audiences.

If your interest in a subject stems from your personal experience, you will want to ask what it is about your experience that would interest your audience and why. For example, if you have volunteered at a homeless shelter, you might have spent some time talking to homeless children and learning about their needs. Perhaps you can use your experience to broaden your readers' understanding of the issues, to persuade an organization to fund an after-school program for homeless children, or to propose changes in legislation.

Whether or not you choose your own subject, it's important to be aware of the expectations of each writing situation. The following chart suggests ways to interpret assignments.

Understanding an assignment

Determining the purpose of an assignment

The wording of an assignment may suggest its purpose. You might be expected to do one or more of the following in a college writing assignment:

- summarize information from course materials or research (See 4c.)
- analyze ideas and concepts (See 4d.)
- take a position on a topic and defend it with evidence (See 6h.)
- synthesize (combine ideas from) several sources and create an original argument (See 55d and 60d.)

Understanding how to answer an assignment's question

Many assignments will ask you to answer a how or why question. You cannot answer such questions using only facts; instead, you will need to take a position. For example, the question "What are the survival rates for leukemia patients?" can be answered with facts. The question "Why are the survival rates for leukemia patients in one state lower than those in a neighboring state?" must be answered with both a claim and facts.

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

PURPOSES FOR WRITING

to inform	to evaluate
to persuade	to recommend
to entertain	to request
to call readers to action	to propose
to change attitudes	to provoke thought
to analyze	to express feelings
to argue	to summarize
to reflect	to synthesize

Writers often misjudge their own purposes, summarizing when they should be analyzing, or expressing feelings about problems instead of proposing solutions. Before beginning any writing task, pause to ask, "Why am I communicating with my readers?" This question will lead you to another important question: "Just who are my readers?"

Audience

Take time to ask questions about your readers and their expectations. Consider questions such as these: Who will be reading your draft? What is your relationship to your readers? What information will your audience need to understand your ideas? The choices you make as you write will tell readers who you think they are (novices or experts, for example) and will show respect for your readers' perspectives.

Academic audiences In college writing, considerations of audience can be more complex than they seem at first. Your instructors will read your essay, of course, but most instructors play multiple roles while reading. Their first and most obvious roles are as coach and evaluator; but they are also intelligent and objective readers, the kind of people who might be informed or called to action by what you have to say and who want to learn from your insights and ideas.

Business audiences Writers in the business world often find themselves writing for multiple audiences. A letter to a client, for instance, might be distributed to sales representatives as well. Readers of a report might include people with and without

technical expertise, or readers who want details and those who prefer a quick overview.

Public audiences Writers in communities often write to a specific audience—a legislative representative, readers of a local newspaper, fellow members of a social group. With public writing, it is more likely that you are familiar with the views your readers hold and the assumptions they make, so you may be better able to judge how to engage those readers.

For help with audience when composing e-mail messages, see the following chart.

Considering audience when writing e-mail messages

In academic, business, and public contexts, you will want to show readers that you value their time. Here are some strategies for writing effective e-mails:

- Use a concise, meaningful subject line to help readers sort messages and set priorities.
- State your main point at the beginning so that your reader sees it without scrolling.
- Write concisely; keep paragraphs short.
- Avoid writing in all capital letters or all lowercase letters.
- Proofread for typos and obvious errors that are likely to slow down readers.

You will also want to follow conventions of etiquette and academic integrity. Here are some strategies for writing responsible e-mails:

- E-mail messages can easily be forwarded to others and reproduced. Do not write anything that you would not want attributed to you.
- Do not forward another person's message without asking his or her permission.
- If you write an e-mail message that includes someone else's words—opinions, statistics, song lyrics, and so forth—let your reader know the source for that material and where any borrowed material begins and ends.
- Choose your words carefully because e-mail messages can easily be misread. Without hearing your voice or seeing your facial gestures or body language, readers can misunderstand your message.

Genre

When writing for a college course, pay close attention to the genre, or type of writing, assigned. Each genre is a category of writing meant for a speci□c purpose and audience, with its own set of agreed-upon expectations and conventions for style, structure, and document design. Sometimes an assignment speci□es the genre—an essay in a writing class, a policy memo in a criminal justice class, or an executive summary in a business class. Sometimes the genre is yours to choose, and you need to decide if a particular genre—a poster presentation, an audio essay, a Web page, or a podcast, for example—will help you communicate your purpose and reach readers.

If the genre has been assigned, the following questions will help you □gure out how to present your ideas:

- Do you have access to sample projects in the genre that has been assigned?
- Who is the audience? What specialized vocabulary do readers expect in the genre?
- What type of evidence is usually required in the genre?
- What format, organization, and citation style are expected?

If you are free to choose the genre, consider the following questions when deciding which genre to use:

- What is your purpose: To argue a position? To instruct? To present a process? To inspire? To propose? Do you have more than one purpose?
- Who is your audience? What do you know about your readers or viewers?
- What method of presenting information would appeal to your audience: Reasoned paragraphs? Diagrams? Video? Slides?

Sources of information

Where will your evidence—facts, details, and examples—come from? What kind of reading, observation, or research is necessary to meet the expectations of your assignment?

Reading Reading is an important way to deepen your understanding of a topic and expand your perspective. It will be your primary source of information for many college assignments.

Read with an open mind to learn from the insights and research of others. Take notes on your thoughts, impressions, and questions. Your notes can be a way to enter a conversation with the authors of the texts you read. (See 51c.) And always keep careful records of any sources you read and consult. (See 51c.)

Observation Observation is an excellent means of collecting information about a wide range of subjects, such as gender relationships on a popular television program, the clichéd language of sports announcers, or a current exhibit at the local art museum. For such subjects, do not rely on your memory alone; your information will be fresher and more detailed if you actively collect it, with a notebook, laptop, or voice recorder.

Interviews and questionnaires Interviews and questionnaires can supply detailed and interesting information on many subjects. A nursing student interested in the care of terminally ill patients might interview hospice nurses, for example.

It is a good idea to record interviews to preserve any vivid quotations that you might want to weave into your essay. Circulating questionnaires by e-mail or on a Web site will facilitate responses. Keep questions simple, and specify a deadline to ensure that you get a reasonable number of replies.

Length and format

Writers seldom have complete control over length requirements. Journalists usually write within strict word limits set by their editors, businesspeople routinely aim for conciseness, and most college assignments specify an approximate length.

Your writing situation may also require a certain format. In the academic world, you may need to learn precise disciplinary and genre conventions for formatting lab reports, critiques, research papers, and so on. For most undergraduate essays, a standard academic format is acceptable. (See pp. 597–607.)

EXERCISE 1–1 Narrow three of the following subjects into topics that would be manageable for an essay of two to five pages.

1. Treatments for mental illness
2. An experience with racism or sexism
3. Cyberbullying
4. Images of women in video games
5. Public health care

EXERCISE 1–2 Suggest a purpose and an audience for three of the following subjects.

More practice: LaunchPad

Reading and annotating texts

Reading is an important way to deepen your understanding of a topic, learn from the insights and research of others, and expand your perspective. Annotating a text, written or visual, encourages you to read actively—to highlight key concepts, to note contradictions in an argument, or to raise questions for further research and investigation.

Asking questions

Whenever you are writing about ideas, events, or people, whether current or historical, asking questions is one way to get started. You might try the questions journalists routinely ask themselves: Who? What? When? Where? Why? and How? If you were writing about a negative reaction to a film, for instance, you might want to ask—Who objected to the film and why? What were the objections and when were they voiced? Such questions will help you investigate your subject to discover important facts.

In academic writing, scholars often generate ideas by posing questions related to a specific discipline. If you are writing in a particular discipline, try to find out which questions its scholars typically explore. Look for clues in assigned readings, assignments, and class discussions to understand how a discipline's questions help you understand its concerns.

Brainstorming and freewriting

Brainstorming and freewriting are good ways to figure out what you know and what questions you have. Write whatever comes to mind without pausing to think about word choice, spelling, or even meaning. The goal is to write quickly and freely to discover what questions are on your mind and what directions you might pursue.

Keeping a journal

A journal is a collection of informal, exploratory, sometimes experimental writing. In a journal, often meant for your eyes only, you can take risks. You might freewrite, pose questions, comment on an interesting idea from one of your classes, or keep a list of questions that occur to you while reading. You might imagine a conversation between yourself and your readers or stage a debate to understand opposing positions.

Blogging

Although a blog is a type of journal, it is a public writing space rather than a private one. You can explore an idea for a paper by blogging about it in different ways or from different angles. Since most blogs have a commenting feature, you can create a conversation by inviting readers to give you feedback—ask questions, make counterarguments, or suggest other sources on a topic.

1c Draft and revise a working thesis statement.

For many types of writing, you will be able to state 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.

Understanding what makes an effective thesis statement

An effective thesis statement is a central idea that conveys your purpose—your reason for writing—and requires support.

Keep the following guidelines in mind to help you develop an effective thesis statement:

- A thesis should take a position that needs to be explained and supported.
- A thesis should be your answer to a question, your solution to a problem, or your position on a topic or debate.
- A thesis should be appropriate for the length requirements of the assignment. It should not be too broad or too narrow.
- A thesis should be sharply focused. Use concrete language and make sure your thesis lets readers know what you plan to discuss.
- A thesis should stand up to the "So what?" question. (See p. 16.)

Drafting a working thesis

As you explore your topic, you will begin to see possible ways to focus your material. At this point, try to settle on a tentative central idea, or working thesis statement. The more complex your topic, the more your focus may change. Think of your

working thesis as preliminary, open for consideration and revision, as you clarify your purpose and consider the expectations of your audience. As your ideas develop, you'll need to revisit your working thesis to see if it presents the position you want to take and if it can be supported by the sources of evidence you have accumulated.

You'll find that the process of answering a question you have posed, resolving a problem you have identified, or taking a position on a debatable topic will focus your thinking and lead you to develop a working thesis. Here, for example, are one student's efforts to pose a question and draft a working thesis for an essay in his ethics course.

QUESTION

Should athletes who enhance their performance through biotechnology be banned from athletic competition?

WORKING THESIS

Athletes who boost their performance through biotechnology should be banned from athletic competition.

The working thesis offers a useful place to start writing—a way to limit the topic and focus a first draft—but it doesn't take into consideration the expectations of readers who will ask "Why?" and "So what?" The student has taken a position—athletes who boost their performance through biotechnology should be banned from athletic competition—but he hasn't answered why athletes should be banned. To fully answer his own question and to claim something specific in his thesis, he might push his own thinking with the word because.

STRONGER WORKING THESIS

Athletes who boost their performance through biotechnology should be banned from athletic competition because biotechnology gives athletes an unfair advantage and disrupts the sense of fair play.

Revising a working thesis

As you move to a clearer and more specific position you want to take, you'll start to see ways to revise your working thesis. You may find that the evidence you have collected supports a different thesis; or you may find that your position has changed as you learned more about your topic. Revision is ongoing; as your

ideas evolve, your working thesis will evolve, too. One effective way to revise a working thesis is to put it to the "So what?" test (see the box below). A test like this can help you keep audience and purpose—and the expectations of your assignment—in mind as you revise.

Putting your working thesis to the "So what?" test

Use the following questions to help you revise your working thesis.

- Why would readers want to read an essay with this thesis? How would you respond to a reader who hears your thesis and asks "So what?" or "Why does it matter?"
- Will any readers disagree with this thesis? If so, how might your thesis respond to a counter perspective?
- 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?

Using a problem/strategy approach as you revise

Revising a working thesis is easier if you have a method or an approach. The following problem/strategy approach is an effective way to evaluate and revise a working thesis, especially if you tend to start out with thesis statements that are too factual, too broad, too narrow, or too vague.

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

WORKING THESIS — The first polygraph was developed by Dr. John A. Larson in 1921.

PROBLEM The thesis is too factual. A reader could not disagree with it or debate it; no further development of this idea is required.

STRATEGY Enter a debate by posing a question about your topic that has more than one possible answer. For example: Should the polygraph be used by private employers? Your thesis should be your answer to the question.

REVISED THESIS — Because the polygraph has not been proved reliable, even under controlled conditions, its use by private employers should be banned.

A thesis should be an answer to a question, not a question itself.

WORKING THESIS Would John F. Kennedy have continued to escalate the war in Vietnam if he had lived?

PROBLEM □e thesis is a question, not an answer to a question.

STRATEGY Take a position on your topic by answering the question you have posed. Your thesis should be your answer to the question.

REVISED THESIS Although John F. Kennedy sent the □rst American troops to Vietnam before he died, an analysis of his foreign policy suggests that he would not have escalated the war had he lived.

A thesis should be of suf□cient scope for your assignment; it should not be too broad.

WORKING THESIS Mapping the human genome has many implications for health and science.

PROBLEM □e thesis is too broad. Even in a very long research paper, you would not be able to discuss all the implications of mapping the human genome.

STRATEGY Focus on a subtopic of your original topic. Once you have chosen a subtopic, take a position in an ongoing debate and pose a question that has more than one answer. For example: Should people be tested for genetic diseases? Your thesis should be your answer to the question.

REVISED THESIS Although scientists can now detect genetic predisposition for speci□c diseases, policymakers should establish clear guidelines about whom to test and under what circumstances.

A thesis also should not be too narrow.

WORKING THESIS A person who carries a genetic mutation linked to a particular disease might or might not develop that disease.

PROBLEM □e thesis is too narrow. It does not suggest

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

WORKING THESIS □e Vietnam Veterans Memorial is an interesting structure.

PROBLEM □ is thesis is too fuzzy and unfocused. It's di□cult to de□ne interesting, and the sentence doesn't give readers any cues about where the essay is going.

STRATEGY Focus your thesis with concrete language and a clear plan. Pose a question about the topic that has more than one answer. For example: How does the physical structure of the Vietnam Veterans Memorial shape the experience of visitors? Your thesis—your answer to the question—should use speci□c language.

REVISED THESIS By inviting visitors to see their own re□ections in the wall, the Vietnam Veterans Memorial creates a link between the present and the past.

EXERCISE 1–4 In each of the following pairs, which sentence might work well as a thesis for a short paper? What is the problem with the other one? Is it too factual? Too broad? Too vague? Use the problem/strategy approach from pages 16–18 to evaluate each thesis.

More practice: LaunchPadSolo

1. a. By networking with friends, a single parent can manage to strike a balance among work, school, a social life, and family.
   b. Single parents face many challenges as they try to juggle all of their responsibilities.
2. a. At the Special Olympics, athletes with disabilities show that, with hard work and support from others, they can accomplish anything—that they can indeed be winners.
   b. Working with the Special Olympics program is rewarding.
3. a. History 201, taught by Professor Brown, is o□ered at 10:00 a.m. on Tuesdays and □ursdays.
   b. Whoever said that history is nothing but polishing tombstones must have missed History 201, because in Professor Brown's class history is vibrantly alive.
4. a. So far, research suggests that zero-emissions vehicles are not a sensible solution to the problem of steadily increasing air pollution.

b. Because air pollution is of serious concern to many people today, several US government agencies have implemented plans to begin solving the problem.

5. a. Anorexia nervosa is a dangerous and sometimes deadly eating disorder occurring mainly in young, upper-middle-class teens.

b. The eating disorder anorexia nervosa is rarely cured by one treatment alone; only by combining drug therapy with psychotherapy and family therapy can the client begin the long journey to wellness.

1d Draft a plan.

Once you have drafted a working thesis, listing and organizing your supporting ideas can help you flesh out the thesis. Creating outlines, whether informal or formal, can help you make sure your writing is focused and logical and can help you identify any gaps in your support.

When to use an informal outline

You might want to sketch an informal outline to see how you will support your thesis and to figure out a tentative structure for your ideas. Informal outlines can take many forms. Perhaps the most common is simply the thesis followed by a list of major ideas.

Working thesis: In the Hunger Games, the games help transform Katniss Everdeen's love for her sister into the spark of revolution.

- Pitting the districts against each other in the games helps the Capitol maintain control by discouraging widespread revolt.
- Before the games, Katniss and Gale think about leaving the district in search of a better life for their families. They don't imagine ways of improving life within their district or across districts.
- Katniss volunteers for the games to save her sister, Prim, with whom Katniss shares a close bond.
- In the arena, Katniss acts like a big sister to Rue, who reminds her of Prim.
- By protecting Rue and mourning her death, Katniss begins to use the Capitol's instrument of control—the games—to undermine the Capitol's hold on the districts.
- More than a temporary alliance, the sister-like bond between Katniss and Rue gives Katniss, and the rest of Panem, an opportunity to imagine a world in which members of one district might fight for the well-being of those in another.

If you began by jotting down a list of ideas, you can turn the list into a rough outline by crossing out some ideas, adding others, and putting the ideas in a logical order.

When to use a formal outline

Early in the writing process, rough outlines have certain advantages: They can be produced quickly, they are obviously tentative, and they can be revised easily. However, a formal outline may be useful later in the writing process, after you have written a rough draft, especially if your topic is complex. It can help you see whether the parts of your essay work together and whether your essay's structure is logical.

The following formal outline brought order to the research paper that appears in 57b, on regulating healthy eating. The student's thesis is an important part of the outline. Everything else in the outline supports it, directly or indirectly.

FORMAL OUTLINE

Thesis: In the name of public health and safety, state governments have the responsibility to shape public health policies and to regulate healthy eating choices, especially since doing so offers a potentially large social benefit for a relatively small cost.

I. Debates surrounding food regulation have a long history in the United States.
   - A. The 1906 Pure Food and Drug Act guarantees inspection of meat and dairy products.
   - B. Such regulations are considered reasonable because consumers are protected from harm with little cost.
   - C. Consumers consider reasonable regulations to be an important government function to stop harmful items from entering the marketplace.

II. Even though food meets safety standards, there is a need for further regulation.
   - A. The typical American diet—processed sugars, fats, and refined flours—is damaging over time.
   - B. Related health risks are diabetes, cancer, and heart problems.
   - C. Passing chronic-disease-related legislation is our single most important public health challenge.

III. Food legislation is not a popular solution for most Americans.
   A. A proposed New York City regulation banning sale of soft drinks greater than twelve ounces failed in 2012, and in California, a proposed soda tax failed in 2011.
   B. Many consumers find such laws to be unreasonable restrictions on freedom of choice.
   C. Opposition to food and beverage regulation is similar to the opposition to early tobacco legislation; the public views the issue as one of personal responsibility.
   D. Counterpoint: Freedom of "choice" is a myth; our choices are heavily influenced by marketing.

IV. The United States has a history of regulations to discourage unhealthy behaviors.
   A. Tobacco-related restrictions faced opposition.
   B. Seat belt laws are a useful analogy.
   C. The public seems to support laws that have a good cost-benefit ratio; the cost of food/beverage regulations is low, and most people agree that the benefits would be high.

V. Americans believe that personal choice is lost when regulations such as taxes and bans are instituted.
   A. Regulations open up the door to excessive control and interfere with cultural and religious traditions.
   B. Counterpoint: Burdens on individual liberty are a reasonable price to pay for large social health benefits.

VI. Public opposition continues to stand in the way of food regulation to promote healthier eating. We must consider whether to allow the costly trend of rising chronic disease to continue in the name of personal choice, or whether we are willing to support the legal changes and public health policies that will reverse that trend.

Planning with headings

When dra□ing a research paper or a business document, consider using headings to guide your planning and to help your readers follow the organization of your □nal dra□. While dra□ing, you

cannot assume your readers' interest in the topic. The hook should spark readers' curiosity and offer them a reason to continue.

The chart that follows provides strategies for drafting an introduction.

NOTE: Different writing situations call for different introductions. For more examples of effective introductions, see pages 88 (Yoshida), 112 (Jacobs), and 517 (Harba).

Strategies for drafting an introduction

The following strategies can provide a hook for your reader, whether you are composing a traditional essay or a multimodal work such as a slide show presentation or a video (see p. 80).

- Offer a startling statistic or an unusual fact
- Ask a question
- Introduce a quotation or a bit of dialogue
- Provide historical background
- Define a term or concept
- Propose a problem, contradiction, or dilemma
- Use a vivid example or image
- Develop an analogy
- Relate an anecdote

As you draft your introduction, think about your writing situation, especially your genre. For some types of writing, it may be difficult or impossible to express the central idea in a thesis statement; or it may be unwise or unnecessary to put a thesis statement in the essay itself. A literacy narrative, for example, may have a focus too subtle to be distilled in a single sentence. Strictly informative writing, like that found in many business memos or nursing reports, may be difficult to summarize in a thesis. In such instances, do not try to force the central idea into a thesis statement. Instead, think in terms of an overriding purpose and of the genre's conventions and expectations. (See 1a and 1c.)

> **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 and 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 understand your topic and value your readers' time.

1f Draft the body.

The body of your essay develops support for your thesis, so it's important to have at least a working thesis before you start writing. What does your thesis promise readers? What question are you trying to answer? What problem are you trying to solve? What is your position on the topic? Keep these questions in mind as you draft the body of your essay.

Asking questions as you draft

You may already have written an introduction that includes your working thesis. If not, as long as you have a draft thesis, you can begin developing the body and return later to the introduction. If your thesis suggests a plan or if you have sketched a preliminary outline, try to organize your paragraphs accordingly.

Draft the body of your essay by writing at least one paragraph about each supporting point you listed in the planning stage. If you do not have a plan, pause for a few moments and sketch one. As you draft the body, keep asking questions; keep anticipating what your readers may need to know.

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 may be radically rewritten once you discover what you really want to say. Whether or not you have a plan when you begin drafting, you can often figure out a workable order for your ideas by stopping each time you start a new paragraph to think about what your readers will need to know to follow your train of thought.

For more detailed help with drafting and developing paragraphs, see 3.

USING SOURCES RESPONSIBLY: As you draft, keep careful notes and records of any sources you read and consult (see 51). If you quote, paraphrase, or summarize a source, include a citation,

even in your draft. You will save time and avoid plagiarism if you follow the rules of citation while drafting.

Adding visuals as you draft

As you draft, you may decide that some of the support for your thesis could come from one or more visuals. Visuals can convey information concisely and powerfully. Graphs and tables, for example, can simplify complex numerical information. Images—including photographs and diagrams—often express an idea more vividly than words can. Keep in mind that if you download a visual—or use published information to create your own visual—you must credit your source.

Always consider how a visual conveys your purpose and how your audience might respond to it. Choose visuals to support your writing, not to substitute for it. For an example of an effective use of a visual, see page 46. In writing about the shift from print to online news, student writer Sam Jacobs used a screen shot of a link embedded in a news article to illustrate his argument (see 6k).

The chart on pages 26–27 describes eight types of visuals and their purposes.

1g Draft a conclusion.

A conclusion should remind readers of the essay's main idea without 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 drives it home and, perhaps, gives readers something more to consider.

Strategies for drafting a conclusion

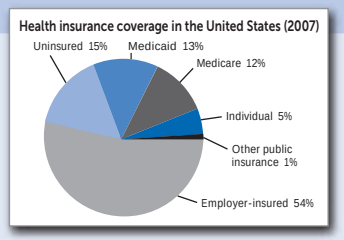
In addition to echoing your main idea, a conclusion might do any of the following:

- Briefly summarize your essay's key points
- Propose a course of action
- Offer a recommendation
- Discuss the topic's wider significance or implications
- Redefine a key term or concept
- Pose a question for future study

Choosing visuals to suit your purpose

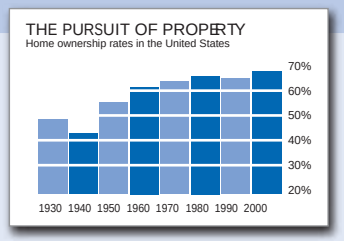
Pie chart

Pie charts compare a part or parts to the whole. Segments of the pie represent percentages of the whole (and always total 100 percent).



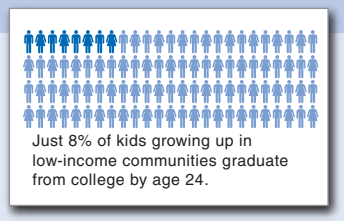
Bar graph (or line graph)

Bar graphs highlight trends over a period of time or compare numerical data. Line graphs display the same data as bar graphs; the data are graphed as points, and the points are connected with lines.



Infographic

An infographic presents data in a visually engaging form. The data are usually numerical, as in bar graphs or line graphs, but they are represented by a graphic element instead of by bars or lines.

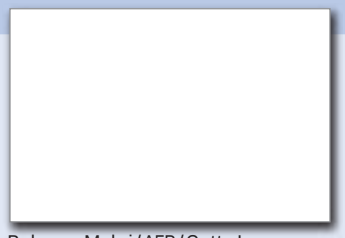


Table

Tables display numbers and words in columns and rows. They can be used to organize complicated numerical information into an easily understood format.

Photograph

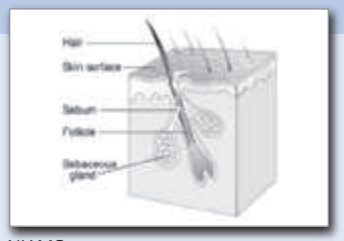
Photographs vividly depict people, scenes, or objects discussed in a text.



Behrouz Mehri/AFP/Getty Images

Diagram

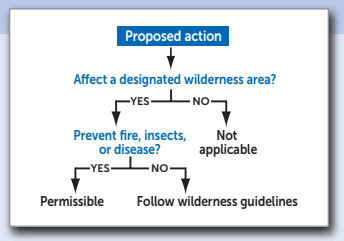
Diagrams, useful in scientific and technical writing, concisely illustrate processes, structures, or interactions.



NIAMS

Flowchart

Flowcharts show structures (the hierarchy of employees at a company, for example) or steps in a process and their relation to one another. (See also p. 145 for another example.)



Map

Maps illustrate distances, historical information, or demographics and often use symbols for geographic features and points of interest.

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

2 Revising, editing, and re□ecting

Revising is rarely a one-step process. Global matters—thesis, purpose, organization, content, and overall strategy—generally receive attention □rst because global revisions involve bigger changes, including rewrites of paragraphs or whole sections of a paper. Improvements in sentence structure and word choice usually come later; it's a good idea to make sure global revisions are complete before you spend time □ne-tuning sentences. Revising at the sentence level gives you a chance to reconsider whether a particular point could be stronger or clearer or if a certain word or phrase sends the message you intended.

Editing is a step that is best le□ for the end of the writing process. It involves identifying errors or patterns of errors, such as using commas and quotation marks correctly, making subjects and verbs agree, or using the right form of a pronoun. See 2b for advice on keeping an editing log.

Writing multiple dra□s allows you to write in stages, seek feedback, and strengthen your paper through both revising and editing.

2a See revision as a social process.

To revise is to re-see, and the comments you receive from reviewers—instructors, peers, and writing center tutors—will help you re-see your dra□ from your readers' point of view. When you ask readers for their comments, revision becomes a social experience, connecting you with the suggestions and insights of readers who help you shape your work in progress. As you write for college courses, form a community of readers around you and seek their feedback.

Feedback gives you perspective on what's working and not working in your dra□ and keeps the expectations of your readers in mind. Simple questions such as "What would you say is my main idea?" and "Is my dra□ focused and organized?" will help you see your dra□ through readers' eyes. □e checklist for global revision on page 42 may help you and your reviewers get started.

2b Use peer review: Revise with comments.

Peer review gives you an opportunity to see your dra□ through the eyes of readers. When peers—classmates and fellow students—read your work, they o□er feedback, pointing out where they are intrigued

or confused. They offer their insights and suggestions, answer your questions, and help you strengthen your draft. Think of peer review as an opportunity to talk about your writing with a coach, an advocate, who will help you achieve your purpose for writing.

The following guidelines will help you learn from your reviewers' comments and revise successfully.

Be active. Help reviewers understand your purpose for writing and provide background about why you chose your topic, why it matters to you, and what you hope to accomplish in your draft. Let your reviewers know your specific questions and concerns so they can provide focused feedback.

Listen with an open mind. After you've worked hard on a draft, you might be surprised to hear reviewers tell you it still needs more development. Don't take criticism personally. Your readers are responding to your essay, not you. If comments show that a reviewer doesn't understand what you're trying to do, don't be defensive. Instead, consider why your reader is confused, and figure out how to clarify your point. Responding to readers' objections—instead of dismissing them—may strengthen your ideas and make your essay more persuasive. Taking feedback seriously will make you a stronger writer.

Weigh feedback carefully. As you begin revising, you may find yourself sorting through suggestions from many people, including instructors, writing tutors, and peer reviewers. Sometimes these readers will agree, but often their advice will differ. Your reviewers will probably make more suggestions than you can use, so be strategic. It's important to sort through all the comments you receive with your original goals in mind and to focus on global concerns first (see p. 42)—otherwise, you'll be facing the impossible task of trying to incorporate everyone's advice.

Keep a revision and editing log. Make a clear and simple list of the global and sentence-level concerns that keep coming up in most of your reviewers' comments. That list can serve as a starting point each time you revise a paper to help you learn about your strengths and weaknesses as a writer. When you take charge of your own writing in this way, comments will become a valuable resource.

NOTE: Some instructors suggest that writers acknowledge their reviewers in a brief note at the end of their finished paper.

Strategies for revising with comments

Often the comments you'll receive are written as shorthand commands — "Be specific!" — and sometimes as questions — "What is your main point?" Such comments don't immediately show you how to revise, but they do identify where revision might improve your draft. Don't hesitate to ask your reviewers to explain their comments if you don't understand them. The following sample comments and revision strategies will help you think about how to apply reviewer feedback to your own writing — and where you might look in Rules for Writers for help.

THE COMMENT: *Unfocused introduction*

Understanding the comment When readers point out that your introduction needs to be "focused," the comment often signals that the beginning sentences of your essay are vague, unconnected to the rest of your essay, and don't establish your purpose for writing.

Strategies for revising

Reread your introduction and ask questions. Are the sentences leading to your thesis specific enough to engage readers and communicate your purpose? Do these sentences lead logically to your thesis? Do they spark your readers' curiosity and offer them a reason to continue reading? (See 1e.)

Try engaging readers with a "hook" in your introduction — a question, a quotation, a vivid example, or a startling statistic. (See the chart on p. 23.)

THE COMMENT: *Consider opposing viewpoints*

Understanding the comment When readers suggest that you "consider opposing viewpoints," the comment often signals that you need to recognize and respond to possible objections to your argument.

Strategies for revising

Read more to learn about the debates surrounding the topic. Understand the various sides of your issue so you can anticipate and counter objections to your argument. (See 50a and 50b.)

Be open-minded. Although it might seem illogical to introduce opposing arguments, you'll show your knowledge of the topic by recognizing that not everyone draws the same conclusions or holds the same point of view. (See 6i and p. 438.)

Introduce and counter objections with phrases like these: "Some readers might point out that . . ." or "Critics of this view argue that. . . ." (See p. 110.)

2c Use peer review: Give constructive comments.

Peer review gives you an opportunity to read the work of your classmates and to learn from each other. As you offer advice about how to strengthen a peer's thesis or how to use a visual to convey concise information, you are thinking about the purpose of a thesis and the role of visuals. When you propose a strategy for focusing an introduction or for anticipating a counterargument, you not only help your classmate, but you also benefit from the process of thinking strategically about revision.

As a peer reviewer, your work is to engage with a writer as a reader. It isn't your job to rewrite, correct, or proofread the work of your peers. It is your job, though, to offer thoughtful, positive, encouraging comments to show peers what they're doing well and how they might build upon their strengths as writers.

The following guidelines will help you offer constructive comments to your peers.

Be specific. Your comments will be more constructive if you point to specific places in a draft and show your classmate how, why, and where a draft is effective or confusing. Instead of saying "I like your draft," be specific about what you like: "You do a great job of using a startling statistic in your introduction to hook me as a reader." Or instead of offering a generality such as "Your draft doesn't have much support," give a specific suggestion: "A bar graph in the third paragraph might support your thesis and be convincing visual evidence."

View yourself as a coach, not a judge. Think of yourself as asking questions and proposing possibilities, not dictating solutions. It is the writer, after all, who will have to grapple with revising. Help the writer identify the strengths of a draft and conceive possible solutions to address the draft's problems. Try phrasing comments this way: "Have you thought about . . ." "What if you tried . . ." or "How can you help a reader understand this important point. . . ."

Pay attention to global issues first. Focus on the big picture—purpose, thesis, organization, and content—before sentence structure, word choice, and grammar. As a reader, do you understand the writer's main idea? Can you follow the train of thought? Restate the writer's thesis and main ideas to check your

understanding. Use the checklist for global revision (p. 42) to guide your comments.

e following excerpt from an online peer review session shows a peer reviewer o ering constructive comments:

EXCERPT FROM AN ONLINE PEER REVIEW SESSION

Juan (Peer Reviewer): Rachel, your essay makes a great point that credit card companies often hook students on a cycle of spending. But it sounds as if you're blaming students for their spending habits and credit card companies for their deceptive actions. Is this what you want to say?

Rachel (Writer): No, I want to keep the focus on the credit card companies. I didn't realize I was blaming students. What could I change?

Juan (Reviewer): In paragraphs three and four, you group all students together as if all students have the same bad spending habits. If students are your audience, you'll be insulting them. What reader is motivated to read something that's alienating? What is your purpose for writing this draft?

Rachel (Writer): Well . . . It's true that students don't always have good spending habits, but I don't want to blame students. My purpose is to call students to action about the dangers of credit

2d Highlights of one student's peer review process.

Student writer Michelle Nguyen wrote a draft in response to the following assignment:

> How have your experiences with writing, positive or negative, shaped you as a writer? Write a literacy narrative (500–1,000 words) to explore this question. Select one or more key experiences that you think best illustrate how you became the writer you are today. In addition to telling a story, your narrative should make a larger point about learning to write that will be of interest to your readers.

Below is the draft Nguyen submitted to her three peer reviewers. Here are questions she gave her peer reviewers to focus their feedback.

QUESTIONS FROM NGUYEN TO PEER REVIEWERS

Alex, Brian, and Sameera: Thanks for reading my draft. Here are three questions I have about my draft: Is my focus clear? Is there anything that confuses you? What specifically should I cut or add to strengthen my draft?

ROUGH DRAFT WITH PEER COMMENTS

Rough Draft

My family used to live in the heart of Hanoi, Vietnam. The neighborhood was small but swamped with crime. Drug addicts scoured the alleys and stole the most mundane things—old clothes, worn slippers, even license plates of motorbikes. Like anyone else in Vietnam in the '90s, we struggled with poverty. There was no entertainment device in our house aside from an 11" black-and-white television. Even then, electricity went off for hours on a weekly basis.

I was particularly close to a Vietnam War veteran. My parents were away a lot, so the old man became like a grandfather to me. He taught me how to ride a bicycle, how to read, how to take care of

Alex F: You might want to add a title to focus readers.

Sameera K: I really like your introduction. It's so vivid. Think about adding a photo of your neighborhood so readers can relate. What does Hanoi look like?

Brian S: You have great details here to set the scene in Hanoi, but why does it matter that you didn't have an "entertainment device"? Maybe choose the most interesting among all these details.

small pets. He worked sporadically from home, fixing bicycle tires and broken pedals. He was a wrinkly old man who didn't talk much. His vocal cords were damaged during the war, and it caused him pain to speak. In a neighborhood full of screaming babies and angry shop owners and slimy criminals, his home was my quiet haven. I could read and write and think and bond with someone whose worldliness came from his wordlessness.

Brian S: Worldliness came from wordlessness—great phrase! Is this part of your main idea? What is your main idea?

The tiny house he lived in stood at the far end of our neighborhood. It always smelled of old clothes and forgotten memories. He was a slight man, but his piercing black eyes retained their intensity even after all these years. He must have made one fierce soldier.

Sameera K: You do a good job of showing us why this Vietnam veteran was important to you, but it seems like this draft is more a story about the man and not about you. What do you want readers to understand about you?

"I almost died once," he said, dusting a picture frame. It was one of those rare instances he ever mentioned his life during the war. As he talked, I perched myself on the side of an armchair, rested my head on my tiny hands, and listened intently. I didn't understand much. I just liked hearing his low, humming voice. The concept of war for me was strictly confined to the classroom, and even then, the details of combat were always murky. The teachers just needed us to know that the communist troops enjoyed a glorious victory.

"I was the only survivor of my unit. 20 guys. All dead within a year. Then they let me go," he said. His voice cracked a little and his eyes misted over as he stared at pictures from his combatant past. "We didn't even live long enough to understand what we were fighting for."

He finished the sentence with a drawn-out sigh, a small set of wrinkles gathering at the end of his eyes.

Years later, as I thought about his stories, I started to wonder why he referred to his deceased comrades by the collective pronoun "we." It was as if a little bit of him died on the battlefield with them too.

Three years after my family left the neighborhood, I learned that the old man became stricken with cancer. When I came home the next summer, I visited his house and sat by his sickbed. His shoulder-length mop of salt and pepper hair now dwarfed his rail-thin figure. We barely exchanged a word. He just held my hands tightly until my mother called for me to leave, his skeletal fingers leaving a mark on my pale palms. Perhaps he was trying to transmit to me some of his worldliness and his wisdom. Perhaps he was telling me to go out into the world and live the free life he never had.

Some people say that writers are selfish and vain. The truth is, I learned to write because it gave me peace in the much too noisy world of my Vietnamese childhood. In the quiet of the old man's house, I gazed out the window, listened to my thoughts, and wrote them down. It all started with a story about a wrinkly Vietnam War veteran who didn't talk much.

Sameera K: I'm curious to hear more about you and why this man was so important to you. What did he teach you about writing? What did he c ET in you?

Alex F: This sentence is confusing. Your draft doesn't c Em to be about the c lfishness or vanity of writers.

Brian S: What does "it" refer to? I think you're trying to say something important about silence and noise and literacy, but I'm not sure what it is.

still need to re□ne your tone. □e tone of a piece of writing expresses the writer's feelings toward the audience and the topic, so it is important to get it right. When you seek responses to your dra□, ask your readers about your tone. If they respond that your tone seems self-centered, □ippant, bossy, patronizing, or hostile, for example, you'll want to modify it to show respect for your readers.

□e following paragraph was dra□ed by a student who hoped to persuade his audience to buy organic produce.

A PARAGRAPH THAT ALIENATES READERS

If you choose to buy organic produce, you are supporting local farmers as well as demonstrating your opposition to chemical pesticides. As more and more supermarkets carry organic fruits and vegetables, consumers have fewer reasons not to buy organic. Some consumers do not buy organic produce because they are not willing to spend the extra money. But if you care at all about the environment or the small farmer, you should be willing to support organic farms in your area.

When the student asked a classmate to review his dra□, his classmate commented that the tone was harsh and alienating. His peer reviewer questioned why he assumed his readers didn't care about the environment.

A PARAGRAPH THAT RESPECTS READERS

By choosing to buy organic produce, you have the opportunity to support local farmers, to oppose the use of chemical pesticides, and to taste some of the freshest produce available. Because more supermarkets carry organic produce than ever, you won't even have to miss out on any of your favorite fruits or vegetables. Although organic produce can be more expensive than conventional produce, the costs are not prohibitive. For example, a pound of organic bananas at my local grocery store is eighty-nine cents, while the conventional bananas are sixty-nine cents a pound. If you can a□ord this small price di□erence, you will have the opportunity to make a di□erence for the environment and for the small farmer.

—Leon Nage, student

Sharpening the focus

A clearly focused dra□ □xes readers' attention on one central idea and does not stray from that idea. You can sharpen the focus of a dra□ by clarifying the introduction (especially the thesis) and by deleting any text that is o□ point.

Clarifying the introduction Reread your introduction to see if it clearly states the essay's main idea. To help you revise, ask your reviewers questions such as the following:

- Does the introduction let readers know what to expect as they read on?
- Does it make the signi□cance of the subject clear so that readers will want to keep reading?
- Can readers tell where the introduction stops and the body of the essay begins? Have you included material in the introduction that should appear in the body instead? Is your introduction too broad or unfocused?
- Does the thesis accurately state the main idea of the essay?

Deleting text that is off the point Compare the introduction, especially the thesis statement, with the body of the essay. Does the body ful□ll the promise of the introduction? If not, you will need to adjust one or the other. Either rebuild the introduction to □t the body or keep the introduction and delete body sentences or paragraphs that stray from its point.

Improving the organization

A dra□ is well organized when its major divisions are logical and easy to follow. To improve the organization of your dra□, you may need to take one or more of the following actions: adding or sharpening topic sentences, moving blocks of text, and inserting headings.

Adding or sharpening topic sentences Topic sentences state the main ideas of the paragraphs in the body of an essay. (See 3a.) You can review the organization of a dra□ by reading only the topic sentences. Do the topic sentences clearly support the essay's main idea? Can you turn them into a reasonable sentence outline of the paper? (See 1d.) If your dra□ lacks topic sentences, add them unless you have a good reason for omitting them.

Moving blocks of text Improving the organization of a dra□ can be as simple as moving a few sentences from one paragraph to another or reordering paragraphs. You may also □nd that you can clarify the organization of a dra□ by combining choppy paragraphs or by dividing those that are too long for easy reading. (See 3e.) O□en, however, the process is more complex. As you move blocks of text, you may need to supply transitions to make the text □t smoothly in the new positions; you may also need to rework topic sentences to make your new organization clear.

Before moving text, consider sketching a revised outline. Divisions in the outline might become topic sentences in the restructured essay. (See 3e.)

Inserting headings In long documents, such as complex research papers or business reports, headings can help readers follow your organization. Typically, headings are presented as phrases, declarative or imperative sentences, or questions. To draw attention to headings, you can center them, put them in boldface, underline them, use all capital letters, or do some combination of these techniques. (See also 58b for use of headings in APA papers.)

Strengthening the content

In reviewing the content of a draft, first consider whether your argument is sound. Second, consider whether you should add or delete any text (sentences or paragraphs). If your purpose is to argue a point, consider how persuasively you have supported your point. If your purpose is to inform, be sure that you have presented your ideas clearly and with enough detail to meet your readers' expectations.

Rethinking your argument A first draft presents you with an opportunity to rethink your argument. You can often develop your ideas about a subject by asking yourself some questions:

- Is your claim more sweeping than the evidence supports?
- Have you left out an important step in the argument?
- Have you dealt fairly with opposing arguments?
- Is your draft free of faulty reasoning? (See 6a.)

Adding text If any paragraphs or sections of the essay are too skimpy to be clear and convincing (a common problem in rough drafts), add specific facts, details, and examples. You may need to go back to the beginning of the writing process: listing specifics, brainstorming ideas with friends or classmates, perhaps doing more research. As you revise paragraphs, it's helpful to ask questions such as Why? and How?

Deleting text Look for sentences and paragraphs that can be cut without serious loss of meaning. Ask your reviewers if they can show you sentences where you have repeated yourself or strayed from your point. Maybe you have given too much emphasis to minor ideas. Cuts may also be necessitated by word limits, such as those imposed by a college assignment or by the realities of the business world, where readers are often pressed for time.

Checklist for global revision

Purpose and audience

Does the draft address a question, a problem, or an issue that readers care about?

Is the draft appropriate for its audience? Does it account for the audience's knowledge of and possible attitudes toward the subject?

Is the tone respectful?

Focus

Is the thesis clear? Is it prominently placed?

Does the thesis answer a reader's "So what?" question? (See p. 16.)

If the draft has no thesis, is there a good reason for omitting one?

Organization and paragraphing

Is each paragraph unified around a main point?

Does each paragraph support and develop the thesis?

Have you provided organizational cues for readers such as topic sentences and headings?

Have you presented ideas 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? Have you left your readers with any unanswered questions?

Are the parts proportioned sensibly? Do major ideas receive enough attention?

Should you delete any material? Look for redundant or irrelevant information.

Point of view

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 1a.)

2f Revise and edit sentences.

When you revise sentences, you focus on clarity and effectiveness; when you edit, you check for correctness. Sentences that are wordy, vague, or rambling may distract readers and make it hard for readers to focus on your purpose or grasp your ideas. Read each sentence slowly to determine if it is as specific and clear as possible. You might find it helpful to read your work aloud and trust your ears to detect awkwardness, wordiness, or a jarring repetition. Your goal, as you revise your sentences, is to make each word count to keep the attention and interest of your readers.

Here, for example, is a rough-draft paragraph as one student made changes to solve a variety of sentence-level problems.

> Although some cities have found creative ways to improve access to public transportation for passengers with physical disabilities, ~~and to fund other programs, there have been problems in~~ our city has struggled with ~~due to the need to address~~ budget constraints and competing ~~needs~~ priorities. ~~This~~ The budget crunch has led citizens to question how funds are distributed.~~?~~ For example, last year ~~when~~ city officials voted to use available funds to support ~~had to choose between allocating funds for accessible transportation or allocating funds to~~ after-school programs rather than transportation upgrades.~~, they voted for the after-school programs.~~ It is not clear to some citizens why ~~these~~ after-school programs are more important.

The original paragraph was too wordy, a problem that can be addressed through any number of revisions to clarify the meaning of each sentence. The following revision would also be acceptable.

> Some cities have funded improved access to public transportation for passengers with physical disabilities. 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 improvements in the first revision do not involve choice and must be edited to avoid confusion and misunderstanding. For example, 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.

NOTE: You can use an editing log to keep a personal list of your common errors and learn the rules to correct the errors. To begin your log, review all the grammar, punctuation, and spelling errors identified in your last piece of writing. For each error, list the handbook section that provides advice or examples for you to review as you edit.

2g Proofread the final manuscript.

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.

Although proofreading may be slow, it is crucial. Errors in an essay can be distracting and annoying. If the writer doesn't care about this piece of writing, the reader might wonder, why should I? A carefully proofread essay, however, sends a positive message: It shows that you value your writing and respect your readers.

As you proofread, pay attention to formatting your final draft and follow your instructor's directions for formatting documents. (See the document design gallery [pp. 597–607] for formatting guidelines for MLA and APA.)

Proofreading tips

- Remove distractions and allow yourself ten to fifteen minutes of pure concentration; turn off the TV and your cell phone and find a quiet place, away from people who are talking.
- Proofread out loud, articulating each word as it is actually written.
- Proofread your sentences in reverse order.
- Proofread hard copy pages; mistakes can be difficult to catch on-screen.
- Don't rely too heavily on spell checkers and grammar checkers. Before automatically accepting their changes, consider their accuracy and appropriateness.
- Ask a volunteer (a friend, roommate, or co-worker) to proofread after you. A second reader may catch something you didn't.

2h Sample student revision

On pages 35–37, you'll nd Michelle Nguyen's rst dra , along with the highlights of her peer review process. Comments from her peer reviewers helped Nguyen see her dra through her readers' eyes and to develop a revision plan (see p. 38). One reviewer asked: "What is your main idea?" Another reviewer asked: "What do you want readers to understand about you?" As she revised, Nguyen made both global revisions and sentence-level revisions to clarify her main idea and to delete extra material that might distract read ers from her story. Here is Nguyen's nal dra , "A Place to Begin."

Nguyen 2

As her peer reviewers suggested, Nguyen adds a photograph to help readers visualize Hanoi.

Fig. 1 Nhà Dầu neighborhood in Hanoi (personal photograph by author)

Nguyen focuses on one key story in response questions.

of a Vietnam War veteran. My parents were away a lot, so the old man became like a grandfather to me. He was a slight man who didn't talk much. His vocal cords had been damaged during the war, and it caused him pain to speak. In his quiet home, I could read and write in the presence of someone whose worldliness grew from his wordlessness.

Nguyen's revisions clarify her main idea.

His tiny house stood at the far end of our neighborhood and always smelled of old clothes and forgotten memories. His wall was plastered with pictures from his combatant past, pictures that told his life story when his own voice couldn't. "I almost died once," he said, dusting a picture frame. It was one of those rare instances he ever mentioned his life during the war.

I perched myself on the side of the armchair, rested my head on my tiny hands, and listened intently. I didn't understand much. I just liked hearing his low, raspy voice.

Nguyen develops her narrative with dialogue.

"I was the only survivor of my unit. Twenty guys. All dead within a year. Then they let me go."

He finished the sentence with a drawn-out sigh, a small set of wrinkles gathering at the corner of his eye.

I wanted to hear the details of that story yet was too afraid to ask. But the bits and pieces I did hear, I wrote down in a notebook. I wanted to make sure that there were not only photos but also written words to bear witness to the old veteran's existence.

Once, I caught him looking at the jumbled mess of sentences I'd written. I ran to the table and snatched my notebook, my cheeks warmed with a bright tinge of pink. I was embarrassed. But mostly, I was terrified that he'd hate me for stealing his life story and turning it into a collection of words and characters and ambivalent feelings.

Nguyen revises to keep the focus on her story and not the old man's, as her peer reviewers suggested.

"I'm sorry," I muttered, my gaze drilling a hole into the tiled floor.

Quietly, he peeled the notebook from my fingers and placed it back on the table.

In his muted way, with his mouth barely twisted in a smile, he seemed to be granting me permission and encouraging me to keep writing. Maybe he saw a storyteller and a writer in me, a little girl with a pencil and too much free time.

The last time I visited Nhà Dầu was for the veteran's funeral two years ago. It was a cold November afternoon, but the weather didn't dampen the usual tumultuous spirit of the neighborhood. I could hear the jumble of shouting voices and howling dogs, yet it didn't bother me. For a minute I closed my eyes, remembering myself as a little girl with a big pencil, gazing out a window and scribbling words in my first notebook.

Nguyen revises her final two paragraphs, circling back to the scene from the introduction, giving the narrative coherence.

Many people think that words emerge from words and from the exchange of voices. Perhaps this is true. But the surprising paradox of writing for me is that I started to

Nguyen revises final paragraph to show readers the significance of her narrative.

Nguyen 4

write in the presence of silence. It was only in the utter stillness of a Vietnam War veteran's house that I could hear my thoughts for the first time, appreciate language, and find the confidence to put words on a page. With one notebook and a pencil, and with the encouragement of a wordless man to tell his story, I began to write. Sometimes that's all a writer needs, a quiet place to begin.

Following a peer reviewer's advice, Nguyen chooses words from her final sentence for her title.

2i Prepare a portfolio; reflect on your writing.

At the end of the semester, your instructor may ask you to submit a portfolio, or collection, of your writing. A writing portfolio often consists of drafts, revisions, and reflections that demonstrate a writer's thinking and learning processes or that showcase the writer's best work. Your instructor may give you the choice of submitting your portfolio on paper or electronically.

As early in the course as possible, be sure you know the answers to the following questions:

- Should the portfolio be a paper collection or an electronic one? Is it your choice?
- Will the portfolio be checked or assessed before the end of the term? If so, when or how often? By whom?
- Are you free to choose any or all of the pieces to include?
- Are you free to include a variety of items (not just rough and final drafts of papers), such as outlines and notes, journal entries, photographs or other visuals, comments from reviewers, sound files, or video clips?
- Will your instructor be the primary or only audience for the portfolio? Or will the portfolio be shared with peers or with other instructors?

TIP: Save your notes, drafts, and reviewers' comments for possible use in your portfolio. The more you have assembled, the more you have to choose from to represent your best work. Keep your documents organized in a paper or electronic file system for easy access. (See 1h.)

Re□ection—the process of stepping back periodically to examine your decisions, preferences, strengths, and challenges as a writer—helps you recognize your growth as a writer and is the backbone of portfolio keeping.

When you submit your portfolio for a □nal evaluation or reading, you may be asked to include a re□ective opening statement—a cover letter, an introduction, a preface, a memo, or an essay.

Re□ective writing allows you to do the following:

- show that you can identify the strengths and weaknesses of your writing
- comment on the progress you've made in the course
- understand your own writing process
- demonstrate that you've made good writing decisions
- comment on how you might use skills developed in or experiences from your writing course in other courses where writing is assigned

Check with your instructor about the guidelines for your re□ective opening statement.

3 Building effective paragraphs

A paragraph is a group of sentences that focuses on one main point or example. Except for special-purpose paragraphs, such as introductions and conclusions (see 1e and 1g), body paragraphs function to develop and support an essay's main point or thesis. Aim for paragraphs that are well developed, organized, coherent, and neither too long nor too short for easy reading. Note that there is no ideal length for a paragraph, but your instructor may have speci□c guidelines.

3a Focus on a main point.

A paragraph should be uni□ed around a main point. □e 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 readers move into a paragraph, they need to know where they are—in relation to the whole essay—and what to expect in the sentences to come. A good topic sentence, a one-sentence summary of the paragraph's main point, acts as a signpost pointing in two directions: backward toward the thesis of the essay and forward toward the body of the paragraph.

Like a thesis statement (see 1c), a topic sentence is more general than the material supporting it. Usually the topic sentence (highlighted in the following example) 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.
>
> —Olivia Vlahos, Human Beginnings

In college writing, topic sentences are often necessary for advancing or clarifying lines of an argument and introducing evidence from a source. In the following paragraph on the effects of the 2010 oil spill in the Gulf of Mexico, the writer uses a topic sentence (highlighted) to state that the extent of the threat is unknown before quoting three sources that illustrate her point.

> To date, the full ramifications [of the oil spill] remain a question mark. An August report from the National Oceanic and Atmospheric Administration estimated that 75 percent of the oil had "either evaporated or been burned, skimmed, recovered from the wellhead, or dispersed." However, Woods Hole Oceanographic Institution researchers reported that a 1.2-mile-wide, 650-foot-high plume caused by the spill "had and will persist for some time." And University of Georgia scientists concluded that almost 80 percent of the released oil hadn't been recovered and "remains a threat to the ecosystem."
>
> —Michele Berger, "Volunteer Army"

Occasionally the topic sentence may be withheld until the end of the paragraph—but only if the earlier sentences hang together so well that readers perceive their direction, if not their exact point.

Sticking to the point

Sentences that do not support the topic sentence destroy the unity of a paragraph. If the paragraph is otherwise focused, such 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 (highlighted) is clearly o 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. e few computers in working order must share one printer. e lack of lab equipment makes it necessary for four or ve students to work at one table, with most watching rather than performing experiments. Also, the chemistry instructor le 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 oor.

EXERCISE 3–1 Underline the topic sentence in the following paragraph and cross out any material that does not clarify or develop the central idea. More practice: LaunchPadSolo

> Quilt making has served as an important means of social, political, and artistic expression for women. In the nineteenth century, quilting circles provided one of the few opportunities for women to forge social bonds outside of their families. Once a week or more, they came together to sew as well as trade small talk, advice, and news. ey used dyed cotton fabrics much like the fabrics quilters use today; surprisingly, quilters' basic materials haven't changed that much over the years. Sometimes the women joined their e orts in support of a political cause, making quilts that would be ra ed to raise money for temperance societies, hospitals for sick and wounded soldiers, and the ght against slavery. Quilt making also a orded women a means of artistic expression at a time when they had few other creative outlets. Within their socially acceptable roles as homemakers, many quilters subtly pushed back at the restrictions placed on them by experimenting with color, design, and technique.

3b Develop the main point.

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

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

> 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 moder575ou-6(a)i fu(l f.)8(e t)-9(en)6(s -8(v)12(n ac-3(a)9(rn)4(o)11(utlos)-8

narration, description, process, comparison and contrast, analogy, cause and effect, classification and division, and definition. These patterns (sometimes called methods of development) have different uses, depending on the writer's subject and purpose.

Examples and illustrations

Examples, perhaps the most common pattern of development, are appropriate whenever the reader might be tempted to ask, "For example?" Though examples are just selected instances, not a complete catalog, they are enough to suggest the truth of many topic sentences, as in the following paragraph.

> 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. Because they require several sentences apiece, they are used more sparingly than examples. When well selected, however, they can be a vivid and effective means of developing a point. The writer of the following paragraph uses illustrations to demonstrate that Harriet Tubman, the underground railroad's most famous conductor, was a genius at eluding her pursuers.

> 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. Narrative paragraphs are usually arranged in chronological order, but they may also contain □ashbacks, interruptions that take the story back to an earlier time. □e 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. □en 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 speci□c details that appeal to one or more of our senses—sight, sound, smell, taste, and touch. Consider, for example, the following description of the grasshopper invasions that devastated the midwestern landscape in the United States in the late 1860s.

> □ey came like dive bombers out of the west. □ey came by the millions with the rustle of their wings roaring overhead. □ey came in waves, like the rolls of the sea, descending with a terrifying speed, breaking now and again like a mighty surf. □ey came with the force of a of -3(y s)58(es, li)-3(c3)-3(i)12(t)-6(h t2(f(e)-5(d)-17(y)-3(in)8(g s)5(p)-
> 2Scap 1 K /T1 3 1 Tf 0 Tc 0.018 Tw 10 Tj 0.0 10.25 91.5 333.3261 T1
> fora 1(j)6(,)-9(c)-3(-9(t)6(o)11(ud o)11(u)1 0 Tw ()-6((e a mig)-7(h)4(er)-6 t)-6(h

is made or done or to explain to readers, step-by-step, how to do something. Here is a paragraph explaining 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 two 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 the two subjects together, one aspect at a time. The following paragraph uses the point-by-point method to contrast speeches given by Abraham Lincoln in 1860 and Barack Obama in 2008.

> Two men, two speeches. The men, both lawyers, both from Illinois, were seeking the presidency, despite what seemed their crippling connection with extremists. Each was young by modern

> standards for a president. Abraham Lincoln had turned y-one just ve days before delivering his speech. Barack Obama was forty-six when he gave his. eir political experience was mainly provincial, in the Illinois legislature for both of them, and they had received little exposure at the national level—two years in the House of Representatives for Lincoln, four years in the Senate for Obama. Yet each was seeking his party's nomination against a New York senator of longer standing and greater prior reputation—Lincoln against Senator William Seward, Obama against Senator Hillary Clinton.
>
> —Garry Wills, "Two Speeches on Race"

Analogy

Analogies draw comparisons between items that appear to have little in common. Writers turn to analogies for a variety of reasons: to make the unfamiliar seem familiar, to provide a concrete understanding of an abstract topic, to argue a point, or to provoke fresh thoughts or changed feelings about a subject. In the following paragraph, physician Lewis omas draws an analogy between the behavior of ants and that of humans.

> Ants are so much like human beings as to be an embarrassment. ey farm fungi, raise aphids as livestock, launch armies into wars, use chemical sprays to alarm and confuse enemies, capture slaves. e 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. ey exchange information ceaselessly. ey do everything but watch television.
>
> —Lewis omas, "On Societies as Organisms"

Although analogies can be a powerful tool for illuminating a subject, they should be used with caution in arguments. Just because two things may be alike in one respect, we cannot conclude that they are alike in all respects. (See "false analogy," p. 94.)

Cause and effect

When causes and e ects are a matter of argument, they are too complex to be reduced to a simple pattern (see p. 95). However, if a writer wishes merely to describe a cause-and-e ect relationship that is generally accepted, then the e ect may be stated in the topic sentence, with the causes listed in the body of the paragraph.

> 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"

Or the paragraph may move from cause to effects, as in this paragraph from a student paper on the effects of the industrial revolution on American farms.

> The rise of rail transport in the nineteenth century forever changed American farming—for better and for worse. Farmers who once raised crops and livestock to sustain just their own families could now make a profit by selling their goods in towns and cities miles away. These new markets improved the living standard of struggling farm families and encouraged them to seek out innovations that would increase their profits. On the downside, the competition fostered by the new markets sometimes created hostility among neighboring farm families where there had once been a spirit of cooperation. Those farmers who couldn't compete with their neighbors left farming forever, facing poverty worse than they had ever known.
>
> —Chris Mileski, student

Classification and division

Classification is the grouping of items into categories according to some consistent principle. For example, an elementary school teacher might classify children's books according to their level of difficulty, but a librarian might group them by subject matter. The principle of classification that a writer chooses ultimately depends on the purpose of the classification. 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 passage 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 others 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

3d 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 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 details, facts, or examples that support the topic sentence—either directly or indirectly.

If a sentence does not support the topic sentence directly, readers expect it to support another sentence in the paragraph and therefore to support the topic sentence indirectly. The following paragraph begins with a topic sentence. The highlighted 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."

—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 a 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 together by repeating the key word plots and echoing it with a variety of synonyms (which are highlighted).

> 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 le□-wing o□shoots 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.
>
> —Richard Hofstadter, America at 1750

Using parallel structures

Parallel structures are frequently used within sentences to underscore the similarity of ideas (see 9). □ ey 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. □ e salt spills. A knife falls to the □oor. Your nose tickles. □ en perhaps, with a slightly embarrassed smile, the person who spilled the salt tosses a pinch over his le□ shoulder. Or someone recites the old rhyme, "Knife falls, gentleman calls." Or as you rub your nose you think, □ at 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 or from one verb tense to another. (See 13.) In addition, coherence can suffer when new information is introduced with the subject of each sentence. As a rule, a sentence's subject should echo a subject or an object in the previous sentence.

Providing transitions

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.

Sentence-level transitions Certain words and phrases signal connections between (or within) sentences. Frequently used transitions are included in the chart on page 63.

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* or *thus* in an informal piece, *in summary* or *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 (highlighted) with skill.

> I don't wish to deny that the flattened, minuscule head of large bodied 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 do. 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?"

Academic English Choose transitions carefully and vary them appropriately. Each transition has a di□erent meaning (see the chart below). If you do not use a transition with an appropriate meaning, you might confuse your readers.

Although taking eight o'clock classes may seem unappealing, coming to school early has its advantages. ~~Moreover,~~ For example, students who arrive early typically avoid the worst tra c and nd the best parking spaces.

Paragraph-level transitions Paragraph-level transitions usually link the □rst sentence of a new paragraph with the □rst 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 one. In his essay "Little Green Lies," Jonathan H. Adler uses this strategy in the following topic sentences, which appear in a passage describing the bene□ts 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-10th the energy of making glass bottles.

What is true for juice boxes is also true for other forms of synthetic packaging. □ e use of polystyrene, which is commonly (and mistakenly) referred to as "Styrofoam," can reduce foeste dramatically due to its insulating properties. (□ anks to these properties, polystyrene cups are much preferred over paper for that morning cup of co□ee.) Polystyrene also requires signi□cantly fewer resources to prouce than its paper counterpart.

C

ones strain readers' attention span. There are exceptions to this guideline, however. Paragraphs longer than two hundred words frequently appear in scholarly writing, where scholars explore complex ideas. Paragraphs shorter than one hundred words occur in newspapers because of narrow columns; in informal essays to quicken the pace; and in business writing and Web sites, where readers routinely skim for main ideas.

In an essay, the first and last paragraphs will ordinarily be the introduction and the conclusion. These special-purpose paragraphs are likely to be shorter than the paragraphs in the body of the essay. Typically, the body paragraphs will follow the essay's outline: one paragraph per point in short essays, several 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 the following reasons as well.

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

Academic Reading, Writing, and Speaking

4 Reading and writing critically, 66

STUDENT WRITING: ANALYSIS OF AN ARTICLE, 78

5 Reading and writing about multimodal texts, 80

STUDENT WRITING: ANALYSIS OF AN ADVERTISEMENT, 88

6 Reading and writing arguments, 91

STUDENT WRITING: ARGUMENT, 112

7 Speaking con□dently, 119

4 Reading and writing critically

College writing requires you to become a critical reader—questioning and conversing with the texts you read. When you read critically, you read with an open, curious mind to understand both what is said and why. And when you write critically, you respond to a text, with thoughtful questions and insights, offering your judgment of how the parts of a text contribute to its overall effect. The texts you'll be asked to read and analyze may be written—many books, articles, and case studies, for example, convey meaning solely through written words. Or they may be multimodal, combining one or more modes—words, images, and sounds—such as videos, podcasts, advertisements. Whether you're reading and writing about a written text or a multimodal text, many of the same strategies apply. This chapter covers strategies that will help you analyze any text. Chapter 5 offers specific advice for analyzing multimodal texts.

4a Read actively.

Reading, like writing, is an active process that happens in steps. Most texts, such as the ones assigned in college, don't yield their meaning with one quick reading. Rather, they require you to read and reread to grasp the main points and to comprehend a text's layers of meaning.

When you read actively, you pay attention to details you would miss if you just skimmed a text. First, you read to understand the main ideas. Then you pay attention to your own reactions by making note of what interests, surprises, or puzzles you. Active readers preview a text, annotate it, and then converse with it.

Previewing a text

Previewing—looking quickly through a text before you read—helps you understand its basic features and structure. A text's title, for example, may reveal an author's purpose; a text's format or design may reveal what kind of text it is—a book, a report, a policy memo, a video, and so on. As you preview, you can browse for images, scan headings, and gain a sense of the text's subsections

and intended audience. e more you know about a text before you read it, the easier it will be to dig deeper into it.

Annotating a text

Annotating helps you capture and record your responses to a text. As you annotate, you take notes—jot down questions and reactions in the margins of the text or on electronic or paper sticky notes. You might circle or underline the author's main points. Or you might develop your own system of annotating by placing question marks, asterisks, or stars by the text's thesis, message, or major pieces of evidence.

As you annotate and think about a text, you are starting to write about it. Responding with notes helps you frame what you want to say about the author's ideas or questions you want to address in response to the text. On a second or third reading, you may notice contradictions—statements the author makes that, put side-by-side, just don't seem to make sense—or surprising insights that may lead to further investigation. Each rereading will raise new questions and lead to a better understanding of the text.

e following example shows how one student, Emilia Sanchez, annotated an article from *CQ Researcher*, a newsletter about social and political issues.

ANNOTATED ARTICLE

Big Box Stores Are Bad for Main Street

BETSY TAYLOR

ere is plenty of reason to be concerned about the proliferation of Wal-Marts and other so-called "big box" stores. e 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. a real concern about having a 25-acre slab of concrete and with a 100,000 square foot box of stu land on a town's soul—whether it's good for a community's soul.

Opening strategy — the problem is not x, it's y.

Sentimental — what is a community's soul? I would think job security and a strong economy are be er for a community's soul than small stores that have to lay people o or close.

e 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. ey o er 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

Lumps all big boxes together.

(Continued)

Big Box Stores Are Bad for Main Street
(Continued)

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 e ciency out of overconsumption. ere'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 nd ourselves chatting with the shopkeeper, wandering into a co ee shop to visit with a friend or otherwise wasting precious time that could be spent on acquiring more stu .

But let's face it — bustling, thriving city centers are fun. ey breathe life into a community. ey allow cities and towns to stand out from each other. ey 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 le of America?

Logic problem? Why couldn't customer complain to store manager?

Assumes all small businesses are a entive.

True?

Taylor wishes for a time that is long gone or never was.

Author's either/or thinking isn't working. Stores like Home Depot try to encourage a community feel.

Community vs. economy. What about prices?

Emotional appeal seems too simplistic.

Conversing with a text

Conversing with a text — responding to a text and its author — helps you move beyond your initial notes to draw conclusions about what you've read. Perhaps you ask additional questions, point out something that doesn't make sense, or explain how the author's points suggest wider implications. As you respond to a text, you look more closely at how the author works through a topic, and you evaluate the author's evidence and conclusions.

Conversing takes your understanding of a text to the next level. For example, student writer Emilia Sanchez noticed on a rst reading that her assigned text closed with an emotional appeal to the reader. On a second reading, she started to question whether the emotional appeal was too simplistic.

Many writers use a double-entry notebook to converse with a text and its author and to generate ideas and insights. To create one, draw a line down the center of a notebook page or create a two-column table in your word processing program. On the le

side, record what the author says; include quotations, sentences, and key terms from the text. On the right side, record your observations and questions. With each rereading of a text, you can return to your notebook to add new insights or questions.

A double-entry notebook allows you to begin to see the difference between what a text says and what it means and to visualize the conversation between you and the author as it develops.

Here is an excerpt from student writer Emilia Sanchez's double-entry notebook.

IDEAS FROM THE TEXT	MY RESPONSES
"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" (1011).	Why are big-box stores bad if they create jobs or save people money? Taylor dismisses these possibilities without acknowledging their importance. My family needs to save money and needs jobs more than "chatting with the shopkeeper" (1011).
"The real concern . . . is whether [big-box stores are] good for a community's soul" (1011).	Taylor is missing something here. Are all big-box stores bad? Are all small businesses great? Would getting rid of big-box stores save the "soul" of America? Is Main Street the "soul" of America? Taylor sounds overly sentimental. She assumes that people spend more money because they shop at big-box stores. And she assumes that small businesses are always better for consumers.
"[S]mall businesses are great for a community" (1011).	

USING SOURCES RESPONSIBLY: Put quotation marks around words you have copied from the source and keep an accurate record of page numbers for quotations and ideas.

Asking the "So what?" question

As you read and annotate a text, make sure you understand its thesis, or central idea. Ask yourself: "What is the author's thesis?" Then put the author's thesis to the "So what?" test: "Why does this thesis matter? Why does it need to be argued?" Perhaps you'll conclude that the thesis is too obvious and doesn't matter at all—or that it matters so much that you feel the author stopped short and overlooked key details. Or perhaps you'll think that a reasonable person might draw different conclusions about the issue. You'll be in a stronger position to analyze a text after putting its thesis to the "So what?" test.

Guidelines for active reading

Preview a written text.

Who is the author? What are the author's credentials?

What is the author's purpose: To inform? To persuade? To call to action?

Who is the expected audience?

When was the text written? Where was it published?

What kind of text is it: A book? A report? A scholarly article? A policy memo?

Annotate a written text.

What surprises, puzzles, or intrigues you about the text?

What question does the text attempt to answer? Or what problem does it attempt to solve?

What is the author's thesis, or central claim?

What type of evidence does the author provide to support the thesis? How persuasive is this evidence?

Converse with a written text.

What are the strengths and limitations of the text?

Has the author drawn conclusions that you want to question? Do you have a different interpretation of the evidence?

Does the text raise questions that it does not answer?

Does the author consider opposing points of view and treat them fairly?

Ask the "So what?" question.

Why does the author's thesis need to be argued, explained, or explored? What's at stake?

What has the author overlooked in presenting this thesis? What's missing?

Could a reasonable person draw different conclusions about the issue?

To put an author's thesis to the "So what?" test, use phrases like the following: The author overlooks this important point: . . . and The author's argument is convincing because. . . .

4b Outline a text to identify main ideas.

You are probably familiar with using an outline as a planning tool to help you organize your ideas. An outline is a useful tool for reading, too. Outlining a text—identifying its main idea and major parts—can be an important step in your reading process.

As you outline, look closely for a text's thesis statement (main idea) and topic sentences because they serve as important signposts for readers. A thesis statement often appears in the introduction, usually in the first or second paragraph. Topic sentences often can be found at the beginning of body paragraphs, where they announce a shift to a new idea. (See 1e and 3a.)

Put the author's thesis and key points in your own words. Here, for example, are the points Emilia Sanchez identified as she prepared to write her summary and analysis of the text printed on page 67. Notice that Sanchez does not simply trace the author's ideas paragraph by paragraph; instead, she 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; 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; 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: Although 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.

Reading online

For many college assignments, you will be asked to read online sources. It is tempting to skim and browse online texts rather than read them carefully. When you skim a text, you are less likely to remember what you have read and less inclined to reread to grasp layers of meaning.

The following strategies will help you read critically online.

Read slowly. Instead of sweeping your eyes across the page, consciously slow down the pace of your reading to focus on each sentence.

Avoid multitasking. Close other applications, especially messaging and social media. If you follow a link for background or the definition of a term, return to the text immediately.

Annotate electronically. Use software tools, such as sticky notes, highlighting, and commenting features, to record your thoughts as you read online texts.

Print the text. If you prefer to read and annotate printed texts, make a copy for close reading and note taking. Be sure to record information about the online source so that you can find it again, if needed, and cite it properly.

4c Summarize to deepen your understanding.

Your goal in summarizing a text is to state the work's main ideas and key points simply, objectively, and accurately in your own words. Writing a summary does not require you to judge the author's ideas; it requires you to understand the author's ideas. In summarizing, you condense information, put an author's ideas in your own words, and test your understanding of what a text says. If you have sketched a brief outline of the text (see 4b), refer to it as you draft your summary.

Following is Emilia Sanchez's summary of the article that is printed on page 67.

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 Home Depot and Target
because they emphasize personal interactions and don't placme Dephasie Hon a8(smla

Balancing summary with analysis

If you have written a summary of a text, you may find it useful to refer to the main points of the summary as you write your analysis. Your readers may or may not be familiar with the text you are analyzing, so you need to summarize the text briefly to help readers understand the basis of your analysis. The following strategies will help you balance summary with analysis.

- Remember that readers are interested in your ideas about a text.
- Pose questions that lead to an interpretation or a judgment of a text rather than to a summary. The questions on page 70 can help steer you away from summary and toward analysis.
- Focus your analysis on the text's thesis and main ideas or some prominent feature of the reading.
- Pay attention to your topic sentences to make sure they signal analysis.
- Ask peer reviewers to give you feedback: Do you summarize too much and need to analyze more?

Here is an example of how student writer Emilia Sanchez balances summary with analysis in her essay about Betsy Taylor's article (see p. 67). Before stating her thesis, Sanchez summarizes the article's purpose and central idea.

Summary

Analysis

[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 on consumption. In contrast, she believes that small businesses are good for America because they provide personal attention, encourage community interaction, and make each city and town unique.] [But Taylor's argument is unconvincing because it is based on sentimentality—on idealized images of a quaint Main Street—rather than on the roles that businesses play in consumers' lives and communities.]

Drafting an analytical thesis statement

An effective thesis statement for analytical writing responds to a question about a text or tries to resolve a problem in the text. Remember that your thesis isn't the same as the text's thesis or main idea. Your thesis presents your judgment of the text's argument.

If student writer Emilia Sanchez had started her analysis of "Big Box Stores Are Bad for Main Street" (p. 67) with the following thesis statement, she merely would have repeated the main idea of the article.

> INEFFECTIVE THESIS STATEMENT
>
> Big-box stores such as Wal-Mart and Home Depot promote consumerism by offering endless goods at low prices, but they do nothing to promote community.

Instead, Sanchez wrote the following thesis statement, which offers her judgment of Taylor's argument.

> EFFECTIVE THESIS STATEMENT
>
> By ignoring the complex economic relationship 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.

As you draft your thesis, try asking what, why, and how questions to form a judgment about a text you are reading.

- What has the text's author overlooked or failed to consider? Why does this matter?
- Why might a reasonable person draw a different set of conclusions about the subject matter?
- How does the text clarify or complicate your understanding of the subject?

NOTE: When you analyze a text, you integrate words and ideas from the source into your own writing. For advice on quoting, paraphrasing, and using signal phrases, see 55 (MLA) or 60 (APA).

Writing guide | Analytical essay

An **analysis** of a text allows you to examine the parts of a text to understand what it means and how it makes its meaning. Your goal is to o□er your judgment of the text and to persuade readers to see it through your analytical perspective. A sample analytical essay begins on page 78.

Key features

A careful and critical reading of a text reveals what the text says, how it works, and what it means. In an analytical essay, you pay attention to the details of the text, especially its thesis and evidence.

A thesis that o ers a clear judgment of a text anchors your analysis. Your thesis might be the answer to a question you have posed about a text or the resolution of a problem you have identi□ed in the text.

Support for the thesis comes from evidence in the text. You summarize, paraphrase, and quote passages that support the claims you make about the text.

A balance of summary and analysis helps readers who may not be familiar with the text you are analyzing. Summary answers the question of what a text says; an analysis looks at how a text makes its point.

Writing your analytical essay

EXPLORE

Explore ideas by asking questions about the text. Let your questions help you understand what the text says, how it works, and what it means. Look for patterns among your questions to discover what interests you about the text's thesis, evidence, and key passages. Explore ideas for your analysis by asking questions such as the following:

What is the text about?

What do you □nd most interesting, surprising, or puzzling about this text?

What is the author's thesis or central idea? Put the author's thesis to the "So what?" test. (See p. 69.)

What do your annotations of the text reveal about your response to it?

DRAFT

Draft a working thesis to focus your analysis. Remember that your thesis is not the same as the author's thesis. Your thesis presents your judgment and interpretation of the text.

Draft a plan to organize your paragraphs. Your introductory paragraph will briefly summarize the text and offer your thesis. Your body paragraphs will support your thesis with evidence from the text. Your conclusion will pull together the major points and show the significance of your analysis. (See 1d.)

Identify specific words, phrases, and sentences as evidence to support your thesis.

REVISE

Ask your reviewers to give you specific comments. You can use the following questions to guide their feedback.

Is the introduction effective and engaging?

Is summary balanced with analysis?

Does the thesis offer a clear judgment of the text?

What objections might other writers pose to your analysis?

Is the analysis well organized? Are there clear topic sentences and transitions?

Is there sufficient evidence? Is the evidence analyzed?

Have you cited words, phrases, or sentences that are summarized or quoted?

4e Sample student writing: Analysis of an article

Following is Emilia Sanchez's analysis of the article by Betsy Taylor (see p. 67). Sanchez used MLA (Modern Language Association) style to format her paper and cite the source.

Sanchez 1

Emilia Sanchez
Professor Goodwin
English 10
23 October 2014

Rethinking Big-Box Stores

Opening briefly summarizes the article's purpose and thesis.

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 on consumption. In contrast, she believes that small businesses are good for America because they provide personal attention, encourage community interaction, and make each city and town unique. But Taylor's argument is unconvincing because it is based on sentimentality—on idealized images of a quaint Main Street—rather than on the roles that businesses play in consumers' lives and communities. By ignoring the complex economic relationship 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.

Sanchez begins to analyze Taylor's argument.

Thesis expresses Sanchez's judgment of Taylor's article.

Taylor's use of colorful language reveals that she has a sentimental 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 "land[s] on a town," evoking images of a powerful monster crushing the American way of life (1011). But she oversimplifies a complex issue. Taylor does not consider that many

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

Marginal annotations indicate MLA-style formatting and **effective writing**.

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.

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, hol9b393

Sanchez 3

most Americans can afford, nor would it reduce their desire to buy affordable merchandise.

Sanchez treats the author fairly.

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.

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

Sanchez 4

Work Cited

Work cited page is in MLA style.

Taylor, Betsy. "Big Box Stores Are Bad for Main Street." *CQ Researcher*, vol. 9, no. 44, 1999, p. 1011.

5 Reading and writing about multimodal texts

In many of your college classes, you'll have the opportunity to read and write about multimodal texts, such as advertisements, maps, videos, and Web sites. □ese texts are called multimodal because they use written words and images or moving images and sound or some other combination of modes to convey meaning. You might be asked to analyze an advertisement for a composition course, a map for a geology course, or a YouTube video for a sociology course. All texts can be approached in a critical way. You can engage with them by studying how they work to communicate their

message and by discovering within them something that is surprising, interesting, and worthy of interpretation. The strategies and advice offered in Chapter 4 for critically reading and writing about texts apply to multimodal texts. In this chapter, you'll find additional advice specific to analyzing multimodal texts.

5a Read actively.

Any multimodal text can be read—that is, examined to understand what it says and how it communicates its purpose and reaches its audience. As you read, think about the words, images, and sounds separately, and then analyze how they work together.

When you read a multimodal text, you'll find it helpful to preview, annotate, and converse with the text.

Previewing a multimodal text

Previewing starts when you look at the basic details of a multimodal text and pay attention to first impressions. You ask questions about the text's subject matter and design, its context and composer or creator, and its purpose and intended audience. The more you can gather from a first look, the easier it will be to dig deeper into the meaning of a text. The following questions will help you preview a multimodal text:

- What kind of text is it: Advertisement? Video? Slide show?
- What is your first reaction to the text? Does it elicit an emotional response?
- What strikes you right away about the various modes—words, images (moving or static), or sound? Does one mode seem to stand out more than the others?
- What does the subject matter and design suggest about the intended audience?

Annotating a multimodal text

Annotating a text—jotting down observations, reactions, and questions—helps you read actively to answer the basic question "What is this text about?" In annotating, you generate ideas by

paying close attention to each mode. You notice what surprises and intrigues you about the text, and you observe what is present and absent. For example, you might question the choice of classical music in an audio essay and wonder what this choice implies about the intended audience. Or in viewing a public service video, you might notice the presence of black-and-white photographs and the absence of words, spoken or written, and question how these design choices serve the video's message.

The following guidelines will help you annotate a multimodal text:

- **Identify the different modes used and examine them separately.** Thinking about each mode on its own is a helpful first step to evaluating the text as a whole. What modes are present—written words, static images, moving images, or sound?
- **Identify the role of each mode within the text.** For example, do written words convey information? Does audio evoke an emotional response?
- **Identify the features of each mode.** How do various features help convey the text's meaning and serve its purpose? For example, if written words are the mode being used, are they boldface or italic, large or small, black or in color? What differences do these features make?
- **Keep track of details.** For example, if you are making notes about an audio or a video file, include a time stamp with each observation so that you can easily find that moment again to check your notes or to include a clip in your analysis: 04:21 The music stops abruptly, and a single word, "Care," appears on-screen.

The example on page 83 shows how one student, Ren Yoshida, annotated an advertisement.

Conversing with a multimodal text

Conversing with a text—or responding to a text and its author—helps you move beyond your early notes to form judgments about the text you're examining. You might choose to examine the choice of mode—why the message is conveyed in moving images rather than printed words, for example—or the features of a mode—why the background music becomes much louder at one point. You might point out something that

ANNOTATED ADVERTISEMENT

What is being exchanged?

Why is fairly traded so difficult to read?

Empowering why in an elegant font? Who is empowering farmers?

Farmers in all capital letters shows strength?

Straightforward design and not much text.

Outstretched hands. Is she giving a gift? Inviting a partnership?

Hands: heart-shaped, foregrounded.

Raw coffee is earthy, natural.

Positive verbs: consumers choose, join, empower; farmers stay, care, farm, support, plan.

What does it mean to join a network?

How do consumers know their money helps farmers stay on their land?

is puzzling, contradictory, or provocative about the interplay between modes or their features. In his annotations to the Equal Exchange ad, Ren Yoshida asks why two words, empowering and farmers, are in different fonts (see p. 83) and why the farmer's hands are outstretched. As Yoshida moves beyond his annotations to form judgments about the text, he focuses his attention on the contradictions between the ad's emotional and logical appeals. He notices that the ad appeals to consumers' emotions, and yet such appeals raise logical questions about what is being exchanged and who is becoming empowered.

Many writers use a double-entry notebook to converse with a text and generate ideas for writing (see pp. 68–69 for guidelines on creating a double-entry notebook and sample entries). As you record details and features of a multimodal text on the left side of the notebook page and your own responses on the right side, you can visualize the conversation as it develops.

5b Outline to identify main ideas.

When you outline a text, you identify its main idea or purpose and its major parts. One approach for outlining a multimodal text is to define its main idea or purpose and sketch a list of its key elements. Because ads, Web sites, and videos may not include an explicit statement of purpose, such as a thesis statement, you may have to puzzle it out from the details in the work.

Here is the informal outline Ren Yoshida developed as he prepared to write an analysis of the advertisement on page 83. Notice that Yoshida makes an attempt to state the ad's purpose and sum up its message.

INFORMAL OUTLINE OF EQUAL EXCHANGE ADVERTISEMENT

Purpose: To persuade consumers that they can improve the lives of organic farmers and their families by purchasing Equal Exchange coffee.

Key features:

- The farmer's heart-shaped hands are outstretched, offering the viewer partnership and the product of her hard work.
- The raw coffee is surprisingly fruitlike and fresh—natural and healthy looking.
- A variety of fonts are used for emphasis, such as the elegant font for "empowering." P G

- Consumer support leads to a higher quality of life for the farmers and for all people, since these farmers care for the environment and plan for the future.
- The simplicity of the design reflects the simplicity of the exchange. The consumer only has to buy a cup of coffee to make a difference.

Conclusion: Equal Exchange is selling more than a product—coffee. It is selling the message that together farmers and consumers hold the future of land, environment, farms, and families in their hands.

5c Summarize to deepen your understanding.

Your goal in summarizing a multimodal text is to state the work's central idea and key points simply, objectively, and accurately, in your own words, and usually in paragraph form. As you present the central idea, use the third-person point of view and the present tense. If you have sketched a brief outline of the text (see 5b), refer to it as you draft your summary.

To summarize a multimodal text, begin with essential information, such as who composed the text and why, who the intended audience is, and when and where the work appeared. Briefly explain the text's main idea and identify its key features. Divide the summary into a few major and minor ideas. Since a summary must be fairly short, you must make judgments about what is most important.

Here is the summary Ren Yoshida developed as he prepared to write an analysis of the advertisement on page 83. Notice how Yoshida composes the summary in his own words, uses the third-person point of view ("The Equal Exchange advertisement is . . ."), and uses present tense ("The ad suggests . . .").

> The Equal Exchange advertisement is selling the message that together farmers and consumers hold the future of the planet in their hands. At the center of the ad is a farmer whose outstretched hands, full of raw coffee, offer the fruit of her labor and a partnership with consumers. The ad suggests that in a global world producers and consumers are bound together. A cup of coffee is more than just a morning ritual; a cup of coffee is part of an equal exchange that empowers farmers to stay on their land and empowers consumers to do the right thing.
>
> —Ren Yoshida, student

5d Analyze to demonstrate your critical reading.

A summary most often answers the question of what a text says, whereas an analysis looks at how a text conveys its main idea or message. As you read a multimodal text—previewing, annotating, and conversing—you are forming a judgment of it. Your analysis says to readers: "Here's my reading of this text. This is what the text means and why it matters." When you are assigned to analyze a multimodal text, you will usually be expected to look at how the different modes (sound, words, moving or static images) and their features (loud or quiet, bold or italic, fast or slow) contribute to its central purpose, often with the aim of judging how effective the text is in achieving its purpose.

Balancing summary with analysis

If you have written a summary of a text, you may find it useful to refer to the main points of the summary as you write your analysis. Your readers may or may not be familiar with the multimodal text you are analyzing and will need at least some summary to ground your analysis. For example, student writer Ren Yoshida summarizes the Equal Exchange advertisement on page 83 by describing part of the text first, allowing readers to get their bearings, and then moving to an analytical statement about that particular part of the text.

Summary

Analysis

[A farmer, her hardworking hands full of raw coffee, reaches out from an Equal Exchange advertisement. The hands, in the shape of a heart, offer to consumers the fruit of the farmer's labor. The ad's message is straightforward: in choosing Equal Exchange, consumers become global citizens, partnering with farmers to help save the planet.] [Suddenly, a cup of coffee is more than just a morning ritual; a cup of coffee is a moral choice that empowers both consumers and farmers.]

T ese strategies will help you balance summary with analysis.

- Remember that readers are interested in your ideas about a text.
- Pose questions that lead to an interpretation or a judgment of a text rather than to a summary. Go beyond describing what you see or hear to ask “why” and “how” questions.
- Focus on a few signi fcant features rather than listing every detail. For example, evaluate the size and arrangement of written words or the pitch (high or low) or pace (fast or slow) of the audio.
- Pay attention to the role of each mode within the text. For example, how do images convey information or emotion?
-

5e Sample student writing: Analysis of an advertisement

On the following pages is Ren Yoshida's analysis of the Equal Exchange advertisement that appears on page 83.

Yoshida 1

Ren Yoshida
Professor Marcotte
English 101
4 November 2014

Sometimes a Cup of Coffee Is Just a Cup of Coffee

A farmer, her hardworking hands full of coffee beans, reaches out from an Equal Exchange advertisement ("Empowering"). The hands, in the shape of a heart, offer to consumers the fruit of the farmer's labor. The ad's message is straightforward: in choosing Equal Exchange,

ng with farmers
coffee is more
is a moral
farmers. This
esire to be
t and do the
than it first
uestions about
uccessfully on
a logical level
ge between

Yoshida summarizes the content of the ad.

Thesis expresses Yoshida's analysis of the ad.

Marginal annotations indicate MLA-style formatting and **effective writing.**

LaunchPadSolo

5 Reading and writing about multimodal texts

> Sample student writing: Yoshida, "Sometimes a Cup of Coffee Is Just a Cup of Coffee" (analysis of an advertisement)

> Sample student writing: D'Amato, "Loose Leaf Teas" (Web site); Williamson, "To the Children of America" (video essay)

Yoshida 2

The focus of the ad is a farmer, Jesus Choqueheranca de Quevero, and, more specifically, her outstretched, cupped hands. Her hands are full of red, raw coffee, her life's work. The ad successfully appeals to consumers' emotions, assuming they will find the farmer's welcoming face and hands, caked with dirt, more appealing than startling statistics about the state of the environment or the number of farmers who lose their land each year. It seems almost rude not to accept the farmer's generous offering since we know her name and, as the ad implies, have the choice to "empower" her. In fact, how can a consumer resist helping the farmer "[c]are for the environment" and "[p]lan for the future," when it is a simple matter of choosing the right coffee? The ad sends the message that our future is a global future in which producers and consumers are bound together.

Details show how the ad appeals to consumers' emotions.

Yoshida interprets details such as the farmer's hands.

First impressions play a major role in the success of an advertisement. Consumers are pulled toward a product, or pushed away, by an ad's initial visual and emotional appeal. Here, the intended audience is busy people, so the ad tries to catch viewers' attention and make a strong impression immediately. Yet with a second or third viewing, consumers might start to ask some logical questions about Equal Exchange before buying their morning coffee. Although the farmer extends her heart-shaped hands to consumers, they are not actually buying a cup of coffee or the raw coffee directly from her. In reality, consumers are buying from Equal Exchange, even if the ad substitutes the more positive word *choose* for *buy*. Furthermore, consumers aren't actually empowering the farmer; they are joining "a network that empowers farmers." The idea of a network makes a simple transaction more complicated. How do consumers know their

Yoshida begins to challenge the logic of the ad.

Words from the ad serve as evidence.

money helps farmers "[s]tay on their land" and "[p]lan for the future" as the ad promises? They don't.

Clear topic sentence announces a shift.

The ad's design elements raise questions about the use of the key terms *equal exchange* and *empowering farmers*. The Equal Exchange logo suggests symmetry and equality, with two red arrows facing each other, but the words of the logo appear almost like an eye exam poster, with each line decreasing in font size and clarity. The words *fairly traded* are tiny. Below the logo, the words *empowering farmers* are presented in contradictory fonts. *Empowering* is written in a flowing, cursive font, almost the opposite of what might be considered empowering, whereas *farmers* is written in a plain, sturdy font. The ad's varying fonts communicate differently and make it hard to know exactly what is being exchanged and who is becoming empowered.

Summary of the ad's key features serves Yoshida's analysis.

What is being exchanged? The logic of the ad suggests that consumers will improve the future by choosing Equal Exchange. The first exchange is economic: consumers give one thing—dollars—and receive something in return—a cup of coffee—and the farmer stays on her land. The second exchange is more complicated because it involves a moral exchange. The ad suggests that if consumers don't choose "fairly traded" products, farmers will be forced off their land and the environment destroyed. This exchange, when put into motion by consumers choosing to purchase products not "fairly traded," has negative consequences for both consumers and farmers. The message of the ad is that the actual exchange taking place is not economic but moral; after all, nothing is being bought, only chosen. Yet the logic of this exchange quickly falls apart. Consumers aren't empowered to become global citizens simply by choosing Equal Exchange, and farmers aren't empowered to plan for the future by

Yoshida 4

consumers' choices. And even if all this empowerment magically happened, there is nothing equal about such an exchange.

Advertisements are themselves about empowerment—encouraging viewers to believe they can become someone or do something by identifying, emotionally or logically, with a product. In the Equal Exchange ad, consumers are emotionally persuaded to identify with a farmer whose face is not easily forgotten and whose heart-shaped hands hold a collective future. On a logical level, though, the ad raises questions because empowerment, although a good concept to choose, is not easily or equally exchanged. Sometimes a cup of coffee is just a cup of coffee.

Yoshida shows why his thesis matters.

Conclusion includes a detail from the introduction.

Conclusion returns to Yoshida's thesis.

Yoshida 5

Work Cited

"Empowering Farmers." *Equal Exchange*, equalexchange.coop/. Advertisement. Accessed 14 Oct. 2014.

6 Reading and writing arguments

Many of your college assignments will ask you to read and write arguments about debatable issues. The questions being debated might be matters of public policy (Should corporations be allowed to advertise on public school property? or What is the least dangerous way to dispose of hazardous waste?), or they might be scholarly issues (What role do genes play in determining behavior? or What were the causes of the Vietnam War?). On such questions, reasonable people may disagree.

As you read arguments across the disciplines and enter into academic or public policy debates, pay attention to the questions being asked, the evidence being presented, and the various positions being argued. It's helpful to approach all arguments with an open, curious mind. Reasonable people disagree on topics worth debating, so dive into the center of these disagreements to understand what's at stake in the arguments being debated. You'll find the critical reading strategies introduced in chapter 4—previewing, annotating, and conversing with texts—to be useful as you ask questions about an argument's logic, evidence, and use of appeals. Many arguments can stand up to critical scrutiny. Sometimes, however, a line of argument that at first seems reasonable turns out to be illogical, unfair, or both.

As you write for various college courses, you'll be asked to take positions in academic debates, propose solutions to problems, and persuade readers to accept your arguments. Just as you evaluate arguments with openness, you'll want to construct arguments with the same openness—acknowledging disagreements and opposing views and presenting your arguments fully and fairly to your readers.

See sections 6a–6c for advice about reading arguments. Sections 6d–6k address writing arguments.

6a Distinguish between reasonable and fallacious argumentative tactics.

When you evaluate an argument, look closely at the reasoning and evidence behind it. 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 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. From a spoonful of soup, we conclude just how salty the whole bowl will be. After numerous unpleasant experiences with an airline, we decide to book future flights with a competitor.

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 su□cient, representative, and

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 send a spacecraft to Pluto, 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. Exploring the outer reaches of the solar system and finding a cure for the common cold are both scientific challenges, but the problems confronting medical researchers are quite different from those solved by space scientists.

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 volunteer at least five hours a week in a community organization if the school provided a placement service for volunteers.
EVIDENCE	In a recent survey, 723 of 1,215 students questioned said they would volunteer at least five hours a week in a community organization if the school provided a placement service for volunteers.

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), 1,215 students are only 4 percent of the population. If that 4 percent were known to be truly representative of the other 96 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, race, field of study, number of extracurricular commitments, and so on. If most of those surveyed are majors in a field like social work, the researchers should question the survey's conclusion.
3. ***Is the evidence relevant?*** Yes. The survey results are directly linked to the conclusion. Evidence based on a survey about the number of hours students work for pay would not be relevant because it would not be about choosing to volunteer.

Tracing causes and effects

Demonstrating a connection between causes and effects is rarely simple. 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, lack of qualified tutors, and so on. Next you would investigate each possible cause. 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 among minorities in the state has decreased by 7 percent. Governor Cho should be applauded for reducing unemployment among minorities.

Is the governor solely responsible for the decrease? Are there other reasons? 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 only two alternatives exist 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.

Are these the only solutions—legalizing drugs and calling out the army? Other options, such as funding for drug abuse prevention programs, are possible.

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 the conceivable claims on which their argument is based. For example, someone arguing about the best means of limiting population growth in developing countries might 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 it is a fair punishment—and that most audiences will agree. These are not reasonable assumptions; the writer will need to state and support both claims.

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

Christopher gets plenty of sleep; therefore, he will be a successful student in the university's pre-med program.

Does it take more than sleep to be a successful student? Few people would agree with the missing claim—that people with good sleep habits always make successful students.

Deducing conclusions (deductive reasoning)

When we deduce a conclusion, we put things together, like any good detective. We establish that a general principle is true, that a specific case is an example of that principle, and that therefore a particular conclusion about that case is a certainty.

6b 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 criticizing big-box stores (see p. 67), 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?

Emotional appeals, however, 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 attractive 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 tree huggers 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 tree hugger, are examples of biased language. Attacking the people who hold a belief (environmentalists) rather than refuting their argument is called ad hominem,

Evaluating ethical, logical, and emotional appeals as a reader

Ancient Greek rhetoricians distinguished among three kinds of appeals used to influence readers—ethical, logical, emotional. As you evaluate arguments, identify these appeals and question their effectiveness. Are they appropriate for the audience and the argument? Are they balanced and legitimate or lopsided and misleading?

Ethical appeals (ethos)

Ethical arguments call upon a writer's character, knowledge, and authority. Ask questions such as the following when you evaluate the ethical appeal of an argument.

- Is the writer informed and trustworthy? How does the writer establish authority and credibility?
- Is the writer fair-minded and unbiased? How does the writer establish reasonableness?
- Does the writer use sources knowledgeably and responsibly?
- How does the writer describe the views of others and deal with opposing views?

Logical appeals (logos)

Reasonable arguments appeal to readers' sense of logic, rely on evidence, and use inductive and deductive reasoning. Ask questions such as the following to evaluate the logical appeal of an argument.

- Is the evidence sufficient, representative, and relevant?
- Is the reasoning sound?
- Does the argument contain any logical fallacies or unwarranted assumptions?
- Are there any missing or mistaken premises?

Emotional appeals (pathos)

Emotional arguments appeal to readers' beliefs and values. Ask questions such as the following to evaluate the emotional appeal of an argument.

- What values or beliefs does the writer address, either directly or indirectly?
- Are the emotional appeals legitimate and fair?
- Does the writer oversimplify or dramatize an issue?
- Do the emotional arguments highlight or shift attention away from the evidence?

Describing the views of others

Some writers and speakers 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 animals. In truth, hunters were only one faction of those who saw a need to control the lion population.

During the District of Columbia's struggle for voting representation, some politicians 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 wanted statehood. In fact, most DC citizens lobbied 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 the 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. When those words are crucial to an author's meaning, omitting them is obviously unfair. (See also 39d.)

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. R., reviewer

6d When writing arguments, consider purpose and context.

Evaluating the arguments of other writers prepares you to construct your own. When you ask questions about the logic and evidence of the arguments you read, you become more aware of such needs in your own writing. And when you pose objections to arguments, you more readily anticipate and counter objections to your own arguments.

In constructing an argument, you take a stand on a debatable issue. Your purpose is to explain your understanding of the truth about a subject or to propose the best solution to a problem, reasonably and logically, without being combative. Your aim is to persuade your readers to reconsider their positions by offering new reasons to question existing viewpoints.

It's best to start by informing yourself about the debate or conversation around a subject—sometimes called its context. If you are planning to write about the subject of offshore drilling, you might want to read sources that shed light on the social context (the concerns of consumers, the ideas of lawmakers, the proposals of environmentalists) and sources that may inform you about the intellectual context (scientific or theoretical responses by geologists, oceanographers, or economists) in which the debate is played out. Because your readers may be aware of the social and intellectual contexts in which your issue is grounded, you will be at a disadvantage if you are not informed. Conduct some research before preparing your argument. Consulting even a few sources can help to deepen your understanding of the conversation around the issue.

6e 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 positions. In the case of a debate over offshore drilling, for example, imagine a jury that represents those who have a stake in the matter: consumers, policymakers, and environmentalists.

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 interested

parties. Or you might be primarily interested in reaching just a segment of a larger audience, such as consumers. Once you identify a speci□c audience, it's helpful to think about what kinds of arguments and evidence will appeal to that audience.

NOTE: Your assignment may require a speci□c audience, or you may be free to identify a broader group of readers. Check with your instructor before you make your case.

Using ethical, logical, and emotional appeals as a writer

To construct a convincing argument, you must establish your credibility (ethos) and appeal to your readers' sense of logic and reason (logos) as well as to their values and beliefs (pathos). When using these appeals, make sure they are appropriate for your audience and your argument.

Ethical appeals (ethos)

To accept your argument, a reader must perceive you as trustworthy, fair, and reasonable. When you acknowledge alternative positions, you build common ground with readers and gain their trust by showing that you are knowledgeable. And when you use sources responsibly (summarizing, paraphrasing, or quoting the views of others respectfully), you inspire readers' con□dence in your judgment.

Logical appeals (logos)

To persuade readers, you need to appeal to their sense of logic and sound reasoning. When you provide su□cient evidence, you o□er readers logical support for your argument. And when you clarify the assumptions that underlie your arguments and avoid logical fallacies, you appeal to readers' desire for reason.

Emotional appeals (pathos)

To establish common ground with readers, you need to appeal to their beliefs and values as well as to their minds. When you o□er readers vivid examples and illustrations, startling statistics, or compelling visuals, you engage readers and deepen their interest in your argument. And when you balance emotional appeals with logical appeals, you highlight the human dimension of an issue to show readers why they should care about your argument.

Academic English Some cultures value writers who argue with force; other cultures value writers who argue subtly or indirectly. Academic audiences in the United States will expect your writing to be assertive and confident—neither aggressive nor passive. You can create an assertive tone by acknowledging different positions and supporting your ideas with specific evidence.

TOO AGGRESSIVE	Of course only registered organ donors should be eligible for organ transplants. It's selfish and shortsighted to think otherwise.
TOO PASSIVE	I might be wrong, but I think that maybe people should have to register as organ donors if they want to be considered for a transplant.
ASSERTIVE TONE	If only registered organ donors are eligible for transplants, more people will register as donors.

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

6f In your introduction, establish credibility and state your position.

When you are constructing an argument, make sure your introduction includes a thesis statement that establishes your position on the issue you have chosen to debate. In the sentences leading up to the thesis, establish your credibility (ethos) with readers by showing that you are knowledgeable and fair-minded. If possible, build common ground (pathos) with readers who may not at first agree with your views, and show them why they should consider your thesis. For advice about writing effective thesis statements, see 1c.

In the following introduction, student writer Kevin Smith presents himself as someone worth listening to. Because Smith introduces both sides of the debate, readers are likely to approach his essay with an open mind.

Smith shows that he is familiar with the legal issues surrounding school prayer.

Smith is fair-minded, presenting the views of both sides.

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.

Thesis builds common ground.

—Kevin Smith, student

TIP: A good way to test a thesis while drafting and revising is to imagine a counterargument to your argument (see 6i). If you can't think of an opposing point of view, rethink your thesis and ask a classmate or writing center tutor to respond to your argument.

6g 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. The following, for example, are the main lines of argument that student writer Sam Jacobs used in his paper about the shift from print to online news (see pp. 112–17).

CENTRAL CLAIM

Thesis: The shift from print to online news provides unprecedented opportunities for readers to become more engaged with the news, to hold journalists accountable, and to participate as producers, not simply as consumers.

SUPPORTING CLAIMS

- Print news has traditionally had a one-sided relationship with its readers, delivering information for passive consumption.
- Online news invites readers to participate in a collaborative process—to question and even contribute to the content.

- Links within news stories provide transparency, allowing readers to move easily from the main story to original sources, related articles, or background materials.
- Technology has made it possible for readers to become news producers—posting text, audio, images, and video of news events.
- Citizen journalists can provide valuable information, sometimes more quickly than traditional journalists can.

If you sum up your main lines of argument, as Jacobs did, you will have a rough outline of your essay. In your paper, you will provide evidence for each of these claims.

6h 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, visuals (such as graphs or photos), expert opinion, and so on. Debatable topics require that you consult some written sources to establish your ethos and to persuade your audience. As you read through or view the sources, you will learn more about the arguments and counterarguments at the center of your debate.

USING SOURCES RESPONSIBLY: Whether your sources provide facts or statistics, examples or illustrations, visuals, or expert opinion, remember that you must cite them. Documenting sources gives credit to authors and shows readers how to locate a source in case they want to assess its credibility or explore the issue further. For help citing sources, see 56a and 56b (MLA) and 61a and 61b (APA).

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. More than four in ten businesses in the United States are 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 carry unreasonably high credit card debt.

> A 2009 study by Sallie Mae revealed that undergraduates are carrying record-high credit card balances and are relying on credit cards more than ever, especially in the economic downturn. The average credit card debt per college undergraduate is more than three thousand dollars, and three-quarters of undergraduates carry balances and incur finance charges each month (Hunter).

Writers often use statistics in selective ways to bolster their own positions. If you suspect that a writer's handling of statistics is not quite fair, track down the original sources for those statistics or 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 with details and bring it to life. Because examples are often concrete and sometimes vivid, they can reach readers in ways that statistics and abstract ideas cannot.

In a paper arguing that online news provides opportunities for readers that print does not, Sam Jacobs describes how regular citizens using only cell phones and laptops helped save lives during Hurricane Katrina by sending important updates to the rest of the world.

> Citizen reporting made a difference in the wake of Hurricane Katrina in 2005. Armed with cell phones and laptops, regular citizens relayed critical news updates in a rapidly developing crisis, often before traditional journalists were even on the scene.

Using visuals

Visuals—charts, graphs, diagrams, photographs—can support your argument by providing vivid and detailed evidence and by capturing your readers' attention. Bar or line graphs, for instance, describe and organize complex statistical data; photographs can immediately and evocatively convey abstract ideas. (See pp. 26–27.)

As you consider using visual evidence, ask yourself the following questions:

- Is the visual accurate, credible, and relevant?
- How will the visual appeal to readers: Logically? Ethically? Emotionally?
- How will the visual evidence function? Will it provide background information? Present complex numerical information or convey an abstract idea? Lend authority? Refute counterarguments?

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 make the case that print journalism has a one-sided relationship with its readers, student writer Sam Jacobs integrates an expert's key description.

> With the rise of the Internet, however, this model has been criticized by journalists such as Dan Gillmor, founder of the Center for Citizen Media, who argues that traditional print journalism treats "news as a lecture," whereas online news is "more of a conversation" (xxiv).

When you rely on expert opinion, make sure that your source is an expert in the field you are writing about. In some cases, you may need to provide credentials showing why your source is worth listening to, such as listing the person's position or title alongside his or her name. 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 Jacobs did.

6i Anticipate objections; counter opposing arguments.

Readers who already agree with you need no convincing, but skeptical readers may resist your arguments. To be willing to give up a position that seems reasonable, readers need to see that

another position is even more reasonable. In addition to presenting your own case, therefore, you should consider the opposing arguments and attempt to counter them.

Anticipating and countering objections

To anticipate a possible objection to your argument, consider the following questions.

- Could a reasonable person draw a di□erent conclusion from your facts or examples?
- Might a reader question any of your assumptions or o□er an alternative explanation?
- Is there any evidence that might weaken your position?

□ e following questions may help you respond to a reader's potential objection.

- 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 explain how your position responds to contradictory evidence?
- Can you suggest a di□erent interpretation of the evidence?

When you write, use phrasing to signal to readers that you're about to present an objection. O□en the signal phrase can go in the lead sentence of a paragraph.

- Critics of this view argue that . . .
- Some readers might point out that . . .
- Researchers challenge these claims by . . .

It might seem at □rst that drawing attention to an opposing point of view or contradictory evidence would weaken your argument. But by anticipating and countering objections, you show yourself as a reasonable and well-informed writer who has a thorough understanding of the signi□cance of the issue.

□ ere is no best place in an essay to deal with opposing views. O□en it is useful to summarize the opposing position early in your essay. A□er stating your thesis, but before developing your own arguments, you might have a paragraph that addresses the most important counterargument. Or you can anticipate objections paragraph by paragraph as you develop your case.

Wherever you decide to address opposing arguments, you will enhance your credibility if you explain the arguments of others accurately and fairly.

6j Build common ground.

As you counter opposing arguments, try to seek out one or two assumptions you might share with readers who do not initially agree with your views. If you can show that you share their concerns, your readers will be more likely to accept that your argument is valid. For example, to persuade people opposed to controlling the deer population with a regulated hunting season, 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 reducing the total number of deer prevents starvation caused by overpopulation.

People believe that intelligence and decency support their side of an argument. To be persuaded, they must see these qualities in your argument. Otherwise, they will persist in their opposition.

6k Sample student writing: Argument

In the paper that begins on the next page, student writer Sam Jacobs argues that the shift from print to online news benefits readers by providing them with opportunities to produce news and to think more critically as consumers of news. Notice how he appeals to his readers by presenting opposing views fairly before providing his own arguments.

In writing the paper, Jacobs consulted both print and online sources. When he quotes, summarizes, or paraphrases 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. (For more details about citing sources, see 54.)

A guide to writing an argument essay appears on pages 118–19.

Jacobs 1

Sam Jacobs
Professor Alperini
English 101
5 November 2013

From Lecture to Conversation:
Redefining What 's "Fit to Print"

In his opening sentences, Jacobs provides background for his thesis.

"All the news that 's fit to print," the motto of the *New York Times* since 1896, plays with the word *fit*, asserting that a news story must be newsworthy and must not exceed the limits of the printed page. The increase in online news consumption, however, challenges both meanings of the word *fit*, allowing producers and consumers alike to rethink who decides which topics are worth covering and how extensive that coverage should be. Any cultural shift usually means that something is lost, but in this case there are clear gains. The shift from print to online news provides unprecedented opportunities for readers to become more engaged with the news, to hold journalists accountable, and to participate as producers, not simply as consumers.

Thesis states the main point.

Jacobs does not need a citation for common knowledge.

Guided by journalism's code of ethics—accuracy, objectivity, and fairness—print news reporters have gathered and delivered stories according to what editors decide is fit for their readers. Except for op-ed pages and letters to the editor, print news has traditionally had a one-sided relationship with its readers. The print news media's reputation for objective reporting has been held up as "a stop sign" for readers, sending a clear message that no further inquiry is necessary (Weinberger). With the rise of the Internet, however, this model has been criticized by journalists such as Dan Gillmor, founder of the Center for

Source is cited in MLA style.

Marginal annotations indicate MLA-style formatting and **effective writing**.

Citizen Media, who argues that traditional print journalism treats "news as a lecture," whereas online news is "more of a conversation" (xxiv). Print news arrives on the doorstep every morning as a fully formed lecture, a product created without participation from its readership. By contrast, online news invites readers to participate in a collaborative process—to question and even help produce the content.

One of the most important advantages online news offers over print news is the presence of built-in hyperlinks, which carry readers from one electronic document to another. If readers are curious about the definition of a term, the roots of a story, or other perspectives on a topic, links provide a path. Links help readers become more critical consumers of information by engaging them in a totally new way. For instance, the link embedded in the story "Credit-Shy: Younger Generation Is More Likely to Stick to a Cash-Only Policy" (Sapin) allows readers to find out more about the financial trends of young adults and provides statistics that confirm the article's accuracy (see fig. 1). Other links in the article widen the conversation. These kinds of links give readers the opportunity to conduct their own evaluation of the evidence and verify the journalist's claims.

Transition moves from Jacobs's main argument to specific examples.

Links provide a kind of transparency impossible in print because they allow readers to see through online news to the "sources, disagreements, and the personal assumptions and values" that may have influenced a news story (Weinberger). The International Center for Media and the Public Agenda underscores the importance of news organizations letting "customers in on the often tightly held little secrets of journalism." To do so, they suggest, will lead to "accountability and accountability leads to

Jacobs clarifies key terms (*transparency* and *accountability*).

credibility" ("Openness"). These tools alone don't guarantee that news producers will be responsible and trustworthy, but they encourage an open and transparent environment that benefits news consumers.

Jacobs develops the thesis.

Not only has technology allowed readers to become more critical news consumers, but it also has helped some to become news producers. The Web gives ordinary people the power to report on the day's events. Anyone with an Internet connection can publish on blogs and Web sites, engage in online discussion forums, and contribute video and audio recordings. Citizen journalists with laptops, cell phones, and digital camcorders have become news producers alongside large news organizations.

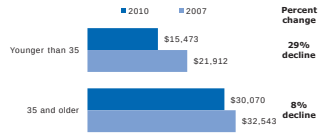
Opposing views are presented fairly.

Not everyone embraces the spread of unregulated news reporting online. Critics point out that citizen journalists are not necessarily trained to be fair or ethical, for example, nor are they subject to editorial oversight. Acknowledging that citizen reporting is more immediate and experimental, critics also question its accuracy and accountability: "While it has its place . . . it really isn't journalism at all, and it opens up information flow to the strong probability of fraud and abuse. . . . Information without journalistic standards is called gossip," writes David Hazinski in the *Atlanta Journal-Constitution* (23A). In his book *Losing the News*, media specialist Alex S. Jones argues that what passes for news today is in fact "pseudo news" and is "far less reliable" than traditional print news (27). Even a supporter like Gillmor is willing to agree that citizen journalists are "nonexperts," but he argues that they are "using technology to make a profound contribution, and a real difference" (140).

Jacobs counters opposing arguments.

Citizen reporting made a difference in the wake of Hurricane Katrina in 2005. Armed with cell phones and laptops, regular citizens relayed critical news updates in a rapidly developing crisis, often before traditional journalists were even on the scene. In 2006, the enormous

A vivid example helps Jacobs make his point.



contributions of citizen journalists were recognized when the New Orleans *Times-Picayune* received the Pulitzer Prize in public service for its online coverage—largely citizen-generated—of Hurricane Katrina. In recognizing

Works Cited

Gillmor, Dan. *We the Media: Grassroots Journalism by the People*, *for the People*. O'Reilly Media, 2006.

Glaser, Mark. "NOLA.com Blogs and Forums Help Save Lives after Katrina." *OJR: The Online Journalism Review*, Knight Digital Media Center, 13 Sept. 2005, www.ojr.org/050913glaser/.

Hazinski, David. "Unfettered 'Citizen Journalism' Too Risky." *Atlanta Journal-Constitution*, 13 Dec. 2007, p. 23A. *General OneFile*, go.galegroup.com/ps/.

Jones, Alex S. *Losing the News*: *The Future of the News That Feeds Democracy*. Oxford UP, 2009.

"Openness and Accountability: A Study of Transparency in Global Media Outlets." *ICMPA: International Center for Media and the Public Agenda*, 2006, www.icmpa.umd.edu/pages/studies/transparency/main.html.

Sapin, Rachel. "Credit-Shy: Younger Generation Is More Likely to Stick to a Cash-Only Policy." *The Denver Post*, 26 Aug. 2013, www.denverpost.com/ci_23929523/credit-shy-younger-generation-stick-cash-only-policy.

"The 2006 Pulitzer Prize Winners: Public Service." *The Pulitzer Prizes,* Columbia U, www.pulitzer.org/prize-winners-by-year/2006. Accessed 21 Oct. 2013.

Weinberger, David. "Transparency Is the New Objectivity." *Joho the Blog*, 19 July 2009, www.hyperorg.com/blogger/2009/07/19/transparency-is-the-new-objectivity/.

Writing guide | Argument essay

Composing an **argument** gives you the opportunity to take a position on a debatable issue. You say to your readers: "Here is my position, here is the evidence that supports the position, and here is my response to other positions on the issue." A sample argument essay begins on page 112.

Key features

A thesis, stated as a clear position on a debatable issue, frames an argument essay. The issue is debatable because reasonable people disagree about it.

An examination of the issue's context indicates why the issue is important, why readers should care about it, or how your position fits into the debates surrounding the topic.

Sufficient, representative, and relevant evidence supports the argument's claims. Evidence needs to be specific and persuasive; quoted, summarized, or paraphrased fairly and accurately; and cited correctly.

Opposing positions are summarized and countered. By anticipating and countering objections to your position, you establish common ground with readers and show yourself as a reasonable and well-informed writer.

Writing your argument

EXPLORE

Generate ideas by brainstorming responses to questions such as the following.

What is the debate around your issue? What sources will help you learn more about your issue?

What position will you take? Why does your position need to be argued?

What evidence supports your position? What evidence makes you question your position?

What types of appeals—ethos, logos, pathos—might you use to persuade readers? How will you build common ground with your readers?

Might a reader question any of your assumptions or offer an alternative perspective? If so, how might you anticipate and counter objections to your position?

DRAFT

Try to figure out the best way to structure your argument. A typical outline might include the following steps: Capture readers' attention; state your position; give background information; outline your major claims with specific evidence; recognize and respond to opposing points of view; and end by reinforcing your point and why it matters.

As you draft, think about the best order for your claims. You could organize by strength, building to your strongest argument (instead of starting with your strongest), or by concerns your audience might have.

REVISE

Ask your reviewers for specific feedback. Here are some questions to guide their comments.

Is the thesis clear? Is the issue debatable?

Is the evidence persuasive? Is more needed?

Is your argument organized logically?

Are there any flaws in your reasoning or assumptions that weaken the argument?

Have you presented yourself as a knowledgeable, trustworthy writer?

Does the conclusion pull together your entire argument? How might the conclusion be more effective?

7 Speaking confidently

Speaking and writing draw on many of the same skills. Effective speakers, like effective writers, identify their purpose, audience, and context. They project themselves as informed and reasonable, establish common ground with listeners, and use specific, memorable language and techniques to capture their audience's attention.

In many college classes, you'll be assigned to give oral presentations. The more comfortable you become speaking in different settings, the easier it will be when you give a formal presentation.

You can develop informal speaking skills by contributing to class discussions, responding to the comments of fellow students, and playing an active role in team-based learning.

7a Identify your purpose, audience, and context.

In planning your presentation, strategize a bit: Identify your purpose (reason) for speaking; your audience (listeners); and the context (situation) in which you will speak.

PURPOSE Begin by asking: Why am I speaking? What is my goal? Possible goals might include the following: to inform, persuade, evaluate, recommend, and call to action.

AUDIENCE E□ective speakers identify the expectations of their audience and shape their material to these expectations. Assess what your audience may already know and believe, what objections you might need to anticipate, and how you might interact with your listeners.

CONTEXT Ask: What is the situation for my speech? An assignment for a course? □e presentation of a group project? A community meeting? And how much time do I have to speak? □e answers to these questions will help you shape the presentation for your particular speaking situation.

7b Prepare a presentation.

Knowing your subject

You need to know your subject well in order to talk about it con□dently. Although you can't pack too much material into a short speech, you need to speak knowledgeably to engage your audience. In preparing your speech, do some research to collect evidence—facts, statistics, visuals, expert testimony—that will support your points.

Developing a clear structure

A good presentation is easily followed because it has a clear beginning, middle, and end. In your introduction, forecast the purpose and structure of your presentation and the question

or problem you are addressing so your audience can anticipate where you are going. Organize the body of an informative speech to help your audience remember key points of information, and conclude your presentation by giving listeners a sense of completion. Restate the key points, and borrow an image or phrasing from your opening to make the speech come full circle.

Using signposts and repetition

As you speak, use signpost language to remind the audience of your purpose and key points. Signposts guide listeners—"The shift to online news has three important benefits for consumers"—and help them to understand the transition from one point to the next—"The second benefit is. . . ." By repeating phrases, you emphasize the importance of key points and help listeners remember them.

Writing for the ear, not the eye

Use an engaging, lively style so that the audience will enjoy listening to you. Be sure to use straightforward spoken language that's easy on the ear, not too complicated or too abstract. Keep your sentences short and direct so that listeners can easily follow your presentation.

Integrating sources with signal language

If you are using sources, do so responsibly. As you speak, be sure to acknowledge your sources with signal phrases ("According to *New York Times* columnist David Brooks . . ."). If you have slides, signal phrases or citations can be included on the slides.

Using multimedia purposefully

Well-chosen visuals or audio can enhance your presentation and add variety. A photograph might highlight an environmental problem, a line graph can quickly show a trend over time, and a brief video clip can offer visual evidence to capture listeners' attention. Multimedia elements can convey information powerfully, but always consider how they support your purpose and how your audience will respond.

7c Focus on delivery.

Establishing a relationship

If you give an audience your full attention, they will return it. Before delivering your speech, make steady eye contact with your listeners, introduce yourself, and help your audience connect with you.

Starting strong and ending strong

Beginnings and endings of speeches are critical to gain and hold an audience's attention. Plan your opening strategy: Will you pose a question and ask for a show of hands? Will you tell a brief personal story? End strong by looking directly at your audience as you review your key points. Finish by thanking your audience and inviting questions.

Boosting your con□dence

E□ective speaking starts with a good script and a clear message. However, pay attention to additional details that will boost your con□dence and strengthen your presentation:

- Dress for the occasion.
- Make eye contact; use body language and hand gestures to emphasize points.
- Practice, practice, practice. Speak out loud in front of a mirror or a friend, and practice using visual aids.
- Time your rehearsal.
- Know the setting in which you'll deliver your talk.

NOTE: Speakers have the main role in presentations, but audience members have important roles, too. Speakers need encouragement, so look at the speaker, make eye contact, and be ready with a question about an interesting or surprising point.

7d Remix an essay for a presentation.

You may be assigned to adapt an essay that you have already written for delivery to a listening audience. Student writer Sam Jacobs revised his essay as he prepared a speaking script. Compare the rst paragraph of Jacobaer 222ay as ho a. 552)6(i)12er Sa-

this page left intentionally blank

Clarity

8 Prefer active verbs. 126

9 Balance parallel ideas. 129

10 Add needed words. 133

11 Untangle mixed constructions. 137

12 Repair misplaced and dangling modi□ers. 140

13 Eliminate distracting shifts. 147

14 Emphasize key ideas. 152

15 Provide some variety. 163

16 Tighten wordy sentences. 166

17 Choose appropriate language. 170

18 Find the exact words. 180

8 Prefer 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—verbs in the passive voice or forms of the verb be.

PASSIVE	The pumps were destroyed by a surge of power.
BE VERB	A surge of power was responsible for the destruction of the pumps.
ACTIVE	A surge of power destroyed the pumps.

Verbs in the passive voice lack strength because their subjects receive the action instead of doing it. 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, choose an active verb whenever possible. Even among active verbs, some are more vigorous and colorful than others. Carefully selected verbs can energize a piece of writing.

swept hooked
The goalie crouched low, ~~reached~~ out his stick, and ~~sent~~ 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 some writing situations call for it, especially scientific writing. For appropriate uses of the passive voice, see page 127; for advice about forming the passive voice, see 28b and 47c.

8a Use the active voice unless you have a good reason for choosing the passive.

In the active voice, the subject does the action; in the passive voice, the subject receives the action (see also 47c). Although both voices are grammatically correct, the active voice is usually more effective because it is clearer and more direct.

ACTIVE Hernando caught the □y ball.

PASSIVE □e □y ball was caught by Hernando.

Passive sentences o□en identify the actor in a by phrase, as in the preceding example. Sometimes, however, that phrase is omitted, and who or what is responsible for the action becomes unclear: □e □y ball was caught.

Most of the time, you will want to emphasize the actor, so you should use the active voice. To replace a passive verb with an active one, make the actor the subject of the sentence.

The se lers stripped the land of timber before realizing ~~e land was stripped of timber before the settlers realized~~ the consequences of their actions.

□e revision emphasizes the actors (settlers) by naming them in the subject.

Appropriate uses of the passive

□e passive voice is appropriate if you want to emphasize the receiver of the action or to minimize the importance of the actor.

APPROPRIATE PASSIVE Many Hawaiians were forced to leave their homes a□er the earthquake.

APPROPRIATE PASSIVE Near harvest time, the tobacco plants are sprayed with a chemical to slow the growth of suckers.

□e writer of the □rst sentence wished to emphasize the receiver of the action, Hawaiians. □e writer of the second sentence wished to focus on the tobacco plants, not on the people spraying them.

In much scienti□c writing, the passive voice properly emphasizes the experiment or process being described, not the researcher. Check with your instructor for the preference in your discipline.

8b Replace be verbs that result in dull or wordy sentences.

Not every be verb needs replacing. □e 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: Orchard House was the home of Louisa May Alcott. □e harvest will be bountiful a□er the summer rains.

Be verbs also are essential as helping verbs before present participles (is □ying, are disappearing) to express ongoing action: Derrick was □ghting the □re when his wife went into labor. (See 27f.)

If using a be verb makes a sentence needlessly dull and wordy, however, consider replacing it. O□en a phrase following the verb contains a noun or an adjective (such as violation, resistant) that suggests a more vigorous, active verb (violate, resist).

Burying nuclear waste in Antarctica would ~~be in violation of~~ violate an international treaty.

Violate is less wordy and more vigorous than be in violation of.

When Rosa Parks ~~was resistant to~~ resisted giving up her seat on the bus, she became a civil rights hero.

Resisted is stronger than was resistant to.

8c As a rule, choose a subject that names the person or thing doing the action.

In weak, unemphatic prose, both the actor and the action may be buried in sentence elements other than the subject and the verb. In the following weak sentence, for example, both the actor and the action appear in prepositional phrases, word groups that do not receive much attention from readers.

WEAK	□ e institution of the New Deal had the e□ect of reversing some of the economic inequalities of the Great Depression.
EMPHATIC	□ e New Deal reversed some of the economic inequalities of the Great Depression.

Consider the subjects and verbs of the two versions—institution had versus New Deal reversed. □ e second version expresses the writer's point more emphatically.

~~— e use of~~ Pure oxygen can ~~cause~~ hea~~ling in~~ wounds that are otherwise untreatable.

In the original sentence, the subject and verb—use can cause—express the point blandly. Pure oxygen can heal makes the point more emphatically and directly.

EXERCISE 8–1 Revise unemphatic sentences by replacing passive verbs or be verbs with active alternatives. You may need to name in the subject the person or thing doing the action. If a sentence is emphatic, do not change it. Possible revisions appear in the back of the book. More practice: LaunchP

9a

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.

> Emily Dickinson's poetry features the use of dashes and
> the capitalization of
> ~~capitalizing~~ common words.
> ^
> The revision balances the nouns use and capitalization.

> Many states are reducing property taxes for home owners and
> extending
> ~~extend~~ tax credits to renters.
> ^
> The revision balances the verb reducing with the verb 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 ~~was~~ a successful entrepreneur.
>
> The words a prolific inventor follow 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 take the train.
> to
> ^
> 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 ~~grounding~~ one's thoughts in reality.
> to ground
> ^
> To speak is balanced with to ground.

Comparisons should also be logical and complete. (See 10c.)

In Pueblo culture, according to Silko, ~~to write~~ down the stories of a tribe is not the same as keeping track of all the stories (290).

b. Hannah told her rock-climbing partner that she bought a new harness and of her desire to climb Otter Cli□s.
c. It is more di□cult to sustain an exercise program than starting one.
d. During basic training, I was not only told what to do but also what to think.
e. Jan wanted to drive to the wine country or at least Sausalito.

10 Add needed words.

Sometimes writers leave out words intentionally, and the meaning of the sentence is not a□ected. But leaving out words can occasionally cause confusion for readers or make the sentence ungrammatical. Readers need to see at a glance how the parts of a sentence are connected.

Multilingual

Languages sometimes di□er in the need for certain words. In particular, be alert for missing articles, verbs, subjects, or expletives. See 29, 30a, and 30b.

10a Add words needed to complete compound structures.

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

If a sentence de□es grammar or idiom because an omitted word is not common to both parts of the compound structure, the simplest solution is to put the word back in.

Advertisers target customers whom they identify through
who
demographic research or have purchased their product in the past.
^

□ e word who must be included because whom . . . have purchased is not grammatically correct.

accepted
Mayor Davis never has and never will accept a bribe.
^
Has . . . accept is not grammatically correct.

in
Many South Paci c islanders still believe and live by ancient laws.
^
Believe . . . by is not idiomatic in English. (For a list of common idioms, see 18d.)

NOTE: Even when the omitted word is common to both parts of the compound structure, occasionally it must be inserted to avoid ambiguity.

My favorite professor and mentor in□uenced my choice of a career. [Professor and mentor are the same person.]

My favorite professor and my mentor in□uenced my choice of a career. [Professor and mentor are two di□erent people; my must be repeated.]

10b Add the word that if there is any danger of misreading without it.

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

In his famous obedience experiments, psychologist Stanley
that
Milgram discovered ordinary people were willing to in ict
^
physical pain on strangers.

Milgram didn't discover ordinary people; he discovered that ordinary people were willing to in□ict pain on strangers. □e word that tells readers to expect a clause, not just ordinary people, as the direct object of discovered.

10c 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.

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

Forests must be compared with forests, not with all of Europe.

Some say that Ella Fitzgerald s renditions of Cole Porter s songs are better than any other ~~singer.~~ singer's.

Ella Fitzgerald's renditions cannot logically be compared with a singer. □ e 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 is a planet, and it cannot be larger than itself.

Sometimes the word as must be inserted to make a comparison grammatically complete.

e city of Lowell is as old as, if not older than, the neighboring city of Lawrence.

□ e construction as old is not complete without a second as: as old as . . . the neighboring city of Lawrence.

Comparisons should be complete enough to ensure clarity. □ e reader should understand what is being compared.

INCOMPLETE	Brand X is less salty.
COMPLETE	Brand X is less salty than Brand Y.

Finally, 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 ambiguous 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.

10d Add the articles a, an, and the where necessary for grammatical completeness.

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.

an
We bought a computer and antivirus program.
^

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

Multilingual

Choosing and using articles can be challenging for multilingual writers. See 29.

EXERCISE 10–1 Add any words needed for grammatical or logical completeness in the following sentences. Possible revisions appear in the back of the book.

More practice: LaunchPad

that
e o cer feared the prisoner would escape.
^

a. A grapefruit or orange is a good source of vitamin C.
b. □e women entering the military academy can expect haircuts as short as the male cadets.
c. Looking out the family room window, Sarah saw her favorite tree, which she had climbed as a child, was gone.
d. □e graphic designers are interested and knowledgeable about producing posters for the balloon race.
e. □e Great Barrier Reef is larger than any coral reef in the world.

11 Untangle mixed constructions.

A mixed construction contains sentence parts that do not sensibly fit together. The mismatch may be a matter of grammar or of logic.

11a Untangle the grammatical structure.

Once you begin a sentence, your choices are limited by the range of grammatical patterns in English. (See 47 and 48.) You cannot begin with one grammatical plan and switch without warning to another. Often you must rethink the purpose of the sentence and revise.

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

The writer begins the sentence with a long prepositional phrase and makes it the subject of the verb double. But a prepositional phrase can serve only as a modifier; it cannot be the subject of a sentence.

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

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

In the first revision, the writer begins with the prepositional phrase and finishes the sentence with a proper subject and verb (risk . . . is doubled). In the second revision, the writer stays with the original verb (double) and heads into the sentence another way, making drivers the subject of double.

Electing
~~When the country elects~~ a president is the most important
^
responsibility in a democracy.

The adverb clause When the country elects a president cannot serve as the subject of the verb is. The revision replaces the adverb clause with a gerund phrase, a word group that can function as a subject. (See 48b and 48e.)

Although the United States is a wealthy nation, ~~but~~ more than 20 percent of our children live in poverty.

□e coordinating conjunction but cannot link a subordinate clause (Although the United States . . .) with an independent clause (more than 20 percent of our children live in poverty).

Occasionally a mixed construction is so tangled that it de□es grammatical analysis. When this happens, back away from the sentence, rethink what you want to say, and then rewrite the sentence.

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 □e whole-word method teaches children to recognize entire words; the phonics method teaches them to sound out letters and groups of letters.

Multilingual

English does not allow double subjects, nor does it allow an object or an adverb to be repeated in an adjective clause. Unlike some other languages, English does not allow a noun and a pronoun to be repeated in a sentence if they have the same grammatical function. See 30c and 30d.

My father ~~he~~ moved to Peru before he met my mother.

the nal exam
~~e nal exam~~ I should really study for ~~it~~ to pass the course.

11b Straighten out the logical connections.

□e subject and the predicate (the verb and its modi□ers) should make sense together; when they don't, the error is known as faulty predication.

Ti any
e court decided that ~~Ti any s welfare~~ would not be safe living with her abusive parents.

Ti□any, not her welfare, may not be safe.

double personal exemption for the
Under the revised plan, the elderly/ ~~who now receive a double~~
^
~~personal exemption,~~ will be abolished.

□ e exemption, not the elderly, will be abolished.

An appositive is a noun that renames a nearby noun. When an appositive and the noun it renames are not logically equivalent, the error is known as faulty apposition. (See 48c.)

Tax accounting,
~~e tax accountant,~~ a very lucrative profession, requires
^
intelligence, patience, and attention to mathematical detail.

□ e tax accountant is a person, not a profession.

11c 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 grammatical or logical grounds.

Grammatically, the verb is (as well as are, was, and were) should be followed by a noun that renames the subject or by an adjective that describes the subject, not by an adverb clause beginning with when, where, or because. (See 48b and 48e.) Logically, the words when, where, or because suggest relations of time, place, and cause—relations that do not always make sense with is, are, was, or were.

e ~~reason the~~ experiment failed ~~is~~ because conditions in the lab
were not sterile.

□ e writer might have changed because to that (□ e reason the experiment failed is that conditions in the lab were not sterile), but the preceding revision is more concise.

a disorder su ered by people who
Anorexia nervosa is ~~where people~~ think they are too fat and diet
^
to the point of starvation.

Where refers to places. Anorexia nervosa is a disorder, not a place.

just
If you ~~just~~ interview chemistry majors, your picture of the student
^
body s response to the new grading policies will be incomplete.

□ e adverb just limits the meaning of chemistry majors, not interview.

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

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

12b 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 your meaning is clear. When phrases or clauses are oddly placed, absurd misreadings can result.

MISPLACED	□ e 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.

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

On the walls
~~ere~~ are many pictures of comedians who have performed at
^
Gavin s. ~~on the walls.~~
^
□ e comedians weren't performing on the walls; the pictures were on the walls.

170-pound,
e robber was described as a six-foot-tall man with a heavy
^
mustache. ~~weighing 170 pounds.~~
^
□ e robber, not the mustache, weighed 170 pounds.

Occasionally the placement of a modifier leads to an ambiguity—a squinting modifier. In such a 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.
CLEAR	The exchange students we met for coffee questioned us occasionally about our latest slang.

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

12c 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 word group separates a subject from its verb, a verb from its object, or a helping verb from its main verb, the result is often awkward.

A Hong Kong
~~Hong Kong,~~ after more than 150 years of British rule, 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 phrase.

Multilingual

English does not allow an adverb to appear between a verb and its object. See 30f.

easily
Yolanda lifted ~~easily~~ the heavy-pound weight.

12d Avoid split infinitives when they are awkward.

An infinitive consists of to plus the base form of a verb: to think, to breathe, to dance. When a modifier appears between to and

the verb, an in□nitive is said to be "split": to carefully balance, to completely understand.

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

If possible, the
~~—~~e patient should try to ~~if possible~~ avoid going up and down
^
stairs.

Attempts to avoid split in□nitives can result in equally awkward sentences. When alternative phrasing sounds unnatural, most experts allow—and even encourage—splitting the in□nitive.

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

At times, neither the split in□nitive nor its alternative sounds particularly awkward. In such situations, it is usually better not to split the in□nitive, especially in formal writing.

Nursing students learn to ~~accurately~~ record a patient s vital
accurately.
signs/
^

EXERCISE 12–1 Edit the following sentences to correct misplaced or awkwardly placed modi□ers. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

in a telephone survey
Answering questions can be annoying. ~~in a telephone survey.~~
^ ^

a. More research is needed to e□ectively evaluate the risks posed by volcanoes in the Paci□c Northwest.
b. Many students graduate with debt from college totaling more than □□y thousand dollars.
c. It is a myth that humans only use 10 percent of their brains.
d. A coolhunter is a person who can □nd in the unnoticed corners of modern society the next wave of fashion.
e. All geese do not □y beyond Narragansett for the winter.

12e Repair dangling modi□ers.

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

Recognizing dangling modi ers

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

> Understanding the need to create checks and balances on power, the framers of
> the Constitution divided the government into three branches.
> ^
> □e framers of the Constitution (not the document itself) understood the need for checks and balances.

> A er completing seminary training, ~~women s~~ women were often denied access to the
> ^
> priesthood. ~~has o en been denied.~~
> ^
> Women (not their access to the priesthood) complete the training.

□e following sentences illustrate four common kinds of dangling modi□ers.

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

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

DANGLING To satisfy her mother, the piano had to be practiced every day. [In□nitive phrase]

DANGLING □ough not eligible for the clinical trial, the doctor prescribed the drug for Ethan on compassionate grounds. [Elliptical clause with an understood subject and verb]

□ese dangling modi□ers falsely suggest that the recruiter decided to join the navy, that the skeleton entered the doctor's o□ce, that the piano intended to satisfy the mother, and that the doctor was not eligible for the clinical trial.

Although most readers will understand the writer's intended meaning in such sentences, the inadvertent humor can be distracting.

Repairing dangling modi ers

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

- Name the actor in the subject of the sentence.
- Name the actor in the modi□er.

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

ACTOR NAMED IN SUBJECT

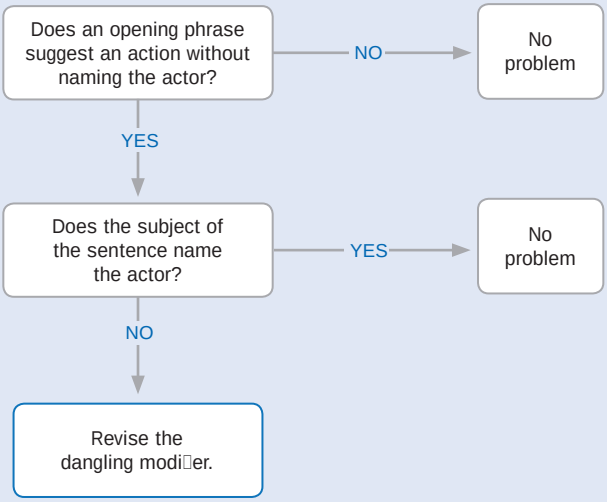
I noticed

Upon entering the doctor s o ce, a skeleton. ~~caught my attention.~~

Jing-mei had to practice

To satisfy her mother, the piano ~~had to be practiced~~ every day.

Checking for dangling modi ers



ACTOR NAMED IN MODIFIER

~~Deciding~~ to join the navy, the recruiter enthusiastically pumped ~~Joe's~~ hand.

ough not eligible for the clinical trial, the doctor prescribed the drug for ~~Ethan~~ on compassionate grounds.

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

Upon entering the doctor s o ce, a skeleton. ~~caught my attention.~~

~~Upon entering~~ the doctor s o ce, a skeleton caught my attention.

EXERCISE 12–6 Edit the following sentences to correct dangling modi□ers. Most sentences can be revised in more than one way. Possible revisions appear in the back of the book. More practice: LaunchPad

13 Eliminate distracting shifts.

The following sections can help you avoid unnecessary shifts that might distract or confuse your readers: shifts in point of view, in verb tense, in mood or voice, or from indirect to direct questions or quotations.

13a Make the point of view consistent in person and number.

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, they, or any noun).

The I (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 have trouble settling on an appropriate point of view sometimes shift confusingly from one to another. The solution is to choose a suitable perspective and stay with it.

> Our class practiced rescuing a victim trapped in a wrecked car. We learned to dismantle the car with the essential tools. We ~~You~~ were graded on our ~~your~~ speed and our ~~your~~ skill in freeing 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 23d.)
>
> You need ~~One needs~~ a password and a credit card number to access the database. You will be billed at an hourly rate.
>
> You is an appropriate choice because the writer is giving advice directly to readers.

EXERCISE 13–1 Edit the following paragraph to eliminate distracting shifts in point of view (person and number).

More practice: LaunchPadSolo

When online dating first became available, many people thought that it would simplify romance. We believed that you could type in a list of criteria—sense of humor, college education, green eyes, good job—and a database would select the perfect mate.

e scarlet letter is a punishment sternly placed on Hester s breast by the community, and yet it ~~was~~ a fanciful and imaginative product of Hester s own needlework.

EXERCISE 13–3 Edit the following paragraphs to eliminate distracting shi□s in tense.

More practice: LaunchPadSolo

□ e English colonists who settled in Massachusetts received assistance at □rst from the local Indian tribes, but by 1675 there had been friction between the English and the Indians for many years. On June 20 of that year, Metacomet, whom the colonists called Philip, leads the Wampanoag tribe in the □rst of a series of attacks on the colonial settlements. □ e war, known today as King Philip's War, rages on for more than a year and leaves three thousand Indians and six hundred colonists dead. Metacomet's attempt to retain power in his native land failed. Finally he too is killed, and the victorious colonists sell his wife and children into slavery.

□ e Indians did not leave records of their encounters with the English settlers, but the settlers recorded some of their experiences at the hands of the Indians. One of the few accounts to survive was written by a captured colonist, Mrs. Mary Rowlandson. She is a minister's wife who is kidnapped by an Indian war party and held captive for eleven weeks in 1676. Her history, A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson, tells the story of her experiences with the Wampanoags. Although it did not paint a completely balanced picture of the Indians, Rowlandson's narrative, which is considered a classic early American text, showed its author to be a keen observer of life in an Indian camp.

13c Make verbs consistent in mood and voice.

Unnecessary shi□s in the mood of a verb can be distracting and confusing to readers. □ ere 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 or conditions contrary to fact (see 27g).

□ e following passage shi□s confusingly from the indicative

e counselor advised us to spread out our core requirements
She also suggested that we
over two or three semesters. ~~Also,~~ pay attention to prerequisites
^
for elective courses.

□e writer began by reporting the counselor's advice in the indicative mood (counselor advised) and switched to the imperative mood (pay attention); 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 8a.) If a writer shi□s without warning from one to the other, readers may be le□ wondering why.

gives it
Each student completes a self-assessment/, ~~e self-~~
^ exchanges
~~assessment is then given~~ to the teacher, and a copy ~~is exchanged~~
^ ^
with a classmate.

Because the passage began in the active voice (student completes) and then switched to the passive (self-assessment is given, copy is exchanged), readers are le□ wondering who gives the self-assessment to the teacher and the classmate. □e active voice, which is clearer and more direct, leaves no ambiguity.

13d 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 Miriam. A direct question asks directly: Can we visit Miriam? Sudden shi□s from indirect to direct questions are awkward. In addition, sentences containing such shi□s are impossible to punctuate because indirect questions must end with a period and direct questions must end with a question mark. (See 38b.)

I wonder whether Karla knew of the the and, if so, ~~did~~
whether she reported
~~she report~~ it to the police?.
^ ^

□e revision poses both questions indirectly. □e writer could also ask both questions directly: Did Karla know of the the□, 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 o□ with quotation marks: Annabelle said, "I am a Virgo." Unannounced shi□s 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.

e patient said she had been experiencing heart palpitations

and ~~please~~ run as many tests as possible to identify the problem.

□ e revision reports the patient's words indirectly. □ e writer also could quote the words directly: □ e patient said, "I have been experiencing heart palpitations. Please run as many tests as possible to identify the problem."

EXERCISE 13–5 Edit the following sentences to make the verbs consistent in mood and voice and to eliminate distracting shi□s from indirect to direct questions or quotations. Possible revisions appear in the back of the book.

More practice: Le

EXERCISE 13–6 Edit the following sentences to eliminate distracting shi□s. Possible revisions appear in the back of the book.

More practice: LaunchPad

importance. Choose subordination to indicate that one idea is less important than another.

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: bananas and strawberries; not only a lackluster plot but also inferior acting (see 46g).

To coordinate independent clauses—word groups that express a complete thought and that can stand alone as a sentence—join them with a comma and a coordinating conjunction or with a semicolon:

, and	, but	, or	, nor
, for	, so	, yet	;

The semicolon is often accompanied by a conjunctive adverb such as moreover, furthermore, therefore, or however or by a transitional phrase such as for example, in other words, or as a matter of fact. (For a longer list, see p. 154.)

Assume, for example, that your intention is to draw equal attention to the following two ideas.

> Social networking Web sites offer ways for people to connect in the virtual world. They do not replace face-to-face forms of social interaction.

To coordinate these ideas, you can join them with a comma and the coordinating conjunction but or with a semicolon and the conjunctive adverb however.

> Social networking Web sites offer ways for people to connect in the virtual world, but they do not replace face-to-face forms of social interaction.

> Social networking Web sites offer ways for people to connect in the virtual world; however, they do not replace face-to-face forms of social interaction.

It is important to choose a coordinating conjunction or conjunctive adverb appropriate to your meaning. In the preceding example, the two ideas contrast with each other, calling for but or however. (For specific coordination strategies, see the chart on p. 154.)

Using coordination to combine sentences of equal importance

1. Consider using a comma and a coordinating conjunction. (See 32a.)

   , and , but , or , nor
   , for , so , yet

   In Orthodox Jewish funeral ceremonies, the shroud is a simple linen vestment and the coffin is plain wood.

2. Consider using a semicolon with a conjunctive adverb or transitional phrase. (See 34b.)

also	however	next
as a result	in addition	now
besides	in fact	of course
consequently	in other words	otherwise
finally	in the first place	still
for example	meanwhile	then
for instance	moreover	therefore
furthermore	nevertheless	thus

   Alicia scored well on the SAT in addition, she had excellent grades and a record of community service.

3. Consider using a semicolon alone. (See 34a.)

   In youth we learn in age we understand.

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. (For specific subordination strategies, see the chart on p. 156.)

Let your intended meaning determine which idea you emphasize. Consider the two ideas about social networking Web sites.

> Social networking Web sites offer ways for people to connect in the virtual world. They do not replace face-to-face forms of social interaction.

If your purpose is to stress the ways that people can connect in the virtual world rather than the limitations of these connections, subordinate the idea about the limitations.

> Although they do not replace face-to-face forms of social interaction, social networking Web sites o□er ways for people to connect in the virtual world.

To focus on the limitations of the virtual world, subordinate the idea about the ways people connect on these Web sites.

> Although social networking Web sites o□er ways for people to connect in the virtual world, they do not replace face-to-face forms of social interaction.

EXERCISE 14–1 Use the coordination or subordination technique in brackets to combine each pair of independent clauses. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

> Ted Williams was one of the best hitters in the history of baseball, but he
> ~~baseball. He~~ never won a World Series ring. [Use a comma
> ^
> and a coordinating conjunction.]

a. Williams played for the Boston Red Sox from 1939 to 1960. He managed the Washington Senators and the Texas Rangers for several years a□er retiring as a player. [Use a comma and a coordinating conjunction.]
b. In 1941, Williams □nished the season with a batting average of .406. No player has hit over .400 for a season since then. [Use a semicolon.]
c. Williams acknowledged that Joe DiMaggio was a better all-around player. Williams felt that he was a better hitter than DiMaggio. [Use the subordinating conjunction although.]
d. Williams was a stubborn man. He always refused to tip his cap to the crowd a□er a home run because he claimed that fans were □ckle. [Use a semicolon and the transitional phrase for example.]
e. Williams's relationship with the media was unfriendly at best. He sarcastically called baseball writers the "knights of the keyboard" in his memoir. [Use a semicolon.]

Using subordination to combine sentences of unequal importance

1. Consider putting the less important idea in a subordinate clause beginning with one of the following words. (See 48e.)

a□er	before	that	which
although	even though	unless	while
as	if	until	who
as if	since	when	whom
because	so that	where	whose

When
Elizabeth Cady Stanton proposed a convention to discuss the status of women in America/, Lucretia Mott agreed.

that she
My sister owes much of her recovery to a yoga program/ ~~She~~ began ~~the program~~ three years ago.

2. Consider putting the less important idea in an appositive phrase. (See 48c.)

Karate, ~~is~~ a discipline based on the philosophy of nonviolence/, ~~It~~ teaches the art of self-defense.

3. Consider putting the less important idea in a participial phrase. (See 48b.)

~~American essayist Cheryl Peck was~~ Encouraged by friends to write about her life/, American essayist Cheryl Peck ~~She~~ began combining humor and irony in her essays about being overweight.

14b Combine choppy sentences.

Short sentences demand attention, so you should use them primarily for emphasis. Too many short sentences, one a□er 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 48.)

e Parks Department keeps the use of insecticides to a minimum. because the e city is concerned about the environment.

□ e writer wanted to emphasize that the Parks Department minimizes its use of chemicals, so she put the reason in a subordinate clause beginning with because.

e Chesapeake and Ohio Canal, is a 184-mile waterway constructed in the 1800s. It was a major source of transportation for goods during the Civil War.

A minor idea is now expressed in an appositive phrase (a 184-mile waterway constructed in the 1800s).

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

At 3:30 p.m., Forrest displayed a ag of truce. and Forrest sent in a demand for unconditional surrender.

Combining two short sentences by joining their predicates (displayed . . . sent) is an e□ective coordination technique.

Multilingual

Unlike some other languages, English does not repeat objects or adverbs in adjective clauses. □ e relative pronoun (that, which, whom) or relative adverb (where) in the adjective clause represents the object or adverb. See 30d.

e apartment that we rented it needed repairs.

□ e pronoun it cannot repeat the relative pronoun that.

EXERCISE 14–2 Combine the following sentences by subordinating minor ideas or by coordinating ideas of equal importance. You must decide which ideas are minor because the sentences are given out of context. Possible revisions appear in the back of the book.

More practice: LaunchPadSolo

Agnes, ~~was~~ another girl I worked with/, ~~She~~ was a hyperactive child.

a. The X-Men comic books and Japanese woodcuts of kabuki dancers were part of Marlena's research project on popular culture. They covered the tabletop and the chairs.
b. Our waitress was costumed in a kimono. She had painted her face white. She had arranged her hair in a lacquered beehive.
c. Students can apply for a spot in the leadership program. The program teaches thinking and communication skills.
d. Shore houses were flooded up to the first floor. Beaches were washed away. Brant's Lighthouse was swallowed by the sea.
e. Laura Brackray is an engineer at Volvo Car Corporation. She addressed women's safety needs. She designed a pregnant crash-test dummy.

14c Avoid ineffective or excessive coordination.

Coordinate structures are appropriate only when you intend to draw readers' 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 relationship between the ideas—you should subordinate the less important idea.

INEFFECTIVE COORDINATION	Closets were taxed as rooms, and most colonists stored their clothes in chests or clothespresses.
IMPROVED WITH SUBORDINATION	Because closets were taxed as rooms, most colonists stored their clothes in chests or clothespresses.

The revision subordinates the less important idea (closets were taxed as rooms) by putting it in a subordinate clause. Notice that

the subordinating conjunction Because signals the relation between the ideas more clearly than the coordinating conjunction and.

Because it is so easy to string ideas together with and, writers o□en rely too heavily on coordination in their rough dra□s. □ e cure for excessive coordination is simple: Look for opportunities to tuck minor ideas into subordinate clauses or phrases.

~~Shareholders~~ exchanged investment tips at the company s annual meeting, ~~and~~ they learned that di erent approaches can yield similar results.

□ e minor idea has become a subordinate clause beginning with When.

~~Four hours went by, and~~ a rescue truck nally arrived, but by that time we had been evacuated in a helicopter.

□ ree independent clauses were excessive. □ e least important idea has become a prepositional phrase.

EXERCISE 14–8 □ e following sentences show coordinated ideas (ideas joined with a coordinating conjunction or a semicolon). Restructure the sentences by subordinating minor ideas. You must decide which ideas are minor because the sentences are given out of context. Possible revisions appear in the back of the book. Made practice [illegible] beach

d. IRC (Internet relay chat) was developed in a European university; it was created as a way for a group of graduate students to talk about projects from their dorm rooms.

e. e cafeteria's new menu has an international avor, and it includes everything from enchiladas and pizza to pad thai and sauerbraten.

14d Do not subordinate major ideas.

If a sentence buries its major idea in a subordinate construction, readers may not give the idea enough attention. Make sure to express your major idea in an independent clause and to-subor dinate any minor ideas.

Harry S. Truman, who was the unexpected winner of the 1948

presidential election/ ~~defeated omas E. Dewey~~.

e writer wanted to focus on Truman's unexpected victory, but the original sentence buried this information in an adjective clause. e revision puts the more important idea in an independent clause and tucks the less important idea into an adjective clause (who defeated omas E. Dewey).

I was driving home from my new job, heading down

Ranchitos Road~~, when~~ my car suddenly overheated.

e writer wanted to emphasize that the car overheated, not the fact of driving home. e revision expresses the major idea in an independent clause and places the less important idea in an adverb clause (As I was driving home frrp(t t)-725owe jog h)14d4(4e /CS0 cs 1 scn /T1_1 1 Tf 0 Tc 0 Tw 12.25 0 (

In *Animal Liberation*, Peter Singer argues that animals possess nervous systems and can feel pain ~~and that~~ He believes that "the ethical principle on which human equality rests requires us to extend equal consideration to animals" (1).

Excessive subordination makes it di cult for the reader to focus on the quoted passage. By splitting the original sentence into two separate sentences, the writer draws attention to Peter Singer's main claim, that humans should give "equal consideration to animals." (See 56a on citing sources in MLA style.)

EXERCISE 14–10 In each of the following sentences, the idea that the writer wished to emphasize is buried in a subordinate construction. Restructure each sentence so that the independent clause expresses the major idea, as indicated in brackets, and lesser ideas are subordinated. Possible revisions appear in the back of the book.

More practice: LaunchPadSolo

Although Catherine has weathered many hardships~~, although~~ she has rarely become discouraged. [*Emphasize that Catherine has rarely become discouraged.*]

a. Gina helped the relief e ort, distributing food and medical supplies. [Emphasize distributing food and medical supplies]
b. Janbir spent every Saturday learning tabla drumming, noticing with each hour of practice that his memory for complex patterns was growing stronger. [Emphasize Janbir's memory.]
c. e rotor hit, gouging a hole about an eighth of an inch deep in my helmet. [Emphasize that the rotor gouged a hole in the helmet.]
d. My grandfather, who raised his daughters the old-fashioned way, was born eighty years ago in Puerto Rico. [Emphasize how the grandfather raised his daughters.]
e. e Narcan reversed the depressive e ect of the drug, saving the patient's life. [Emphasize that the patient's life was saved.]

14f 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 9.) 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

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

15 Provide some variety.

When a rough draft is filled with too many sentences that begin the same way or have the same structure, try injecting some variety—as long as you can do so without sacrificing clarity or ease of reading.

15a Vary your sentence openings.

Most sentences in English begin with the subject, move to the verb, and continue to the 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 are easily movable when they modify verbs; they can often be inserted ahead of the subject. Such modifiers might be single words, phrases, or clauses.

Eventually a
A few drops of sap ~~eventually~~ began to trickle into the bucket.

Like most adverbs, eventually does not need to appear close to the verb it modifies (began).

Just as the sun was coming up, a
A pair of black ducks flew over the pond. ~~just as the sun was coming up.~~

The adverb clause, which modifies the verb flew, is as clear at the beginning of the sentence as it is at the end.

Adjectives and participial phrases can frequently be moved to the beginning of a sentence without loss of clarity.

Dejected and withdrawn,
Edward, ~~dejected and withdrawn,~~ nearly gave up his search for a job.

A John and I
~~John and I,~~ anticipating a peaceful evening, sat down at the campfire to brew a cup of coffee.

TIP: When beginning a sentence with an adjective or 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 12e.)

15b 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 14b and 14c.) Too many complex or compound-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.

The major sentence types are illustrated in the following sentences, all taken from Flannery O'Connor's "The King of the Birds," an essay describing the author's pet peafowl.

SIMPLE	Frequently the cock combines the lifting of his tail with the raising of his voice.
COMPOUND	Any chicken's dusting hole is out of place in a flower bed, but the peafowl's hole, being the size of a small crater, is more so.
COMPLEX	The peacock does most of his serious strutting in the spring and summer when he has a full tail to do it with.
COMPOUND-COMPLEX	The cock's plumage requires two years to attain its pattern, and for the rest of his life, this chicken will act as though he designed it himself.

For a fuller discussion of sentence types, see 49a.

15c Try inverting sentences occasionally.

A sentence is inverted if it does not follow the normal subject-verb-object pattern (see 47c). 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.

Set at the top two corners of the stage were huge
~~Huge~~ lavender hearts outlined in bright white lights. ~~were set~~
^ ^

~~at the top two corners of the stage.~~

In the revision, the subject, hearts, appears after the verb, were set. Notice that the two parts of the verb are also inverted—and separated from each other (Set . . . were)—without any awkwardness or loss of meaning.

Inverted sentences are used for emphasis as well as for variety (see 14f).

EXERCISE 15–1 Improve sentence variety in each of the following sentences by using the technique suggested in brackets. Possible revisions appear in the back of the book. More practice: LaunchPad Solo

To protect endangered marine turtles, shing
~~Fishing~~ crews place turtle excluder devices in shing nets.
^ ^
~~to protect endangered marine turtles.~~ [Begin the sentence with the adverbial in nitive phrase.]

a. □e exhibits for insects and spiders are across the hall from the fossils exhibit. [Invert the sentence.]
b. Sayuri becomes a successful geisha a□er growing up desperately poor. [Move the adverb clause to the beginning of the sentence.]
c. Researchers have been studying Mount St. Helens for years. □ey believe that earthquakes may have caused the 1980 eruption. [Combine the two sentences into a complex sentence.]
d. Ice cream typically contains 10 percent milk fat. Premium ice cream may contain up to 16 percent milk fat and has less air in it. [Combine the two sentences as a compound sentence.]
e. □e economy may recover quickly if home values climb. [Move the adverb clause to the beginning of the sentence.]

EXERCISE 15–2 Edit the following paragraph to increase sentence variety.

Making architectural models is a skill that requires patience and precision. It is an art that illuminates a design. Architects come up with a grand and intricate vision. Dra□spersons convert that vision into blueprints. □e model maker follows the blueprints. □e model maker builds a miniature version of the structure. Modelers can work in traditional materials like wood and clay and paint. Modelers can work in newer materials like Styrofoam and liquid polymers. Some modelers still use cardboard, paper, and glue. Other modelers prefer glue guns, deformable plastic, and thin aluminum and brass wire. □e modeler may seem to be making a small mess in the early stages of model building. In the end the modeler has completed a small-scale structure. Architect Rem Koolhaas has insisted that plans reveal the logic of a design. He has argued that models expose the architect's vision. □e model maker's art makes this vision real.

16 Tighten 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.

16a Eliminate redundancies.

Writers often repeat themselves unnecessarily, thinking that expressions such as cooperate together, yellow in color, or basic essentials add emphasis to their writing. Such redundancies, though, do just the opposite. There is no need to say the same thing twice.

> Daniel ~~is now employed~~ works at a private rehabilitation center ~~working~~ as a registered physical therapist.

Though modifiers ordinarily add meaning to the words they modify, occasionally they are redundant.

> Sylvia ~~very hurriedly~~ scribbled her name, address, and phone number on a greasy napkin.
>
> The word scribbled already suggests that Sylvia wrote very hurriedly.

> Gabriele Muccino's film The Pursuit of Happyness tells the story of a single father determined ~~in his mind~~ to pull himself and his son out of homelessness.
>
> The word determined contains the idea that his resolution formed in his mind.

16b 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 h patient, in room six, is ~~a~~ mentally ill. ~~patient.~~

e best teachers help each student grow ~~become a better student~~ both academically and emotionally.

16c Cut empty or in□ated phrases.

An empty phrase can be cut with little or no loss of meaning. Common examples are introductory word groups that weaken the writer's authority by apologizing or hedging: in my opinion, I think that, it seems that, one must admit that, and so on.

~~In my opinion,~~ Our current immigration policy is misguided.

Readers understand without being told that they are hearing the writer's opinion.

In□ated phrases can be reduced to a word or two without loss of meaning.

INFLATED	CONCISE
along the lines of	like
as a matter of fact	in fact
at all times	always
at the present time	now, currently
at this point in time	now, currently
because of the fact that	because
by means of	by
by virtue of the fact that	because
due to the fact that	because
for the purpose of	for
for the reason that	because
have the ability to	be able to, can
in light of the fact that	because
in order to	to
in spite of the fact that	although, though
in the event that	if

INFLATED	CONCISE
in the □nal analysis	□nally
in the nature of	like
in the neighborhood of	about
until such time as	until

16d Simplify the structure.

If the structure of a sentence is needlessly indirect, try simplifying it. Look for opportunities to strengthen the verb.

e nancial analyst claimed that because of volatile market conditions she could not ~~make an~~ estimate ~~of~~ the company s future pro ts.

□ e verb estimate is more vigorous and concise than make an estimate of.

□ e colorless verbs is, are, was, and were frequently generate excess words.

Investigators ~~were involved in studying~~ studied the e ect of classical music on unborn babies.

□ e revision is more direct and concise. □ e action (studying), originally appearing in a subordinate structure, has become a strong verb, studied.

□ e expletive constructions there is and there are (or there was and there were) can also lead to wordy sentences. □ e same is true of expletive constructions beginning with it. (See 47c.)

~~ere is~~ Another module ~~that~~ tells the story of Charles Darwin and introduces the theory of evolution.

Finally, verbs in the passive voice may be needlessly indirect. When the active voice expresses your meaning as e□ectively, use it. (See 8a.)

All too o en, athletes with marginal academic skills, our coaches have recruited. ~~have been recruited by our coaches.~~

EXERCISE 16–2 Edit the following business memo to reduce wordiness.

To: District managers
From: Margaret Davenport, Vice President
Subject: Customer database

It has recently been brought to my attention that a percentage of our sales representatives have been failing to log reports of their client calls in our customer database each and every day. I have also learned that some representatives are not checking the database on a routine basis.

Our clients sometimes receive a multiple number of sales calls from us when a sales representative is not cognizant of the fact that the client has been contacted at a previous time. Repeated telephone calls from our representatives annoy our customers. These repeated telephone calls also portray our company as one that is lacking in organization.

Effective as of immediately, direct your representatives to do the following:

- Record each and every customer contact in the customer database at the end of each day, without fail.
- Check the database at the very beginning of each day to ensure that telephone communications will not be initiated with clients who have already been called.

Let me extend my appreciation to you for cooperating in this important matter.

17 Choose appropriate language.

Language is appropriate when it suits your subject, engages your audience, and blends naturally with your own voice.

To some extent, your choice of language will be governed by the conventions of the genre in which you are writing. When in doubt about the conventions of a particular genre—lab reports, informal essays, business memos, and so on—consult your instructor or look at models written by experts in the field.

17a 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 and only when plain English will not do as well.

JARGON We outsourced the work to an out□t in Ohio because we didn’t have the bandwidth to tackle it in-house.

REVISED We hired a company in Ohio because we had too few employees to do the work.

Broadly de□ned, jargon includes pu□ed-up language designed more to impress readers than to inform them. □ e following are common examples from business, government, higher education, and the military, with plain English alternatives 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)
impact (v.) (a□ect)	viable (workable)

Sentences □lled with jargon are hard to read, and they are o□en wordy as well.

talk working
e CEO should ~~dialogue~~ with investors about ~~partnering~~ with
buy poor neighborhoods.
clients to ~~purchase~~ land in ~~economically deprived zones.~~

17b Avoid pretentious language, most euphemisms, and “doublespeak.”

Hoping to sound profound or poetic, some writers embroider their thoughts with large words and □owery phrases. Such pretentious language is so ornate and wordy that it obscures the writer’s meaning.

use of colorful language reveals that she has a
Taylor s ~~employment of multihued means of expression draws~~
^ view of
~~back the curtains and lets slip the~~ nostalgic ~~vantage point~~
^ and does not
~~from which she observes~~ American society ~~as well as her lack~~
^ understand
~~of comprehension of~~ economic realities.
^

Euphemisms—nice-sounding words or phrases substituted for words thought to sound harsh or ugly—are sometimes appropriate. Many cultures, for example, accept euphemisms when speaking or writing about excretion (I have to go to the bathroom), sexual intercourse (□ey did not sleep together), and the like. 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
negative savings	debts
strategic withdrawal	retreat or defeat
revenue enhancers	taxes
chemical dependency	drug addiction
downsize	lay o□, □re
correctional facility	prison

□e term doublespeak applies to any deliberately evasive or deceptive language, including euphemisms. Doublespeak is especially common in politics and business. A military retreat is described as tactical redeployment; enhanced interrogation is a euphemism for "torture"; and downsizing really means "□ring employees."

EXERCISE 17–1 Edit the following sentences to eliminate jargon, pretentious or flowery language, euphemisms, and doublespeak. You may need to make substantial changes in some sentences. Possible revisions appear in the back of the book. More practice:

17c 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 sports 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, sick, and crunk have replaced one another within the last several decades. Sometimes slang becomes so widespread that it is accepted as standard vocabulary. Jazz, for example, started out as slang but is now a standard term for a style of music.

Although slang has a certain vitality, it is a code that not everyone understands, and it is very informal. □erefore, it is inappropriate in most written work.

> When the server crashed unexpectedly, three hours of unsaved data. ~~went down the tubes.~~ we lost
>
> e government s lth guidelines for food will ~~gross you out.~~ disgust you.

Regional expressions are common to a group in a geographic area. Let's talk with the bark o□ (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 ~~cut~~ turn o the headlights. ~~o—.~~
>
> Seamus wasn t ~~for~~ sure, but he thought the whales might be migrating during his visit to Oregon.

Standard English is the language used in all academic, business, and professional □elds. 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.

doesn't
e governor said he ~~don t~~ know if he will approve the budget
^
without the clean air provision.

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.

Misusing verb forms such as began and begun (See 27a.)

Leaving -s endings off verbs (See 27c.)

Leaving -ed endings off verbs (See 27d.)

Leaving out necessary verbs (See 27e.)

Using double negatives (See 26e.)

17d 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 readers 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 job application letter, for example, it is a mistake to sound too breezy and informal.

TOO INFORMAL	I'd like to get that sales job you've got in the paper.
MORE FORMAL	I would like to apply for the position of sales associate advertised in the Peoria Journal Star.

Informal writing is appropriate for private letters, personal e-mail and text messages, and business correspondence between close associates. Like spoken conversation, informal writing allows contractions (don't, I'll) and colloquial words (kids, kinda). Vocabulary and sentence structure are rarely complex.

In choosing a level of formality, above all be consistent. When a writer's voice shifts from one level of formality to another, readers receive mixed messages.

Once a pitcher for the Blue Jays, Jorge shared with me the secrets
began
of his trade. His lesson ~~commenced~~ with his famous curveball,
thrown
~~implemented~~ by tucking the little nger behind the ball. Next
revealed
he ~~elucidated~~ the mysteries of the sucker pitch, a slow ball
coming behind a fast windup.

Words such as commenced and elucidated are inappropriate for the subject matter, and they clash with informal terms such as sucker pitch and fast windup.

EXERCISE 17–5 Revise the following passage so that the level of formality is appropriate for a letter to the editor of a major newspaper.

In pop culture, college grads who return home to live with the folks are seen as good-for-nothing losers who mooch o□ their families. And many older adults seem to feel that the trend of moving back home a□er school, which was rare in their day, is becoming too commonplace today. But society must realize that times have changed. Most young adults want to live on their own ASAP, but they graduate with heaps of debt and need some time to get back on their feet. College tuition and the cost of housing have increased way more than salary increases in the past □□y years. Also, the job market is tighter and more jobs require advanced degrees than in the past. So before people go o□ on college graduates who move back into their parents' house for a spell, they'd better consider all the facts.

17e Avoid sexist language.

Sexist language is language that stereotypes or demeans women or men. Using nonsexist language is a matter of courtesy—of respect for and sensitivity to the feelings of others.

Recognizing sexist language

Some sexist language is easy to recognize because it re□ects genuine disdain for women: referring to a woman as a "chick," for example, or calling a lawyer a "lady lawyer."

Other forms of sexist language are less blatant. □e following practices, while they may not result from conscious sexism, re□ect stereotypical thinking: referring to members of one

profession as exclusively male or exclusively female (teachers as women or computer engineers as men, for instance), using different conventions when naming or identifying women and men, or assuming an exclusively male or female audience.

STEREOTYPICAL LANGUAGE

After a nursing student graduates, she must face a difficult state board examination. [Not all nursing students are women.]

Running for city council are Boris Stotsky, an attorney, and Mrs. Cynthia Jones, a professor of English and mother of three. [The title Mrs. and the phrase mother of three are irrelevant.]

Still other forms of sexist language result from outdated traditions. The pronouns he, him, and his, for instance, were traditionally used to refer generically to persons of either sex. Nowadays, to avoid that sexist usage, some writers use she, her, and hers generically or substitute the female pronouns alternately with the male pronouns.

GENERIC PRONOUNS

A journalist is motivated by his deadline.

A good interior designer treats her clients' ideas respectfully.

But both forms are sexist—for excluding one sex entirely and for making assumptions about the members of particular professions.

Similarly, the nouns man and men were once used to refer generically to persons of either sex. Current usage demands gender-neutral terms for references to both men and women.

INAPPROPRIATE	APPROPRIATE
chairman	chairperson, moderator, chair, head
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, staff
policeman	police officer
weatherman	forecaster, meteorologist

Revising sexist language

When revising sexist language, you may be tempted to substitute he or she and his or her. □ ese terms are inclusive but wordy; □ne in small doses, they can become awkward when repeated throughout an essay. A better revision strategy is to write in the plural; yet another strategy is to recast the sentence so that the problem does not arise.

SEXIST

A journalist is motivated by his deadline.

A good interior designer treats her clients' ideas respectfully.

ACCEPTABLE BUT WORDY

A journalist is motivated by his or her deadline.

A good interior designer treats his or her clients' ideas respectfully.

BETTER: USING THE PLURAL

Journalists are motivated by their deadlines.

Good interior designers treat their clients' ideas respectfully.

BETTER: RECASTING THE SENTENCE

A journalist is motivated by a deadline.

A good interior designer treats clients' ideas respectfully.

For more examples of these revision strategies, see 22.

EXERCISE 17–6 Edit the following sentences to eliminate sexist language or sexist assumptions. Possible revisions appear in the back of the book.

More practice: LaunchPadSolo

Scholarship athletes their
~~A scholarship athlete~~ must be as concerned about ~~his~~
^ they are their ^
academic performance as ~~he is~~ about ~~his~~ athletic performance.
^ ^

a. Mrs. Geralyn Farmer, who is the mayor's wife, is the chief surgeon at University Hospital. Dr. Paul Green is her assistant.
b. Every applicant wants to know how much he will earn.
c. An elementary school teacher should understand the concept of nurturing if she intends to be e□ective.

d. An obstetrician needs to be available to his patients at all hours.
e. If man does not stop polluting his environment, mankind will perish.

EXERCISE 17–7 Eliminate sexist language or sexist assumptions in the following job posting for an elementary school teacher.

> We are looking for qualified women for the position of elementary school teacher. The ideal candidate should have a bachelor's degree, a state teaching certificate, and one year of student teaching. She should be knowledgeable in all elementary subject areas, including science and math. While we want our new teacher to have a commanding presence in the classroom, we are also looking for motherly characteristics such as patience and trustworthiness. She must be able to both motivate an entire classroom and work with each student one-on-one to assess his individual needs. She must also be comfortable communicating with the parents of her students. For salary and benefits information, including maternity leave policy, please contact the Martin County School Board. Any qualified applicant should submit her résumé by March 15.

17f Revise language that may offend groups of people.

Your writing should be respectful and free of stereotypical, biased, or other offensive language. Be especially careful when describing or labeling people. Labels can become dated, and it is important to recognize when their continued use is not acceptable. When naming groups of people, choose labels that the groups currently use themselves. For example, instead of Eskimos, use Inuit.

> North Dakota takes its name from the ~~Indian~~ Lakota word meaning friend or ally.

> Many ~~Oriental~~ Asian immigrants have recently settled in our town.

Negative stereotypes (such as "drives like a teenager" or "sour as a spinster") 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, ~~a Chinese American,~~ an excellent math and science student, was selected for the honors chemistry program.

18 Find the exact words.

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 online, and a collection of synonyms and antonyms, such as Roget's International Thesaurus.

TIP: Do not turn to a thesaurus in search of flowery or impressive words. Look instead for words that exactly express your meaning.

18a 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 "commercial iron that contains carbon," but it also calls up a cluster of images associated with steel. These associations give the word its connotations—cold, hard, 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.

> As I covered the boats with marsh grass, the ~~perspiration~~ sweat I had worked up evaporated in the wind, and the cold morning air seemed even colder.
>
> The word perspiration is too dainty for the context, which suggests vigorous exercise.

EXERCISE 18–1 Use a dictionary and a thesaurus to find at least four synonyms for each of the following words. Be prepared to explain any slight differences in meaning.

1. decay (verb)
2. difficult (adjective)
3. hurry (verb)
4. pleasure (noun)
5. secret (adjective)
6. talent (noun)

18b Prefer speci□c, concrete nouns.

Unlike general nouns, which refer to broad classes of things, speci□c nouns point to particular items. Film, for example, names a general class, fantasy □lm names a narrower class, and □e Golden Compass is more speci□c still. Other examples: team, football team, Denver Broncos; music, symphony, Beethoven's Ninth.

Unlike abstract nouns, which refer to qualities and ideas (justice, beauty, realism, dignity), concrete nouns point to immediate, o□en sensory experience and to physical objects (steeple, asphalt, lilac, stone, garlic).

Speci□c, concrete nouns express meaning more vividly than general or abstract ones. Although general and abstract language is sometimes necessary to convey your meaning, use speci□c, concrete words whenever possible.

e senator spoke about the challenges of the future:

~~the environment and world peace.~~

Nouns such as thing, area, aspect, factor, and individual are especially dull and imprecise.

Toni Morrison s Beloved is about slavery~~, among other things~~s.

is s-7(t o)12 e2(u0)]TJ5es nesci c82mpu0rtoe spen(e)-82(nt [())12(n)ak

persistent
Most dieters are not ~~persistence~~ enough to make a permanent
^
change in their eating habits.

EXERCISE 18–2 Edit the following sentences to correct misused words. Possible revisions appear in the back of the book.

More practice: LaunchPadSolo

ese days the training required for a ballet dancer is
all-absorbing.
~~all-absorbent.~~
^

a. We regret this delay; thank you for your patients.
b. Ada's plan is to require education and experience to prepare herself for a position as property manager.
c. Serena Williams, the penultimate competitor, has earned millions of dollars just in endorsements.
d. Many people take for granite that public libraries have up-to-date computer systems.
e. □e a□ect of Gao Xinjian's novels on Chinese exiles is hard to gauge.

18d Use standard idioms.

Idioms are speech forms that follow no easily speci□ed rules. □e English say "Bernice 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 (such as with, to, at, and of) sometimes cause trouble, especially when they follow certain verbs and adjectives. When in doubt, consult a dictionary.

UNIDIOMATIC	IDIOMATIC
abide with (a decision)	abide by (a decision)
according with	according to
agree to (an idea)	agree with (an idea)
angry at (a person)	angry with (a person)
capable to	capable of

comply to	comply with
desirous to	desirous of
different than (a person or thing)	different from (a person or thing)
intend on doing	intend to do
off of	off
plan on doing	plan to do
preferable than	preferable to
prior than	prior to
similar than	similar to
superior than	superior to
sure and	sure to
think on	think of, about
try and	try to
type of a	type of

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 conversation and in reading.

Multilingual

EXERCISE 18–5 Edit the following sentences to eliminate errors in the use of idiomatic expressions. If a sentence is correct, write "correct" after it. Revisions appear in the back of the book. More practice: LaunchPadSolo

We agreed to abide ~~with~~ by the decision of the judge.

a. Queen Anne was so angry at Sarah Churchill that she refused to see her again.

b. Jean-Pierre's ambitious travel plans made it impossible for him to comply with the residency requirement for in-state tuition.

c. □e parade moved o□ of the street and onto the beach.
d. □e frightened refugees intend on making the dangerous trek across the mountains.
e. What type of a wedding are you planning?

18e Do not rely heavily on clichés.

□e pioneer who □rst 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 can no longer add emphasis or surprise.

To see just how predictable clichés are, put your hand over the right-hand column in the following list and then □nish the phrases on the le□.

cool as a	cucumber
beat around	the bush
blind as a	bat
busy as a	bee, beaver
crystal	clear
dead as a	doornail
out of the frying pan and	into the □re
light as a	feather
like a bull	in a china shop
playing with	□re
nutty as a	fruitcake
selling like	hotcakes
starting out at the bottom	of the ladder
water under the	bridge
white as a	sheet, ghost
avoid clichés like the	plague

□e solution for clichés is simple: Just delete them or rewrite them.

When I received a full scholarship from my second-choice school, I ~~found myself between a rock and a hard place.~~
felt pressured to se le for second best.
^

Sometimes you can write around a cliché by adding an element of surprise. One student, for example, who had written that she had butter□ies in her stomach, revised her cliché like this:

> If all of the action in my stomach is caused by butter□ies, there must be a horde of them, with horseshoes on.

□ e image of butter□ies wearing horseshoes is fresh and unlikely, not predictable like the original cliché.

18f Use gures of speech with care.

A □gure of speech is an expression that uses words imaginatively (rather than literally) to make abstract ideas concrete. Most o□en, □gures 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. 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 □gures of speech are useful devices, writers sometimes use them without thinking through the images they evoke. □ e result is sometimes a mixed metaphor, the combination of two or more images that don't make sense together.

> On manager decided to pull controversial issues
>
> ~~in a holding pattern on~~ a back burner until a ter the
>
> annual meeting.

Here the writer is mixing airplanes and stoves. Simply deleting one of the images corrects the problem.

> Crossing Utah's salt as in a new convertible, my coin
>
> at jet speed.
>
> ew ~~under a full head of steam.~~

Flew suggests an airplane, whereas under a full head of steam suggests a steamboat or train. To clarify the image, the writer should stick with one comparison or the other.

EXERCISE 18–8 Edit the following sentences to replace worn-out expressions and clarify mixed □gures of speech. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

the cdor drained from his face.
When he heard about the accident, ~~he turned white as a sheet.~~
^

a. John stormed into the room like a bull in a china shop.
b. Some people insist that they'll always be there for you, even when they haven't been before.
c. □e Cubs easily beat the Mets, who were in the soup early in the game today at Wrigley Field.
d. We ironed out the sticky spots in our relationship.
e. My mother accused me of beating around the bush when in fact I was just talking o□ the top of my head.

Grammar

19 Repair sentence fragments. 188

20 Revise run-on sentences. 195

21 Make subjects and verbs agree. 202

22 Make pronouns and antecedents agree. 213

23 Make pronoun references clear. 218

24 Distinguish between pronouns such as I and me. 222

25 Distinguish between who and whom. 227

26 Choose adjectives and adverbs with care. 230

27 Choose appropriate verb forms, tenses, and moods. 237

19 Repair 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:

> When the cat leaped onto the table.
>
> Running for the bus.

When fragments appear next to related sentences, however, they are harder to spot.

> We had just sat down to dinner. When the cat leaped onto the table.
>
> I tripped and twisted my ankle. Running for the bus.

Why

To be a sentence, a word group must consist of at least one independent clause. An independent clause includes a subject and a verb, and it either stands alone or could stand alone.

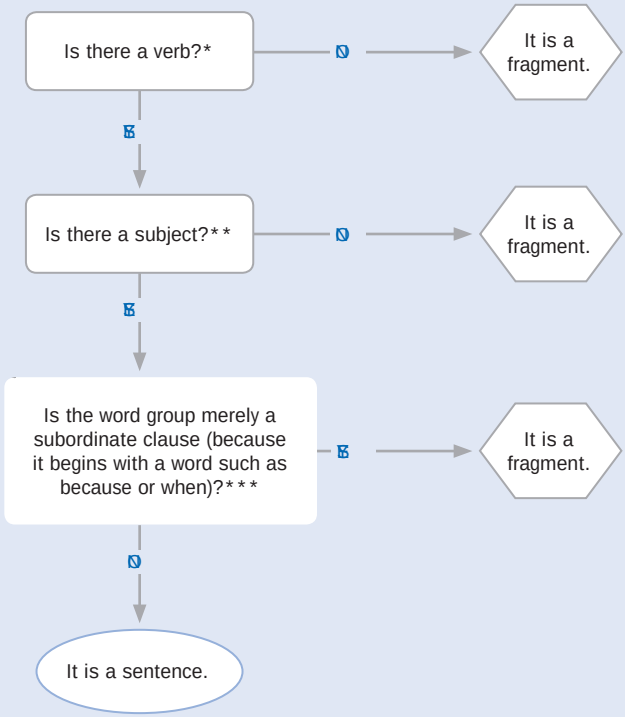
To test whether a word group is a complete sentence or a fragment, use the flowchart on page 189. By using the flowchart, you can see exactly why When the cat leaped onto the table is a fragment: It has a subject (cat) and a verb (leaped), but it begins with a subordinating word (When), which makes the word group a dependent clause. Running for the bus is a fragment because it lacks a subject and a verb (Running is a verbal, not a verb). (See also 48b and 48e.)

How

You can repair most fragments in one of two ways:

- Pull the fragment into a nearby sentence.
- Rewrite the fragment as a complete sentence.

> We had just sat down to dinner. ~~When~~ when the cat leaped onto the table.
>
> I tripped and twisted my ankle. ~~Running for the bus.~~ Running for the bus,



*Do not mistake verbals for verbs. A verbal is a verb form (such as walking, to act) that does not function as a verb of a clause. (See 48b.)
** □ e subject of a sentence may be you, understood but not present in the sentence. (See 47a.)
***A sentence may open with a subordinate clause, but the sentence must also include an independent clause. (See 19a and 49a.)

If you nd any fragments, try one of these methods of revision (see 19a–19c):

1. Attach the fragment to a nearby sentence.
2. Rewrite the fragment as a complete sentence.

Multilingual

Unlike some other 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 30a and 30b.

It is
~~Is~~ o en hot and humid during the summer.
^

are
Students usually very busy at the end of the semester writing papers
^
and taking exams.

1 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. □e following words commonly introduce subordinate clauses.

a□er	how	unless	who
although	if	until	whom
as	since	when	whose
as if	so that	where	why
because	than	whether	
before	that	which	
even though	though	while	

Subordinate clauses function within sentences as adjectives, as adverbs, or as nouns. □ey cannot stand alone. (See 48e.)

Most fragmented clauses beg to be pulled into a sentence nearby.

because
Americans have come to fear the West Nile virus. ~~Because~~ it is
^
transmitted by the common mosquito.

Because introduces a subordinate clause, so it cannot stand alone. (For punctuation of subordinate clauses appearing at the end of a sentence, see 33f.)

Although psychiatrist Peter Kramer expresses concerns about Prozac, ~~Many~~ many other doctors believe that the bene ts of antidepressants outweigh the risks.

Although introduces a subordinate clause, which cannot stand alone. (For punctuation of subordinate clauses at the beginning of a sentence, see 32b.)

If a fragmented clause cannot be attached to a nearby sentence or if you feel that attaching it would be awkward, try turning the clause into a sentence. □e simplest way to do this is to delete the opening word or words that mark the clause as subordinate.

Population increases and uncontrolled development are taking a deadly toll on the environment. ~~So that across~~ Across the globe, fragile ecosystems are collapsing.

1 Attach fragmented phrases or turn them into sentences.

Like subordinate clauses, phrases function within sentences as adjectives, as adverbs, or as nouns. □ey cannot stand alone. Fragmented phrases are o□en prepositional or verbal phrases; sometimes they are appositives, words or word groups that rename nouns or pronouns. (See 48a, 48b, and 48c.)

O□en a fragmented phrase may simply be pulled into a nearby sentence.

e archaeologists worked slowly, ~~Examining~~ examining and labeling every pottery shard they uncovered.

□e word group beginning with Examining is a verbal phrase, so it cannot stand alone.

e patient displayed symptoms of ALS, ~~A~~ a neurodegenerative disease.

A neurodegenerative disease is an appositive renaming the noun ALS. (For punctuation of appositives, see 32e.)

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. ~~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.

1 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 for example, in addition, or similar expressions.

a. Compound predicates

A predicate consists of a verb and its objects, complements, and modifiers (see 47b). A compound predicate includes two or more predicates joined with 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 Galápagos Islands carefully selects a twig of a certain size and shape/ ~~And~~ and then uses this tool to pry out grubs from trees.
>
> The subject is finch, and the compound predicate is selects . . . and . . . uses. (For punctuation of compound predicates, see 33a.)

b. Lists

To correct a fragmented list, often you can attach it to a nearby sentence with a colon or a dash. (See 35a and 39a.)

> It has been said that there are only three indigenous American art forms/: ~~Musical~~ musical comedy, jazz, and soap opera.

Sometimes terms like especially, namely, like, and such as introduce fragmented lists. Such fragments can usually be attached to the preceding sentence.

In the twentieth century, the South produced some great American writers, such ~~Such~~ as Flannery O'Connor, William Faulkner, Alice Walker, and Tennessee Williams.

Help for example, in addition, or in addition

Other 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 follows has a subject and a verb.

also	for example	mainly
and	for instance	or
but	in addition	that is

Often the easiest solution is to turn the fragment into a sentence.

In his memoir, Primo Levi describes the horrors of living in a concentration camp. For example, he worked ~~working~~ without food and suffered ~~suffering~~ emotional abuse.

The writer corrected this fragment by adding a subject—he—and substituting verbs for the verbals working and suffering.

Deborah Tannen's research reveals that men and women have different ideas about communication. For example, Tannen explains that a woman "expects her husband to be a new and improved version of her best friend" (441).

A quotation must be part of a complete sentence. That a woman "expects her husband to be a new and improved version of her best friend" is a fragment—a subordinate clause. In this case, adding a signal phrase that includes a subject and a verb (Tannen explains) corrects the fragment and clarifies that the quotation is from Tannen.

Exception: A fragment may be used for effect.

Writers occasionally use sentence fragments for 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	Are these new drug tests 100 percent reliable? Not in the opinion of most experts.
TRANSITIONS	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. That's why you will find it safer to write in complete sentences.

R Repair any fragment by attaching it to a nearby sentence or by rewriting it as a complete sentence. If a word group is correct, write "correct" after it. Possible revisions appear in the back of the book.

More practice: 1

Repair each fragment in the following passage by attaching it to a sentence nearby or by rewriting it as a complete sentence.

> Digital technology has revolutionized information delivery. Forever blurring the lines between information and entertainment. Yesterday's readers of books and newspapers are today's readers of e-books and news blogs. Countless readers have moved on from print information entirely. Choosing instead to scroll their way through a text on their Amazon Kindle or in an online forum. Once a nation of people spoon-fed television commercials and the six o'clock evening news. We are now seemingly addicted to YouTube. Remember the family trip when Dad or Mom wrestled with a road map? On the way to St. Louis or Seattle? No wrestling is required with a GPS navigator by the driver's side. Unless it's Mom and Dad wrestling over who gets to program the address. Accessing information now seems to be America's favorite pastime. John Horrigan, associate director for research at the Pew Internet and American Life Project, reports that 31 percent of American adults are "elite" users of technology. Who are "highly engaged" with digital content. As a country, we embrace information and communication technologies. Which include iPads, smartphones, and other handheld devices. Children rely on such devices and the Internet from an early age. For activities like reading, socializing, gaming, and information gathering.

20 Revise 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 49a.) 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)

ere 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.

FUSED INDEPENDENT CLAUSE Air pollution poses risks to all humans it can be INDEPENDENT CLAUSE deadly for asthma su□erers.

A far more common type of run-on sentence is the comma splice—two or more independent clauses joined with a comma but without a coordinating conjunction. In some comma splices, the comma appears alone.

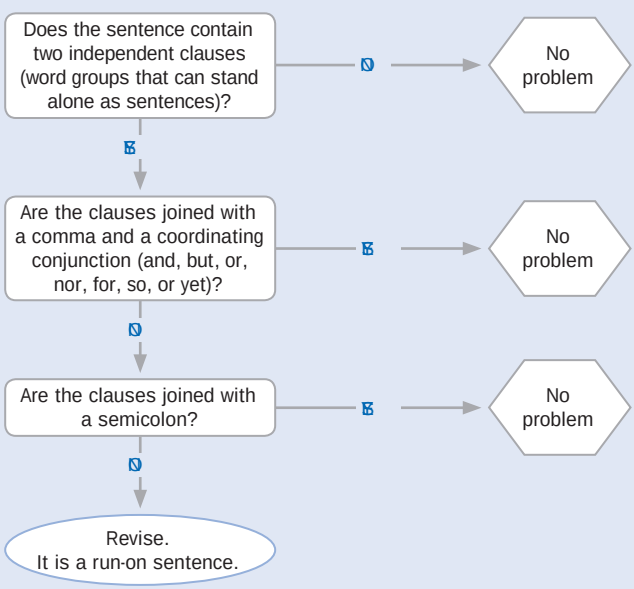
COMMA SPLICE Air pollution poses risks to all humans, it can be deadly for asthma su□erers.

In other comma splices, the comma is accompanied by a joining word that is not a coordinating conjunction. □ ere are only seven coordinating conjunctions in English: and, but, or, nor, for, so, and yet.

COMMA SPLICE Air pollution poses risks to all humans, however, it can be deadly for asthma su□erers.

However is a transitional expression and cannot be used with only a comma to join two independent clauses (see 20b).

Quick Check



If you □nd an error, choose an e□ective method of revision. See 20a–20d for revision strategies.

Basic

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).

   but
   Air pollution poses risks to all humans, it can be deadly for people with asthma.

2. Use a semicolon (or, if appropriate, a colon or a dash). A semicolon may be used alone or with a transitional expression.

   Air pollution poses risks to all humans/; it can be deadly for people with asthma.

   however,
   Air pollution poses risks to all humans/; it can be deadly for people with asthma.

3. Make the clauses into separate sentences.

   It
   Air pollution poses risks to all humans/. ~~it~~ can be deadly for people with asthma.

4. Restructure the sentence, perhaps by subordinating one of the clauses.

   Although air
   ~~Air~~ pollution poses risks to all humans, it can be deadly for people with asthma.

One of these revision techniques usually works better than the others for a particular sentence. The fourth technique, the one requiring the most extensive revision, is often the most effective.

20a 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 32a.)

Some lesson plans include exercises, but completing them should not be the focus of all class periods.

Many government officials privately admit that the polygraph is unreliable, ~~however,~~ 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. (See also 20b.)

20b 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 34a.)

Tragedy depicts the individual confronted with the fact of death; comedy depicts the adaptability of human society.

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 34b.

In his film adaptation of the short story "Killings," director Todd Field changed key details of the plot; in fact, he added whole scenes that do not appear in the story.

A colon or a dash may be more appropriate if the first independent clause introduces the second or if the second clause summarizes or explains the first. (See 35a and 39a.) In formal writing, the colon is usually preferred to the dash.

Nuclear waste is hazardous: ~~this~~ This is an indisputable fact.

The female black widow spider is often a widow of her own making; she has been known to eat her partner after mating.

A colon is an appropriate method of revision if the first independent clause introduces a quoted sentence.

Nobel Peace Prize winner Al Gore had this to say about climate change/: "The truth is that our circumstances are not only new; they are completely different than they have ever been in all of human history."

20c Consider making the clauses into separate sentences.

Why should we spend money on expensive space exploration/? ~~we~~ We have enough underfunded programs here on Earth.

A question and a statement should be separate sentences.

Some studies have suggested that the sexual relationships of bonobos set them apart from common chimpanzees/. ~~according~~ According to Stanford (1998), these differences have been exaggerated.

Using a comma to join two independent clauses creates a comma splice. In this example, an effective revision is to separate the first independent clause (Some studies . . .) from the second independent clause (these differences . . .) and to keep the signal phrase with the second clause. (See also 61a on citing sources in APA style.)

- 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~~ It's even smarter to learn from the mistakes of others."

20d Consider restructuring the sentence, perhaps by subordinating one of the clauses.

If one of the independent clauses is less important than the other, turn the less important clause into a subordinate clause or phrase. (For more about subordination, see 14, especially the chart on p. 156.)

One of the most famous advertising slogans is Wheaties cereal's "Breakfast of Champions," ~~it~~ which was penned in 1933.

Mary McLeod Bethune, ~~was~~ 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.

---

20 Revise the following run-on sentences using the method of revision suggested in brackets. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

Because Daniel had been obsessed with his weight as a teenager, he rarely ate anything sweet. [*Restructure the sentence.*]

a. □e city had one public swimming pool, it stayed packed with children all summer long. [Restructure the sentence.]
b. □e building is being renovated, therefore at times we have no heat, water, or electricity. [Use a comma and a coordinating conjunction.]
c. □e view was not what the travel agent had described, where were the rolling hills and the shimmering rivers? [Make two sentences.]
d. Walker's coming-of-age novel is set against a gloomy scienti□c backdrop, the earth's rotation has begun to slow down. [Use a semicolon.]
e. City o□cials had good reason to fear a major earthquake, most of the business district was built on land□ll. [Use a colon.]

LaunchPadSolo 20 Run-on sentences
> Exercises: 20–4 to 20–9
> LearningCurve: Run-on sentences

E202 Revise any run-on sentences using a technique that you □nd e□ective. If a sentence is correct, write "correct" a□er it. Possible revisions appear in the back of the book.

Crossing so many time zones on an eight-hour □ ight, I knew I would be tired when I arrived, ~~however,~~ but I was too excited to sleep on the plane.

a. Wind power for the home is a supplementary source of energy, it can be combined with electricity, gas, or solar energy.
b. Aidan viewed So□a Coppola's Lost in Translation three times and then wrote a paper describing the □lm as the work of a mysterious modern painter.
c. In the Middle Ages, the streets of London were dangerous places, it was safer to travel by boat along the □ ames.
d. "He's not drunk," I said, "he's in a state of diabetic shock."
e. Are you able to endure extreme angle turns, high speeds, frequent jumps, and occasional crashes, then supermoto racing may be a sport for you.

E203 In the following rough dra□, revise any run-on sentences.

Some parents and educators argue that requiring uniforms in public schools would improve student behavior and performance. □ ey think that uniforms give students a more professional attitude toward school, moreover, they believe that uniforms help create a sense of community among students from diverse backgrounds. But parents and educators should consider the drawbacks to requiring uniforms in public schools.

Uniforms do create a sense of community, they do this, however, by stamping out individuality. Youth is a time to express originality, it is a time to develop a sense of self. One important way young people express their identities is through the clothes they wear. □ e self-patrolled dress code of high school students may be stricter than any school-imposed code, nevertheless, trying to control dress habits from above will only lead to resentment or to mindless conformity.

If children are going to act like adults, they need to be treated like adults, they need to be allowed to make their own choices. Telling young people what to wear to school merely prolongs their childhood. Requiring uniforms undermines the educational purpose of public schools, which is not just to teach facts and □gures but to help young people grow into adults who are responsible for making their own choices.

21 Make subjects and verbs agree.

In the present tense, verbs agree with their subjects in number (singular or plural) and in person (first, second, third): I sing, you sing, he sings, she sings, we sing, they sing. Even if your ear recognizes the standard subject-verb combinations presented in 21a, you will no doubt encounter tricky situations such as those described in 21b–21k.

21a Learn to recognize the standard subject-verb combinations.

This section describes the basic guidelines for making present-tense verbs agree with their subjects. The present-tense ending -s (or -es) is used on a verb if its subject is third-person singular (he, she, it, and singular nouns); otherwise, the verb takes no ending. Consider, for example, the present-tense forms of the verbs love and try, given at the beginning of the chart on page 204.

The verb be varies from this pattern; it has special forms in both the present and the past tense. These forms appear at the end of the chart.

If you aren't sure of the standard forms, use the charts on pages 204 and 205 as you proofread your work for subject-verb agreement. You may also want to look at 27c on -s endings of regular and irregular verbs.

21b 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~~ has caused the panda population to decline drastically.

The subject is slaughter, not pandas or pelts.

- 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 on the plane.

To emphasize that two people were on the plane, the writer could use and instead: The governor and his press secretary were on the plane.

2 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 with and, the subject is almost always plural.

Leon and Jan often jog together.

The Supreme Court's willingness to hear the case and its affirmation of the original decision ~~has~~ have set a new precedent.

- When the parts of the subject form a single unit or when they refer to the same person or thing, treat the subject as singular.

Fish and chips was a last-minute addition to the menu.

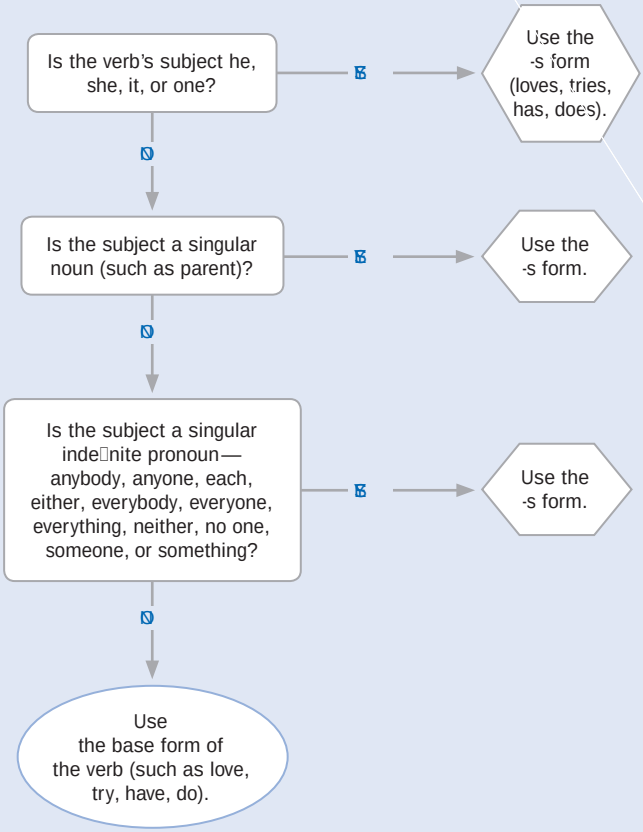
Sue's friend and adviser was surprised by her decision.

Subject-verb agreement

Present-tense forms of love and try (typical verbs)

	S N	L	A	R	P L	R	AG	L
FIRST PERSON	I		love		we		love	
SECOND PERSON	you		love		you		love	
THIRD PERSON	he/she/it*		loves		they**		love	

	S N	L	A	R	P L	R	AG	L	J
FIRST PERSON	love	you	try		we		try		
SECOND PERSON	you		try		you		try		
THIRD PERSON									



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.

TIP: Do not use the -s form of a verb if it follows a modal verb such as can, must, or should or another helping verb. (See 28c.)

2.2 When a compound subject is preceded by each or every, treat it as singular.

Many of these words appear to have plural meanings, and they are often treated as such in casual speech. In formal written English, however, they are nearly always treated as singular.

Everyone on the team supports the coach.

Each of the essays ~~have~~ has been graded.

Nobody who participated in the clinical trials ~~were~~ was given a placebo.

The subjects of these sentences are Each and Nobody. These indefinite pronouns are third-person singular, so the verbs must be has and was.

A few indefinite pronouns (all, any, none, some) may be singular or plural depending on the noun or pronoun they refer to.

SINGULAR Some of our luggage was lost.

None of his advice makes sense.

PLURAL Some of the rocks are slippery.

None of the eggs were broken.

When the meaning of none is emphatically "not one," none may be treated as singular: None [meaning "Not one"] of the eggs was broken. Using not one instead is sometimes clearer: Not one of the eggs was broken.

2 Treat collective nouns as singular unless the meaning is clearly plural.

Collective nouns such as jury, committee, audience, crowd, troop, family, and couple name a class or a group. In American English, collective nouns are nearly always 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 22b.)

SINGULAR □e class respects the teacher.

PLURAL □e class are debating among themselves.

To underscore the notion of individuality in the second sentence, many writers would add a clearly plural noun.

PLURAL □e class members are debating among themselves.

e board of trustees ~~meet~~ meets in Denver twice a year.

□e board as a whole meets; there is no reason to draw attention to its individual members.

A young couple ~~was~~ were arguing about politics while holding hands.

□e meaning is clearly plural. Only separate individuals can argue and hold hands.

N □e phrase the number is treated as singular, a number as plural.

SINGULAR □e number of school-age children is declining.

PLURAL A number of children are attending the wedding.

N In general, when fractions or 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 □ree-fourths of the salad has been eaten.

Twenty inches of wallboard was covered with mud.

PLURAL One-fourth of the drivers were texting.

Two pounds of blueberries were used to make the pie.

2 Make the verb agree with its subject even when the subject follows the verb. 1

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.

□ ere are surprisingly few honeybees le□ in southern China.

ere ~~was~~ were a social worker and a journalist at the meeting.

□ e subject, worker and journalist, is plural, so the verb must be were.

Occasionally, you may decide to invert a sentence for variety or e□ect. When you do so, check to make sure that your subject and verb agree.

Of particular concern ~~is~~ are penicillin and tetracycline, antibiotics used to make animals more resistant to disease.

□ e subject, penicillin and tetracycline, is plural, so the verb must be are.

2 Make the verb agree with its subject, not with a subject complement. 1

One basic sentence pattern in English consists of a subject, a linking verb, and a subject complement: Jack is a lawyer. Because the subject complement (lawyer) names or describes the subject (Jack), it is sometimes mistaken for the subject. (See 47b on subject complements.)

□ ese exercises are a way to test your ability to perform under pressure.

A tent and a sleeping bag ~~is~~ are the required equipment.

Tent and bag is the subject, not equipment.

A major force in today's economy ~~are~~ is children — as consumers, decision makers, and trend spotters.

Force is the subject, not children. If the corrected version seems too awkward, make children the subject: Children are a major force in today's economy — as consumers, decision makers, and trend spotters.

2 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.

ANT PN V

Take a course that prepares you for classroom management.

One of the

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 sets us apart from animals.

The antecedent of that is things, not one. Several things set us apart from animals.

Only one of the

When the phrase the 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 ~~were~~ was fluent enough to apply for the exchange program.

The antecedent of who is one, not students. Only one student was fluent enough.

2 Words such as athletics, economics, mathematics, physics, politics, statistics, measles, and news are usually singular, despite their plural form. 1

is
Politics ~~are~~ among my mother's favorite pastimes.
^

Occasionally some of these words, especially economics, mathematics, politics, and statistics, have plural meanings: O□ce politics o□en sway decisions about hiring and promotion. □e economics of the building plan are prohibitive.

2 Titles of works, company names, words mentioned as words, and gerund phrases are singular. 1

describes
Lost Cities ~~describe~~ the discoveries of y ancient civilizations.
^

specializes
Delmonico Brothers ~~specialize~~ in organic produce.
^

is
Controlled substances ~~are~~ a euphemism for illegal drugs.
^

A gerund phrase consists of an -ing verb form followed by any objects, complements, or modi□ers (see 48b). Treat gerund phrases as singular.

makes
Encountering long hold times ~~make~~ customers impatient with telephone tech support.
^

---

2 Edit the following sentences to eliminate problems with subject-verb agreement. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book. 1

More practice: LaunchPadSolo

were
Jack's rst days in the infantry ~~was~~ grueling.
^

a. One of the main reasons for elephant poaching are the pro□ts received from selling the ivory tusks.

b. Not until my interview with Dr. Hwang were other possibilities opened to me.
c. A number of students in the seminar was aware of the importance of joining the discussion.
d. Batik cloth from Bali, blue and white ceramics from Del□, and a bocce ball from Turin has made Angelie's room the talk of the dorm.
e. □e board of directors, ignoring the wishes of the neighborhood, has voted to allow further development.

E 2 For each sentence in the following passage, underline the subject (or compound subject) and then select the verb that agrees with it. (If you have trouble identifying the subject, consult 47a.)

More practice: LaunchPadSolo

Loggerhead sea turtles (migrate / migrates) thousands of miles before returning to their nesting location every two to three years. □e nesting season for loggerhead turtles (span / spans) the hottest months of the summer. Although the habitat of Atlantic loggerheads (range / ranges) from Newfoundland to Argentina, nesting for these turtles (take / takes) place primarily along the southeastern coast of the United States. Female turtles that have reached sexual maturity (crawl / crawls) ashore at night to lay their eggs. □e cavity that serves as a nest for the eggs (is / are) dug out with the female's strong □ippers. Deposited into each nest (is / are) anywhere from □□y to two hundred spherical eggs, also known as a clutch. A□er a two-month incubation period, all eggs in the clutch (begin / begins) to hatch, and within a few days the young turtles attempt to make their way into the ocean. A major cause of the loggerhead's decreasing numbers (is / are) natural predators such as raccoons, birds, and crabs. Beach erosion and coastal development also (threaten / threatens) the turtles' survival. For example, a crowd of curious humans or lights from beachfront residences (is / are) enough to make the female abandon her nesting plans and return to the ocean. Since only one in one thousand loggerheads survives to adulthood, special care should be taken to protect this threatened species.

22 Make pronouns and antecedents agree.

A pronoun is a word that substitutes for a noun. (See 46b.) 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 □nished her rounds.

PLURAL □ e hospital interns □nished their rounds.

□ e pronouns he, his, she, her, it, and its must agree in gender (masculine, feminine, or neuter) with their antecedents, not with the words they modify.

Steve visited his [not her] sister in Seattle.

Multilingual

22a Do not use plural pronouns to refer to singular antecedents.

Writers are frequently tempted to use plural pronouns to refer to two kinds of singular antecedents: inde□nite pronouns and generic nouns.

Indefinite pronouns

Inde□nite pronouns refer to nonspeci□c persons or things. Even though some of the following inde□nite pronouns may seem to have plural meanings, treat them as singular in formal English.

anybody	each	everyone	nobody	somebody
anyone	either	everything	no one	someone
anything	everybody	neither	nothing	something

Everyone performs at his or her [not their] own □tness 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 travels outside the United States for the
he or she needs
rst time, ~~they need~~ to apply for a passport.

people travel
When ~~someone travels~~ outside the United States for the
rst time, they need to apply for a passport.

Anyone who
~~When someone~~ travels outside the United States for the
needs
rst time, ~~they need~~ to apply for a passport.

Because the he or she construction is wordy, often the second or third revision strategy is more effective. Using he (or his) to refer to persons of either sex, while less wordy, is considered sexist, as is using she (or her) for all persons. Some writers alternate male and female pronouns throughout a text, but the result is often awkward. See 17e and the chart on page 216 for strategies that avoid sexist language.

If you change a pronoun from singular to plural (or vice versa), check to be sure that the verb agrees with the new pronoun (see 21e).

G

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 rigorously 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.

he or she wants
A medical student must study hard if ~~they want~~ to succeed.

Medical students
~~A medical student~~ must study hard if they want to succeed.

A medical student must study hard ~~if they want~~ to succeed.

22b Treat collective nouns as singular unless the meaning is clearly plural.

Collective nouns such as jury, committee, audience, crowd, class, troop, family, team, and couple name a 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. (See also 21f.)

AS A UNIT □e committee granted its permission to build.

AS INDIVIDUALS □e 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: □e members of the committee put their signatures on the document.

Defense attorney Clarence Darrow surprisingly urged the jury to nd his client, John Scopes, guilty so that he could appeal the case to a higher court. e jury complied, returning ~~their~~ its verdict in only nine minutes.

□ere is no reason to draw attention to the individual members of the jury, so jury should be treated as singular.

22c Treat most compound antecedents joined with and as plural.

In 1987, Reagan and Gorbachev held a summit where they signed the Intermediate-Range Nuclear Forces Treaty.

22d With compound antecedents joined with or or nor (or with either . . . or or neither . . . 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.

If one of the antecedents is singular and the other plural, as in

R If one antecedent is male and the other female, do not follow the traditional rule. □e sentence Either Bruce or Elizabeth should receive □rst prize for her short story makes no sense. □ e best solution is to recast the sentence: □ e prize for best short story should go to either Bruce or Elizabeth.

E22 Edit the following sentences to eliminate problems with pronoun-antecedent agreement. Most of the sentences can be revised in more than one way, so experiment before choosing a solution. If a sentence is correct, write "correct" a□er it. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

Recruiters
~~e recruiter~~ may tell the truth, but there is much that they
^
choose not to tell.

a. Every presidential candidate must appeal to a wide variety of ethnic and social groups if they want to win the election.
b. David lent his motorcycle to someone who allowed their friend to use it.
c. □ e aerobics teacher motioned for everyone to move their arms in wide, slow circles.
d. □ e parade committee was unanimous in its decision to allow all groups and organizations to join the festivities.
e. □ e applicant should be bilingual if they want to qualify for this position.

E222 Edit the following paragraph to eliminate problems with pronoun-antecedent agreement or sexist language.

A common practice in businesses is to put each employee in their own cubicle. A typical cubicle resembles an office, but their walls don't reach the ceiling. Many office managers feel that a cubicle floor plan has its advantages. Cubicles make a large area feel spacious. In addition, they can be moved around so that each new employee can be accommodated in his own work area. Of course, the cubicle model also has problems. The typical employee is not as happy with a cubicle

as they would be with a traditional office. Also, productivity can suffer. Neither a manager nor a frontline worker can ordinarily do their best work in a cubicle because of noise and lack of privacy. Each worker can hear his neighbors tapping on computer keyboards, making telephone calls, and muttering under their breath.

23 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.

23a Avoid ambiguous or remote pronoun reference.

Ambiguous pronoun reference occurs when a pronoun could refer to two possible antecedents.

The pitcher broke when Gloria set it
~~When Gloria set the pitcher~~ on the glass-topped table/. ~~it broke.~~

You have
Tom told James, ~~that he had~~ won the lottery.

What broke—the pitcher or the table? Who won the lottery—Tom or James? The revisions eliminate the ambiguity.

Remote pronoun reference occurs when a pronoun is too far away from its antecedent for easy reading.

After the court ordered my ex-husband to pay child support, he refused. Eight months later, the judge ordered him to make payments directly to the court, which would in turn pay me.

A er six months, payments stopped. Again ~~he~~ my ex-husband was summoned to appear in court; he did not respond.

e pronoun he was too distant from its antecedent, ex-husband, which appeared several sentences earlier.

23b Generally, avoid broad reference of this, that, which, and it.

For clarity, the pronouns this, that, which, and it should ordinarily refer to speci c antecedents rather than to whole ideas or sentences. When a pronoun's reference is needlessly broad, either replace the pronoun with a noun or supply an antecedent to which the pronoun clearly refers.

By advertising on television, pharmaceutical companies gain exposure for their prescription drugs. Patients respond to ~~this~~ the ads by requesting drugs they might not need.

For clarity, the writer substituted the noun ads 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, ~~and~~ a fact that accounts for their rash actions.

e writer added an antecedent (fact) that the pronoun that clearly refers to.

23c Do not use a pronoun to refer to an implied antecedent.

A pronoun should refer to a speci c antecedent, not to a word that is implied but not present in the sentence.

A er braiding Ann's hair, Sue decorated ~~them~~ the braids with ribbons.

e 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 a pronoun might logically refer to, but it is not itself that noun.

Jamaica Kincaid
In ~~Jamaica Kincaid's~~ "Girl," ~~she~~ describes the advice a mother gives her daughter, including the mysterious warning not to be "the kind of woman who the baker won't let near the bread" (454).

Using the possessive form of an author's name to introduce a source leads to a problem later in this sentence: The pronoun she cannot refer logically to a possessive modifier (Jamaica Kincaid's). The revision substitutes the noun Jamaica Kincaid for the pronoun she, thereby eliminating the problem. (For more on writing with sources in MLA style, see 55.)

23d Avoid the indefinite use of they, it, and you

Do not use the pronoun they to refer indefinitely to persons who have not been specifically mentioned. They should always refer to a specific antecedent.

the board
In June, ~~they~~ voted to charge a fee for students to participate in sports and music programs.

The word it should not be used indefinitely in constructions such as It is said on television . . . or In the article, it says that. . . .

The
~~In the~~ encyclopedia ~~it~~ states that male moths can smell female moths from several miles away.

The pronoun you is appropriate only when the writer is addressing the reader directly: Once you have kneaded the dough, let it rise in a warm place. Except in informal contexts, however, you should not be used to mean "anyone in general." Use a noun instead.

a guest
Ms. Pickersgill's *Guide to Etiquette* stipulates that ~~you~~ should not arrive at a party too early or leave too late.

23e To refer to persons, use who, whom, or whose, not which or that.

In most contexts, use who, whom, or whose to refer to persons, which or that to refer to animals or things. Which is reserved only for animals or things; it is impolite to use it to refer to persons.

> All thirty-two women in the study, half of ~~which~~ were unemployed for more than six months, reported higher self-esteem a er job training.

Although that is sometimes used to refer to persons, many readers will nd such references dehumanizing. It is more polite to use a form of who—a word reserved only for people.

> During the two-day festival El Día de los Muertos (Day of the Dead), Mexican families celebrate loved ones ~~that~~ have died.

---

23 Edit the following sentences to correct errors in pronoun reference. In some cases, you will need to decide on an antecedent that the pronoun might logically refer to. Possible revisions appear in the back of the book. More practice: LaunchPad

d. Marianne told Jenny that she was worried about her mother's illness.

e. □ough Lewis cried for several minutes a□er scraping his knee, eventually it subsided.

EXERCISE 23–2 Edit the following passage to correct errors in pronoun reference. In some cases, you will need to decide on an antecedent that the pronoun might logically refer to.

Since its launch in the 1980s, the Internet has grown to be one of the largest communications forums in the world. □e Internet was created by a team of academics who were building on a platform that government scientists had started developing in the 1950s. □ey initially viewed it as a noncommercial enterprise that would serve only the needs of the academic and technical communities. But with the introduction of user-friendly browser technology in the 1990s, it expanded tremendously. By the late 1990s, many businesses were connecting to the Internet with high-speed broadband and □ber-optic connections, which is also true of many home users today. Accessing information, shopping, and communicating are easier than ever before. □is, however, can lead to some possible drawbacks. You forfeit privacy when you search, shop, and communicate. □ey say that avoiding disclosure of personal information and routinely adjusting your privacy settings on social media sites are the best ways to protect yourself on the Internet.

24 [illegible]

□e 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 showing ownership appear in the possessive case.

	SUBJECTIVE CASE	OBJECTIVE CASE	POSSESSIVE CASE
SINGULAR	I	me	my
	you	you	your
	he/she/it	him/her/it	his/her/its

	SUBJECTIVE CASE	OBJECTIVE CASE	POSSESSIVE CASE
PLURAL	we	us	our
	you	you	your
	they	them	their

Pronouns in the subjective and objective cases are frequently confused. Most of the rules in this section specify when to use one or the other of these cases. Section 24g explains a special use of pronouns and nouns in the possessive case.

24a Use the subjective case (I, you, he, she, it, we, they) for subjects and subject complements.

When personal pronouns are used as subjects, ordinarily your ear will tell you the correct pronoun. Problems sometimes arise, however, with compound word groups containing a pronoun, so it is not always safe to trust your ear.

> Joel ran away because his stepfather and ~~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).

When a pronoun is used as a subject complement (a word following a linking verb), your ear may mislead you, since the incorrect form is frequently heard in casual speech. (See "subject complements," 47b.)

> During the Lindbergh trial, Bruno Hauptmann repeatedly denied that the kidnapper was ~~him.~~ he.
>
> If kidnapper was he seems too stilted, rewrite the sentence: . . . Bruno Hauptmann repeatedly denied that he was the kidnapper.

24b Use the objective case (me, you, him, her, it, us, them) for all objects.

When a personal pronoun is used as a direct object, an indirect object, or the object of a preposition, ordinarily your ear will lead

you to the correct pronoun. When an object is compound, however, you may occasionally become confused.

Janice was indignant when she realized that the salesclerk was insulting her mother and ~~she.~~ her.

Her mother and her is the direct object of the verb was insulting. Strip away the words her mother and to hear the correct pronoun: was insulting her (not was insulting she).

The most traumatic experience for her father and ~~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. Using a reflexive pronoun in such situations is nonstandard.

Nidra gave my cousin and ~~myself~~ me some good tips on traveling in New Delhi.

My cousin and me is the indirect object of the verb gave. For correct uses of myself, see the glossary of usage in the appendixes.

24c Put an appositive and the word to which it refers in the same case.

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 managers, Dr. Bell and ~~me,~~ I, could not agree on a plan.

The appositive Dr. Bell and I renames the subject, managers. Test: I could not agree (not me could not agree).

The reporter interviewed only two witnesses, the bicyclist and ~~I.~~ me.

The appositive the bicyclist and me renames the direct object, witnesses. Test: interviewed me (not interviewed I).

24d Following than or as, choose the pronoun that expresses your meaning.

When a comparison begins with than or as, your choice of a pronoun will depend on your intended meaning. To test for the correct pronoun, mentally complete the sentence: My roommate likes football more than I [do].

In our report on nationalized health care in the United States, Ilth c

we argued that Canadians are much better o than ~~us.~~

We is the subj0n7oic[(i)3(s t)v1(et)b(en)4(ce:)]TJ /T1_5 1]TJ -0.011 Tf 0.a(a)5rean I

has a subject, it must be in the objective case. Objects of infinitives also are in the objective case.

Sue asked John and ~~I~~ me to drive the senator and ~~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.

24g Use the possessive case to modify a gerund.

A pronoun that modifies a gerund or a gerund phrase should be 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; when they do, the whole gerund phrase functions as a noun. (See 48b.)

The chances of ~~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 36a.)

The old order in France paid a high price for the ~~aristocracy~~ aristocracy's exploiting the lower classes.

The possessive noun aristocracy's modifies the gerund phrase exploiting the lower classes.

R24 Edit the following sentences to eliminate errors in pronoun case. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPadSolo

Papa chops wood for neighbors much younger than ~~him.~~ he.

Inserted expressions such as they know, I think, and she says should be ignored in determining whether to use who or whom.

e speech pathologist reported a particularly di cult session with a stroke patient ~~whom~~ she knew was su ering from aphasia.

Who is the subject of was su□ering, not the object of knew.

2 Use who and whom correctly in questions.

When who and whom (or whoever and whomever) are used to open questions, their case is determined by their function within the question. In the following example, who functions as the subject of the question.

~~Whom~~ was responsible for creating that computer virus?

Who is the subject of the verb was.

When whom functions as the object of a verb or the object of a preposition in a question, it appears out of normal order. To choose the correct pronoun, you can mentally restructure the question.

~~Who~~ did the Democratic Party nominate in 2008?

Whom is the direct object of the verb did nominate. □ is becomes clear if you restructure the question. □ e Democrat ran

a236(th)e0(ue9ion)1 □ e Dem7ra pDh3(e 4(cres)((t)-6(8?)]TJ /T1_4 1 0f -(

In spoken English, who is frequently used when the correct whom sounds too stu□y. Although some readers will accept constructions like Who [not Whom] did Senator Boxer replace? in informal written English, it is safer to use whom in formal writing.

Edit the following sentences to eliminate errors in the use of who and whom (or whoever and whomever). If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book.

More practice: LaunchPadSolo

What is the address of the artist ~~who~~ whom Antonio hired?

a. Arriving late for rehearsal, we had no idea who was supposed to dance with whom.
b. □e environmental policy conference featured scholars who I had never heard of.
c. Whom did you support in last month's election for student government president?
d. Daniel always gives a holiday donation to whomever needs it.
e. So many singers came to the audition that Natalia had trouble deciding who to select for the choir.

26 Choose adjectives and adverbs with care.

Adjectives modify nouns or pronouns. □ey usually come before the word they modify; occasionally they function as complements following the word they modify. Adverbs modify verbs, adjectives, or other adverbs. (See 46d and 46e.)

Many adverbs are formed by adding -ly to adjectives (normal, normally; smooth, smoothly). 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.

LaunchPadSolo Lab 8e

25 *Who* and *whom*

> Exercises: 25–2 and 25–3

> Exercises: 24/25–6 and 24/25–7 (pronoun review)

Multilingual

Placement of adjectives and adverbs can be a tricky matter for multilingual writers. See 30f and 30h.

2 Use adjectives to modify nouns. 6a

Adjectives ordinarily precede the nouns they modify. But they can also function as subject complements or object complements, following the nouns they modify.

Multilingual

In English, adjectives are not pluralized to agree with the words they modify:

red
e ~~reds~~ roses were a surprise.
^

6a

A subject complement follows a linking verb and completes the meaning of the subject. (See 47b.) 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 the word following the verb modi□es the verb, use an adverb.

ADJECTIVE □e detective looked cautious.

ADVERB □e detective looked cautiously for □ngerprints.

□e adjective cautious describes the detective; the adverb cautiously modi□es the verb looked.

Linking verbs suggest states of being, not actions. Notice, for example, the di□erent 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.

sweet
e lilacs in our backyard smell especially ~~sweetly~~ this year.

□ e verb smell suggests a state of being, not an action. □ erefore, it should be followed by an adjective, not an adverb.

good
e drawings looked ~~well~~ a er the architect made a few changes.

□ e verb looked is a linking verb suggesting a state of being, not an action. □ e adjective good is appropriate following the linking verb to describe drawings. (See also 26c.)

26b

An object complement follows a direct object and completes its meaning. (See 47b.) When an adjective functions as an object complement, it describes the direct object.

Sorrow makes us wise.

Object complements occur with verbs such as call, consider, create, □nd, keep, and make. When a modi□er follows the direct object of one of these verbs, use an adjective to describe the direct object; use an adverb to modify the verb.

ADJECTIVE □ e referee called the plays perfect.

ADVERB □ e referee called the plays perfectly.

□ e □rst sentence means that the referee considered the plays to be perfect; the second means that the referee did an excellent job of calling the plays.

26b Use adverbs to modify verbs, adjectives, and other adverbs.

When adverbs modify verbs (or verbals), they nearly always answer the question When? Where? How? Why? Under what conditions? How o□en? or To what degree? When adverbs modify

adjectives or other adverbs, they usually qualify or intensify the meaning of the word they modify. (See 46e.)

Adjectives are o□en used incorrectly in place of adverbs in casual or nonstandard speech.

> e travel arrangement worked out ~~perfect~~ perfectly for everyone.
>
> e manager must see that the o ce runs ~~smooth~~ smoothly and ~~e cient.~~ e ciently.
>
> □ e adverb perfectly modi□es the verb worked out; the adverbs smoothly and e□ciently modify the verb runs.
>
> e chance of recovering any lost property looks ~~real~~ really slim.
>
> Only adverbs can modify adjectives or other adverbs. Really intensi□es the meaning of the adjective slim.

2 Distinguish between good and well, bad and badly. 6c

Good is an adjective (good performance). Well is an adverb when it modi□es a verb (speak well). □ e use of the adjective good in place of the adverb well to modify a verb is nonstandard and especially common in casual speech.

> We were glad that Sanya had done ~~good~~ well on the CPA exam.
>
> □ e adverb well modi□es the verb had done.

Confusion can arise because well is an adjective when it modi□es a noun or pronoun and means "healthy" or "satisfactory" (□ e babies were well and warm).

> Adrienne did not feel ~~good,~~ well, but she performed anyway.
>
> As an adjective following the linking verb did feel, well describes Adrienne's health.

Bad is always an adjective and should be used to describe a noun; badly is always an adverb and should be used to modify a verb. □ e adverb badly is o□en used inappropriately to describe a noun, especially following a linking verb.

bad

e sisters felt ~~badly~~ when they realized they had le their

brother out of the planning.

□ e adjective bad is used a□er the linking verb felt to describe the noun sisters.

2 Use comparatives and superlatives with care.

Most adjectives and adverbs have three forms: the positive, the comparative, and the superlative.

POSITIVE	COMPARATIVE	SUPERLATIVE
so□	so□er	so□est
fast	faster	fastest
careful	more careful	most careful
bad	worse	worst
good	better	best

Use the comparative to compare two things, the superlative to compare three or more.

be er?

Which of these two low-carb drinks is ~~best?~~

most

ough Shaw and Jackson are impressive, Zhao is the ~~more~~

quali ed of the three candidates running for mayor.

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; helpful, 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).

□e comparative and superlative forms of some adjectives and adverbs are irregular: good, better, best; well, better, best; bad, worse, worst; badly, worse, worst.

most talented
e Kirov is the ~~talentedest~~ ballet company we have seen.
^

According to our projections, sales at local businesses will be
worse
~~worser~~ than those at the chain stores this winter.
^

D

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).

Of all her family, Julia is the ~~most~~ happiest about the move.

likely
All the polls indicated that Gore was more ~~likelier~~ to win
^

than Bush.

A

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.

unusual
at is the most ~~unique~~ wedding gown I have ever seen.
^

valuable
e painting is even more ~~priceless~~ because it is signed.
^

2 Avoid double negatives. 6 e

Standard English allows two negatives only if a positive meaning is intended: □e orchestra was not unhappy with its performance (meaning that the orchestra was happy). Using a double negative to emphasize a negative meaning is nonstandard.

Negative modi□ers such as never, no, and not should not be paired with other negative modi□ers or with negative words such as neither, none, no one, nobody, and nothing.

anything
The county is not doing ~~nothing~~ 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 negatives such as not, no one, or never.

can
Maxine is so weak that she ~~can't~~ hardly climb stairs.
^

E2 Edit the following sentences to eliminate errors in the use of adjectives and adverbs. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

More practice: LaunchPad Solo

well
We weren't surprised by how ~~good~~ the sidecar racing team
^
rowed through the tricky course.

a. Do you expect to perform good on the exam next week?
b. With the budget deadline approaching, our office hasn't hardly had time to handle routine correspondence.
c. Some flowers smell surprisingly bad.
d. The customer complained that he hadn't been treated nice by the agent on the phone.
e. Of all the smart people in my family, Aunt Ida is the most cleverest.

E3 Edit the following passage to eliminate errors in the use of adjectives and adverbs.

Doctors recommend that to give skin the most fullest protection from ultraviolet rays, people should use plenty of sunscreen, limit sun exposure, and wear protective clothing. The commonest sunscreens today are known as "broad spectrum" because they block out both UVA and UVB rays. These lotions don't feel any differently on the skin from the old UVA-only types, but they work best at preventing premature aging and skin cancer. Many sunscreens claim to be waterproof, but they won't hardly

provide adequate coverage a□er extended periods of swimming or perspiring. To protect good, even waterproof sunscreens should be reapplied liberal and o□en. All areas of exposed skin, including ears, backs of hands, and tops of feet, need to be coated good to avoid burning or damage. Some people's skin reacts bad to PABA, or para-aminobenzoic acid, so PABA-free (hypoallergenic) sunscreens are widely available. In addition to recommending sunscreen, doctors almost unanimously agree that people should stay out of the sun when rays are the most strongest—between 10:00 a.m. and 3:00 p.m.—and should limit time in the sun. □ ey also suggest that people wear long-sleeved shirts, broad-brimmed hats, and long pants whenever possible.

27 Choose appropriate verb forms, tenses, and moods in Standard English.

In speech, some people use verb forms and tenses that match a home dialect or variety of English. In writing, use Standard English verb forms unless you are quoting nonstandard speech or using alternative forms for literary e□ect. (See 17c.)

Except for the verb be, all verbs in English have □ve forms. □ e following list shows the □ve 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, r,in9e9e(cTf 6)8(g)-e in whintwappear03.6521

confusion. □ is is not true, however, for irregular verbs, such as the following.

BASE FORM	PAST TENSE	PAST PARTICIPLE
go	went	gone
break	broke	broken
□y	□ew	□own
sing	sang	sung

□ e 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. □ e 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 46c for a complete list of helping verbs and 27f for a survey of tenses.)

PAST TENSE	Last July, we went to Paris.
HELPING VERB + PAST PARTICIPLE	We have gone to Paris twice.

□ e list of common irregular verbs beginning below will help you distinguish between the past tense and the 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. (See verb tenses in 27f.)

Yesterday we ~~seen~~ a documentary about Isabel Allende.

□ e past-tense saw is required because there is no helping verb.

e truck was apparently ~~stole~~ while the driver ate lunch.

By Friday, the stock market had ~~fell~~ two hundred points.

Because of the helping verbs was and had, the past-participle forms are required: was stolen, had fallen.

Obb

BASE FORM	PAST TENSE	PAST PARTICIPLE
arise	arose	arisen
awake	awoke, awaked	awaked, awoke, awoken

BASE FORM	PAST TENSE	PAST PARTICIPLE
beat	beat	beaten, beat
become	became	become
begin	began	begun
bend	bent	bent
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
cling	clung	clung
come	came	come
cost	cost	cost
deal	dealt	dealt
dig	dug	dug
dive	dived, dove	dived
do	did	done
drag	dragged	dragged
draw	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
□ght	fought	fought
□nd	found	found
□y	□ew	□own
forget	forgot	forgotten, forgot
freeze	froze	frozen
get	got	gotten, got

(continued)

BASE FORM	PAST TENSE	PAST PARTICIPLE
give	gave	given
go	went	gone
grow	grew	grown
hang (execute)	hanged	hanged
hang (suspend)	hung	hung
have	had	had
hear	heard	heard
hide	hid	hidden
hurt	hurt	hurt
keep	kept	kept
know	knew	known
lay (put)	laid	laid
lead	led	led
lend	lent	lent
let (allow)	let	let
lie (recline)	lay	lain
lose	lost	lost
make	made	made
prove	proved	proved, proven
read	read	read
ride	rode	ridden
ring	rang	rung
rise (get up)	rose	risen
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
sing	sang	sung
sink	sank	sunk

BASE FORM	PAST TENSE	PAST PARTICIPLE
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
teach	taught	taught
throw	threw	thrown
wake	woke, waked	waked, woken
wear	wore	worn
wring	wrung	wrung
write	wrote	written

27b 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: □e forms lie on the table. □e verb lay is transitive; it takes a direct object: Please lay the forms on the table. (See 47b.)

In addition to confusing the meaning of lie and lay, writers and speakers are o□en unfamiliar with the Standard English forms of these verbs.

BASE FORM	PAST TENSE	PAST PARTICIPLE	PRESENT PARTICIPLE
lie (recline)	lay	lain	lying
lay (put)	laid	laid	laying

Sue was so exhausted that she ~~laid~~ down for a nap.

□ e past-tense form of lie (“to recline”) is lay.

e patient had ~~laid~~ in an uncomfortable position all night.

□ e past-participle form of lie (“to recline”) is lain. If the correct English seems too stilted, recast the sentence: □ e patient had been lying in an uncomfortable position all night.

e prosecutor ~~lay~~ the pistol on a table close to the jurors.

□ e past-tense form of lay (“to place”) is laid.

Letters dating from 1915 were ~~laying~~ in a corner of the chest.

□ e present participle of lie (“to rest on a surface”) is lying.

---

27 Edit the following sentences to eliminate problems with irregular verbs. If a sentence is correct, write “correct” a□er it. Answers appear in the back of the book. More practice: LaunchPad Solo

_____

and neither are also third-person singular. When the subject of a sentence is third-person singular, its verb takes an -s or -es ending in the present tense. (See also 21.)

	SINGULAR		PLURAL	
FIRST PERSON	I	know	we	know
SECOND PERSON	you	know	you	know
THIRD PERSON	he/she/it	knows	they	know
	child	knows	parents	know
	everyone	knows		

My neighbor ~~drive~~ to Marco Island every weekend.

Sulfur dioxide ~~turn~~ leaves yellow, ~~dissolve~~ marble, and ~~eat~~ away iron and steel.

The subjects neighbor and sulfur dioxide are 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. The writers of the following sentences,

	SINGULAR		PLURAL	
FIRST PERSON	I	have	we	have
SECOND PERSON	you	have	you	have
THIRD PERSON	he/she/it	has	they	have

is respected musician almost always ~~have~~ has a message to convey in his work.

The subject musician is third-person singular, so the verb should be has.

My law classes ~~has~~ have helped me understand contracts.

The subject of this sentence—classes—is third-person plural, so Standard English requires have. Has is used only with third-person singular subjects.

Does vs. do; doesn't vs. don't

In the present tense, use does and doesn't with third-person singular subjects; all other subjects require do and don't.

	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

Grandfather really ~~don't~~ doesn't have a place to call home.

Grandfather is third-person singular, so the verb should be doesn't.

Am, is, are; was, were

The verb be has three forms in the present tense (am, is, are) and two in the past tense (was, were).

	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

Did you think you ~~was~~ were going to drown?

The subject you is second-person singular, so the verb should be were.

27d 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, even in Standard English. In the following frequently used words and phrases, for example, the -ed ending is not always fully pronounced.

advised	developed	prejudiced	supposed to
asked	□xed	pronounced	used to
concerned	frightened	stereotyped	

When a verb is regular, both the past tense and the past participle are formed by adding -ed (or -d) to the base form of the verb.

Ba

Use the ending -ed or -d to express the past tense of regular verbs. □ e past tense is used when the action occurred entirely in the past.

> Over the weekend, Ed ~~x~~ his brother's skateboard and tuned up his mother's 1991 Fiat.

> Last summer, my counselor ~~advise~~ me to ask my chemistry instructor for help.

Bp

Past participles are used in three ways: (1) following have, has, or

ough it is not a new phenomenon, domestic violence is now
publicized
~~publicize~~ more than ever.
^

Is publicized is a verb in the passive voice (a form of be followed by a past participle).

All kickboxing classes end in a cool-down period to stretch
tightened
~~tighten~~ muscles.
^

The past participle tightened functions as an adjective modifying the noun muscles.

27e Do not omit needed verbs.

Although Standard English allows some linking verbs and helping verbs to be contracted 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 47b.) Some of these forms may be contracted (I'm, she's, we're, you're, they're), but they should not be omitted altogether.

are
When we quiet in the evening, we can hear the crickets.
^

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 46c.) Some helping verbs may be contracted (he's leaving, we'll celebrate, they've been told), but they should not be omitted altogether.

have
We been in Chicago since last ursday.
^

would
Do you know someone who be good for the job?
^

Multilingual

Some languages do not require a linking verb between a subject and its complement. English, however, requires a verb in every sentence. See 30a.

am
Every night, I read a short book to my daughter. When I too busy,
^
my husband reads to her.

27 Edit the following sentences to eliminate problems with -s and -ed verb forms and with omitted verbs. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book.

More practice: LaunchPad Solo

e Pell Grant sometimes ~~cover~~ the student's full tuition.

a. □ e glass sculptures of the Swan Boats was prominent in the brightly lit lobby.
b. Visitors to the glass museum were not suppose to touch the exhibits.
c. Our church has all the latest technology, even a closed-circuit television.
d. Christos didn't know about Marlo's promotion because he neveris aysl s a34(t in

are given for the regular verb

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

Multilingual

See 28a for more specific examples of verb tenses that can be challenging for multilingual writers.

27f 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.

In Masuji Ibuse's *Black Rain*, a child ~~reached~~ reaches for a pomegranate in his mother's garden, and a moment later he ~~was~~ 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 to introduce the source. This convention is usually followed even when the author is dead (unless a date or the context specifies the time of writing).

Dr. Jerome Groopman ~~argued~~ argues that doctors are "susceptible to the subtle and not so subtle efforts of the pharmaceutical industry to sculpt our thinking" (9).

In MLA style, signal phrases are written in the present tense, not the past tense. (See also 55c.)

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 to introduce the source. (See also 60c.)

E. Wilson (1994) reported that positive reinforcement alone was a less effective teaching technique than a mixture of positive reinforcement and constructive criticism.

past perfect

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.

I pleaded my case, but Paula had made up her mind.

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 ~~was~~ had been flooded in 1920 to create a lake.

□ e 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.

By the time dinner was served, the guest of honor le had .

□ e past perfect tense is needed because the action of leaving was already completed at a specific past time (when 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 Ernest Hemingway lived in Cuba, he ~~had written~~ wrote *For Whom the Bell Tolls.*

6 Infinitive

An infinitive is the base form of a verb preceded by to. (See 48b.) Use the present infinitive to show action at the same time as or later than the action of the verb in the sentence.

Sonia had hoped to ~~have paid~~ pay the bill by May 1.

□ e action expressed in the infinitive (to pay) 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 ~~join~~ have joined the navy, but he went to college rst.

□ e 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, 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 o□ the coast of Florida, the Spanish galleon yielded many treasures.
>
> Having worked her way through college, Lee graduated debt-free.

27g Use the subjunctive mood in the few contexts that require it.

□ ere 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. For many writers, the subjunctive causes the most problems.

F [illegible]

In the subjunctive mood, present-tense verbs do not change form to indicate the number and person of the subject (see 21). 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 try a new strategy.

U [illegible]

□ e subjunctive mood appears only in 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.

h [illegible] *wif* When a subordinate clause beginning with if expresses a condition contrary to fact, use the subjunctive were in place of was.

were
If I ~~was~~ a member of the management team, I would organize more social events for employees.

e astronomers would be able to see the moons of Jupiter tonight if the weather were ~~was~~ clearer.

□ e verbs in these sentences express conditions that do not exist: □ e writer is not a member of Congress, and the weather is not clear.

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 Barcelona in June.

In formal English, use the subjunctive were in clauses expressing a wish or desire.

INFORMAL	I wish that Dr. Vaughn was my professor.
FORMAL	I wish that Dr. Vaughn were my professor.

insist, ***request***, ***suggest***
Because requests have not yet become reality, they are expressed in the subjunctive mood.

be
Professor Moore insists that her students ~~are~~ on time for every class.

le
We recommend that Mrs. Lambert ~~les~~ form 1050 as soon as possible.

□ e 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.

27 9 Edit the following sentences to eliminate errors in verb tense or mood. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPad

_____

Multilingual Writers and ESL Challenges

28 Verbs, 256

29 Articles (a, an, the) and types of nouns, 270

30 Sentence structure, 279

31 Prepositions and idiomatic expressions, 288

□ is section of Rules for Writers is primarily for multilingual writers. You may □nd 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.

28 Verbs

Both native and nonnative speakers of English encounter challenges with verbs. Section 28 focuses on speci□c challenges that multilingual writers sometimes face. You can □nd more help with verbs in other sections in the book:

- making subjects and verbs agree (21)
- using irregular verb forms (27a, 27b)
- leaving o□ verb endings (27c, 27d)
- choosing the correct verb tense (27f)
- avoiding inappropriate uses of the passive voice (8a)

28a Use the appropriate verb form and tense.

□ is section o□ers a brief review of English verb forms and tenses. For additional help, see 27 and 46c.

Basic verb forms

Every main verb in English has □ve forms, which are used to create all of the verb tenses in standard English. □ e chart at the top of page 257 shows these forms for the regular verb help and the irregular verbs give and be. See 27a for the forms of other common irregular verbs.

Verb tenses

Section 27f describes all the verb tenses in English, showing the forms of a regular verb, an irregular verb, and the verb be in each tense. □ e chart on pages 257–59 provides more details about the tenses commonly used in the active voice in writing; the chart on page 260 gives details about tenses commonly used in the passive voice.

Basic verb forms

	REGULAR VERB ***HELP***	IRREGULAR VERB ***GIVE***	IRREGULAR VERB ***BE****
BASE FORM	help	give	be
PAST TENSE	helped	gave	was, were
PAST PARTICIPLE	helped	given	been
PRESENT PARTICIPLE	helping	giving	being
-S FORM	helps	gives	is

*Be also has the forms am and are, which are used in the present tense.

Verb tenses commonly used in the active voice

For descriptions and examples of all verb tenses, see 27f. For verb tenses commonly used in the passive voice, see the chart on page 260.

Simple tenses

For general facts, states of being, habitual actions

Simple present	Base form or ***-s*** form
general facts	College students o□en study late at night.
states of being	Water becomes steam at 100 degrees centigrade.
habitual, repetitive actions	We donate to a di□erent charity each year.
scheduled future events	□ e train arrives tomorrow at 6:30 p.m.

NOTE: For uses of the present tense in writing about literature, see page 249.

Simple past	Base form ***+ -ed*** or ***-d*** or irregular form
completed actions at a speci□c time in the past	□ e storm destroyed their property. She drove to Montana three years ago.
facts or states of being in the past	When I was young, I usually walked to school with my sister.
Simple future	***will +*** base form
future actions, promises, or predictions	I will exercise tomorrow. □ e snowfall will begin around midnight.

Verb tenses commonly used in the active voice, continued

Simple progressive forms

For continuing actions

Present progressive	***am***, ***is***, ***are*** **+** present participle
actions in progress at the present time, not continuing indefinitely	The students are taking an exam in Room 105. The valet is parking the car.
future actions (with leave, go, come, move, etc.)	I am leaving tomorrow morning.
Past progressive	***was***, ***were*** **+** present participle
actions in progress at a specific time in the past	They were swimming when the storm struck.
was going to, were going to for past plans that did not happen	We were going to drive to Florida for spring break, but the car broke down.

NOTE: Some verbs are not normally used in the progressive: appear, believe, belong, contain, have, hear, know, like, need, see, seem, taste, understand, and want.

I ~~am wanting~~ to see August Wilson's 3 B E J P (P M G.

Perfect tenses

For actions that happened or will happen before another time

Present perfect	***has***, ***have*** + past participle

Verb tenses commonly used in the active voice, continued	
Perfect progressive forms For continuous past actions before another time	
Present perfect progressive continuous actions that began in the past and continue to the present	***has***, ***have*** + ***been*** + present participle Yolanda has been trying to get a job in Boston for □ve years.
Past perfect progressive actions that began and continued in the past until another past action	***had*** + ***been*** + present participle By the time I moved to Georgia, I had been supporting myself for □ve years.

28b To write a verb in the passive voice, use a form of *be* with the past participle.

When a sentence is written in the passive voice, the subject receives the action instead of doing it. (See "Passive transformations" in 47c.)

□ e solution was measured by the lab assistant.

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: was chosen, are remembered. (Sometimes a form of be follows another helping verb: will be considered, could have been broken.)

% S F B N J O H ~~J O~~ wri en $ V C B O was writing by Cristina García.

In the passive voice, the past participle written, not the present participle writing, must follow was (the past tense of be).

e child is being ~~test.~~ tested.

□ e past participle tested, not the base form test, must be used with is being to form the passive voice.

For details on forming the passive in various tenses, consult the chart on page 260. (For appropriate uses of the passive voice, see 8a.)

Verb tenses commonly used in the passive voice

For details about verb tenses in the active voice, see pages 257–59.

Simple tenses (passive voice)

Simple present	***am***, ***is***, ***are*** **+** past participle
general facts	Breakfast is served daily.
habitual, repetitive actions	The receipts are counted every night.
Simple past	***was***, ***were*** + past participle
completed past actions	He was rewarded for being on time.
Simple future	***will be*** + past participle
future actions, promises, or predictions	The decision will be made by the committee next week.

Simple progressive forms (passive voice)

Present progressive	***am***, ***is***, ***are*** **+** ***being*** **+** past participle
actions in progress at the present time	The new stadium is being built with private money.
future actions (with leave, go, come, move, etc.)	Jo is being promoted to a new job next month.
Past progressive	***was***, ***were*** **+** ***being*** **+** past participle
actions in progress at a specific time in the past	We thought we were being followed.

Perfect tenses (passive voice)

Present perfect	***has***, ***have*** **+** ***been*** **+** past participle
actions that began in the past and continue to the present	The flight has been delayed because of storms in the Midwest.
actions that happened at an unknown or unspecific time in the past	Wars have been fought throughout history.
Past perfect	***had*** **+** ***been*** **+** past participle
actions that began or occurred before another time in the past	He had been given all the hints he needed to complete the puzzle.

NOTE: Future progressive, future perfect, and perfect progressive forms are not used in the passive voice.

NOTE: Only transitive verbs, those that take direct objects, may be used in the passive voice. Intransitive verbs such as occur, happen, sleep, die, become, and fall are not used in the passive. (See 47b.)

e accident ~~was~~ happened suddenly.

EXERCISE 28–1 Revise the following sentences to correct errors in verb forms and tenses in the active and the passive voice. You may need to look at 27a for the correct form of some irregular verbs and at 27f for help with tenses. Answers appear in the back of the book.

More practice: LaunchPadSol

Modals and their meanings

can

could

may

might

must

should

b. □e writing center tutor will helps you revise your essay.
c. A reptile must adjusted its body temperature to its environment.
d. In some states, individuals may renew a driver's license online.
e. My uncle, a cartoonist, could sketched a face in less than two minutes.

28d 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 a□er the verb.

Gianna 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 forms of do and does, see the chart on p. 204.)

Mariko ~~no~~ does not want more dessert.

Mariko does not want~~s~~ more dessert.

For simple past-tense verbs other than be, use did plus not before the base form of the verb.

ey did not ~~planted~~ plant corn this year.

In a verb phrase consisting of one or more helping verbs and a present or past participle (is watching, were living, has played, could have been driven), use the word not a□er the □rst helping verb.

Inna should have ~~not~~ not gone dancing last night.

Bonnie is ~~no~~ not singing this weekend.

NOTE: 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 26e).

We could not nd ~~no~~ any books about the history of our school.

28e 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. In each example in this section, the subordinate clause (if clause) is marked SUB, and the independent clause is marked IND. (See 48e on subordinate clauses.)

Factual

Factual conditional sentences express relationships based on facts. If the relationship is a scientific truth, use the present tense in both clauses.

SUB IND
If water cools to 32 degrees Fahrenheit, 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.

SUB IND
Whenever the coach asked for help, I volunteered.

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.

IND SUB
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~~ passes her history test, she will graduate this year.

Speculative

Speculative conditional sentences express unlikely, contrary-to-fact, or impossible conditions. English uses the past or past perfect tense in the if clause, even for conditions in the present or the future.

Unlikely possibilities If the condition is possible but unlikely in the present or the 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 past tense is used in the subordinate clause.

Conditions contrary to fact In conditions that are currently [illegible] use the past tense verb were (not was) [illegible] the subjunctive

were
If I ~~was~~ 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. 258.)

SUB IND
If I had saved more money, I would have visited Laos last year.

The writer did not save more money and did not travel to Laos. 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.

EXERCISE 28–7 Edit the following sentences to correct problems with verbs. In some cases, more than one revision is possible. Possible revisions appear in the back of the book. More practice: LaunchPadSolo

had
If I ~~have~~ time, I would study both French and Russian next
^
semester.

a. □e electrician might have discovered the broken circuit if she went through the modules one at a time.
b. If Verena wins a scholarship, she would go to graduate school.
c. Whenever a rainbow appears a□er a storm, everybody came out to see it.
d. Sarah did not understood the terms of her internship.
e. If I live in Budapest with my cousin Szusza, she would teach me Hungarian cooking.

28f Become familiar with verbs that may be followed by gerunds or in□nitives.

A gerund is a verb form that ends in -ing and is used as a noun: sleeping, dreaming. (See 48b on verbal phrases.) An in□nitive is the word to plus the base form of the verb: to sleep, to dream. □e word to is an in□nitive marker, not a preposition, in this use. (See 48b on in□nitive phrases.)

A few verbs may be followed by either a gerund or an in□nitive; others may be followed by a gerund but not by an in□nitive; still others may be followed by an in□nitive but not by a gerund.

Verb + gerund or in□nitive (no change in meaning)

□e following commonly used verbs may be followed by a gerund or an in□nitive, with little or no di□erence in meaning:

begin	hate	love
continue	like	start

I love skiing. I love to ski.

Verb + gerund or in□nitive (change in meaning)

With a few verbs, the choice of a gerund or an in□nitive 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

□ ese verbs may be followed by a gerund but not by an in□nitive:

admit	discuss	imagine	put o□	risk
appreciate	enjoy	miss	quit	suggest
avoid	escape	postpone	recall	tolerate
deny	□nish	practice	resist	

Bill enjoys playing [not to play] the piano.

Jamie quit smoking.

Verb + in□nitive

□ ese verbs may be followed by an in□nitive but not by a gerund:

agree	decide	manage	plan	wait
ask	expect	mean	pretend	want
beg	help	need	promise	wish
claim	hope	o□er	refuse	would like

Jill has o□ered to water [not watering] the plants while we are away.

Joe □nally managed to □nd a parking space.

A few of these verbs may be followed either by an in□nitive directly or by a noun or pronoun plus an in□nitive:

ask	help	promise	would like
expect	need	want	

We asked to speak to the congregation.

We asked Rabbi Abrams to speak to our congregation.

Verb + noun or pronoun + in□nitive

With certain verbs in the active voice, a noun or pronoun must come between the verb and the in□nitive that follows it. □e noun or pronoun usually names a person who is a□ected by the action of the verb.

advise	convince	order	tell
allow	encourage	persuade	urge
cause	have (own)	remind	warn
command	instruct	require	

V N ┌ INF ┐
□e class encouraged Luis to tell the story of his escape.

□e counselor advised Haley to take four courses instead of □ve.

Verb + noun or pronoun + unmarked in□nitive

An unmarked in□nitive is an in□nitive without to. A few verbs (o□en called causative verbs) may be followed by a noun or pronoun and an unmarked in□nitive.

have (cause)	let (allow)
help	make (force)

Jorge had the valet park his car.

Rose had the attendant ~~to~~ wash the windshield.

Frank made me ~~to~~ carry his book for him.

NOTE: Help can be followed by a noun or pronoun and either an unmarked or a marked in□nitive.

Emma helped Brian wash the dishes.

Emma helped Brian to wash the dishes.

NOTE: □e in□nitive is used in some typical constructions with too and enough.

TOO + ADJECTIVE + INFINITIVE	□e gi□ is too large to wrap.
ENOUGH + NOUN + INIFINITIVE	Our emergency pack has enough bottled water to last a week.
ADJECTIVE + ***ENOUGH*** + INFINITIVE	Some of the hikers felt strong enough to climb another thousand feet.

EXERCISE 28–10 Form sentences by adding gerund or in□nitive constructions to the following sentence openings. In some cases, more than one kind of construction is possible. Possible answers appear in the back of the book.

More practice: LaunchPadSolo

Please remind your sister to call me.

a. I enjoy
b. □e tutor told Samantha
c. □e team hopes
d. Ricardo and his brothers miss
e. Jon remembered

29 Articles

Articles (a, an, the) are part of a category of words known as noun markers or determiners.

29a Be familiar with articles and other noun markers.

Standard English uses noun markers to help identify the nouns that follow. In addition to articles (a, an, and the), noun markers include the following:

- possessive nouns, such as Elena's (See 36a.)
- possessive pronoun/adjectives: my, your, his, her, its, our, their (See 46b.)
- demonstrative pronoun/adjectives: this, that, these, those (See 46b.)
- quanti□ers: all, any, each, either, every, few, many, more, most, much, neither, several, some, and so on (See 29d.)
- numbers: one, twenty-three, and so on

Using articles and other noun markers

Articles and other noun markers always appear before nouns; sometimes other modi□ers, such as adjectives, come between a noun marker and a noun.

Felix is reading a book about mythology.

We took an exciting trip to Alaska last summer.

□ at very delicious meal was expensive.

In most cases, do not use an article with another noun marker.

~~e~~ Natalie's older brother lives in Wisconsin.

Expressions like a few, the most, and all the are exceptions: a few potatoes, all the rain. See also 29d.

Types of articles and types of nouns

To choose an appropriate article for a noun, you must □rst determine whether the noun is common or proper, count or noncount, singular or plural, and speci□c or general. □e chart on pages 273–74 describes the types of nouns.

Articles are classi□ed as inde□nite and de□nite. □e inde□nite articles, a and an, are used with general nouns. □e de□nite article, the, is used with speci□c nouns. (□e last section of the chart on pp. 273–74 explains general and speci□c nouns.)

A and an both mean "one" or "one among many." Use a before a consonant sound: a banana, e44

1. □ e noun has been previously mentioned.

Types of nouns

Common or proper

Common nouns	Examples	
name general persons, places, things, or ideas	religion knowledge rain	beauty student country
begin with lowercase		

Proper nouns	Examples	
name speci□c persons, places, things, or ideas	Hinduism Philip Vietnam	President Adams Blue Mosque Renaissance
begin with capital letter		

Count or noncount (common nouns only)

Count nouns	Examples
name persons, places, things, or ideas that can be counted	girl, girls city, cities goose, geese philosophy, philosophies
have plural forms	

Noncount nouns	Examples	
name things or abstract ideas that cannot be counted	water silver furniture	patience knowledge air
cannot be made plural		

NOTE: See the chart on page 276 for commonly used noncount nouns.

Singular or plural (both common and proper)

Singular nouns (count and noncount)	Examples
k7[(p)k rf count ya euc y mpn	

poresunt(o)12(n)4(e p)-9(er)6(s)-8(o)12(,n)]TJ06 -1.111 D* [(p)7(l)-3(ace)6(, t)

Types of nouns, continued	
Specific (definite) or general (indefinite) (count and noncount)	
Specific nouns name persons, places, things, or ideas that can be identified within a group of the same type	Examples The students in Professor Martin's class should study. The airplane carrying the senator was late. The furniture in the truck was damaged.
General nouns name categories of persons, places, things, or ideas (often plural)	Examples Students should study. Books bridge gaps between cultures. The airplane has made commuting between cities easy.

6. The noun is singular and refers to a scientific class or category of items (most often animals, musical instruments, and inventions).

   The tin
   ~~Tin~~ whistle is common in traditional Irish music.
   ^
   The writer is referring to the tin whistle as a class of musical instruments.

29c 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." (See the chart on p. 275.)

   a
   My English professor asked me to bring dictionary to class.
   ^
   The noun dictionary refers to "one unspecific dictionary" or "any dictionary."

an
We want to rent apartment close to the lake.

□e noun apartment refers to "any apartment close to the lake," not a speci□c apartment.

Choosing articles for common nouns

Use *the*

if the reader has enough information to identify the noun speci□cally	COUNT: Please turn on the lights. We're going to the lake tomorrow. NONCOUNT: □e food throughout Italy is excellent.

Use *a* or *an*

if the noun refers to one item and if the item is singular but not speci□c	COUNT: Bring a pencil to class. Charles wrote an essay about his □rst job.

NOTE: Do not use a or an with plural or noncount nouns.

Use a quanti□er (*enough*, *many*, *some*, etc.)

if the noun represents an unspeci□ed amount of something	COUNT (plural): Amir showed us some photos of India. Many turtles return to the same nesting site each year.
if the amount is more than one but not all items in a category	NONCOUNT: We didn't get enough rain this summer.

NOTE: Sometimes no article conveys an unspeci□ed amount: Amir showed us photos of India.

Use no article

if the noun represents all items in a category	COUNT (plural): Students can attend the show for free.
if the noun represents a category in general	NONCOUNT: Coal is a natural resource.

NOTE: □e is occasionally used when a singular count noun refers to all items in a class or a speci□c category: □e bald eagle is no longer endangered in the United States.

nouns: a little salt, any homework, enough wood, less information, much pollution.

Vincent's mother told him that she had ~~a~~ news that would surprise him.

29e 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.

~~the kindness~~ is a virtue.

The noun represents kindness in general; it does not represent a specific type of kindness, such as the kindness he showed me after my mother's death.

In some parts of the world, ~~the~~ rice is preferred to all other grains.

The noun rice represents rice in general. To refer to a specific type or

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.

We visited Great Wall of China last year.

Rob wants to be a translator for Central Intelligence Agency.

The is used with most plural proper nouns: the McGregors, the Bahamas, the Finger Lakes, the United States.

Geographic names create problems because there are so many exceptions to the rules. When in doubt, consult the chart on page 279, check a dictionary, or ask a native speaker.

EXERCISE 29–1 Edit the following sentences for proper use of articles and nouns. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPad

___

fall through last layer of cold air, raindrops freeze and become small ice pellets, forming sleet. When it hits car windshield or windows of house, sleet can make annoying racket. Driving and walking can be hazardous when sleet accumulates on roads and sidewalks. Freezing rain is basically rain that falls onto ground and then freezes a□er it hits ground. It causes icy glaze on trees and any surface that is below freezing.

Using ***the*** with geographic 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 Baja Peninsula, the Sinai Peninsula
oceans, seas, gulfs	the Paci□c 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

30 Sentence structure

Although their structure can vary widely, sentences in English generally □ow from subject to verb to object or complement: Bears eat □sh. □ is section focuses on the major challenges that

multilingual students face when writing sentences in English. For more details on the parts of speech and the elements of sentences, consult sections 46–49.

30a 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

There is
~~Is~~ an apple pie in the refrigerator.

there are
As you know, many religious sects in India.

Notice that the verb agrees with the subject that follows it: apple pie is, sects are. (See 21g.)

Sometimes an inverted sentence has an in□nitive (to work) or a noun clause (that she is intelligent) as the subject. In such sentences, the placeholder it is needed before the verb. (See also 48b and 48e.)

EXP V S S V
It is important to study daily. (To study daily is important.)

it
Because the road is ooded, is necessary to change our route.

TIP: □e 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.

It
I just returned from a vacation in Japan. ~~ere~~ is very

there.
beautiful.

This school that school
~~Here~~ o ers a master's degree in physical therapy; ~~there~~ has

only a bachelor's program.

30c 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.

e doctor ~~she~~ advised me to cut down on salt.

□e pronoun she cannot repeat the subject, doctor.

Do not add a pronoun even when a word group comes between the subject and the verb.

e watch that I lost on vacation ~~it~~ was in my backpack.

□e pronoun it cannot repeat the subject, watch.

Some languages allow "topic fronting," 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. □ is form is not allowed in English because the sentence seems to start with one subject but then introduces a new subject in an independent clause.

TOPIC IND CLAUSE
INCORRECT □ e seeds I planted them last fall.

□ e sentence can be corrected by bringing the topic (seeds) into the independent clause.

the seeds
~~e seeds~~ I planted ~~them~~ last fall.
^

30d Do not repeat a subject, 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
□ e cat ran under the car that was parked on the street.

e cat ran under the car that ~~it~~ was parked on the street.

□ e relative pronoun that is the subject of the adjective clause, so the pronoun it cannot be added as a subject.

Myrna enjoyed the investment seminars that she attended

~~them~~ last week.

□ e relative pronoun that is the object of the verb attended. □ e pronoun them cannot also serve as an object.

Sometimes the relative pronoun is understood but not present in the sentence. In such cases, do not add another word with the same function as the omitted pronoun.

Myrna enjoyed the seminars she attended ~~them~~ last week.

□ e relative pronoun that is understood a□er seminars 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.

e o ce where I work ~~there~~ is one hour from the city.

□ e adverb there cannot repeat the relative adverb where.

EXERCISE 30–1 In the following sentences, add needed subjects or expletives and delete any repeated subjects, objects, or adverbs. Answers appear in the back of the book. More practice: LaunchPadSolo

e new geology professor is the one whom we saw ~~him~~ on TV this morning.

a. Are some cartons of ice cream in the freezer.
b. I don't use the subway because am afraid.
c. □ e prime minister she is the most popular leader in my country.
d. We tried to get in touch with the same manager whom we spoke to him earlier.
e. Recently have been a number of earthquakes in Turkey.

30e Avoid mixed constructions beginning with although or because

A word group that begins with although cannot be linked to a word group that begins with but or however. □ e result is an error called a mixed construction (see also 11a). 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 (see the examples on p. 284).

Although Nikki Giovanni is best known for her poetry for adults, ~~but~~ she has written several books for children.

Because German and Dutch are related languages, ~~therefore~~ tourists from Berlin can usually read a few signs in Amsterdam.

If you want to keep the other linking word, omit although or because.

~~Although~~ Nikki Giovanni is best known for her poetry for adults, but she has written several books for children.

~~Because~~ German and Dutch are related languages; therefore, tourists from Berlin can usually read a few signs in Amsterdam.

For advice about using commas and semicolons with linking words, see 32a and 34b.

30f 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 a sentence, before or a□er a verb, or between a helping verb and its main verb.

Slowly, we drove along the rain-slick road.
Mia handled the teapot very carefully.
Martin always wins our tennis matches.
Christina is rarely late for our lunch dates.
My daughter has o□en spoken of you.
□ e election results were being closely followed by analysts.

However, an adverb cannot appear between a verb and its direct object.

carefully
Mother wrapped ~~carefully~~ the gi .

□ e adverb carefully cannot appear between the verb, wrapped, and its direct object, the gi□.

EXERCISE 30–4 Edit the following sentences for proper sentence structure. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book. More practice:

Participles that describe emotions or mental states often cause the most confusion.

annoying/annoyed	exhausting/exhausted	[illegible]	[illegible]
boring/bored	fam /CS0 6(in)3(a)19(t)-5(in)8(g(fam /CS0 6(in)3(a)19(t		

EXERCISE 30–10 Using the chart on page 287 as necessary, arrange the following modi□ers and nouns in their proper order. Answers appear in the back of the book. More practice: [redacted]

___

___

At, *on*, and *in* to show time and place

Showing time

AT	at a speci□c time: at 7:20, at dawn, at dinner
ON	on a speci□c day or date: on Tuesday, on June 4
IN	in a part of a 24-hour period: in the a□ernoon, in the daytime [but at night]
	in a year or month: in 2008, in July
	in a period of time: □nished 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

EXERCISE 31–1 In the following sentences, replace prepositions that are not used correctly. You may need to refer to the chart on this page. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book.

More practice: LaunchPadSolo

e play begins ~~on~~ at 7:20 p.m.

a. Whenever we eat at the Centerville Café, we sit at a small table on the corner of the room.

b. In the 1990s, entrepreneurs created new online businesses in record numbers.

c. In □ursday, Nancy will attend her □rst home repair class at the community center.

d. Alex began looking for her lost mitten in another location.
e. We decided to go to a restaurant because there was no fresh food on the refrigerator.

31b Use nouns (including -ing forms) after prepositions.

In a prepositional phrase, use a noun (not a verb) a□er the preposition. Sometimes the noun will be a gerund, the -ing verb form that functions as a noun (see 48b).

saving
Our student government is good at ~~save~~ money.

Distinguish between the preposition to and the in□nitive marker to. If to is a preposition, it should be followed by a noun or a gerund.

helping
We are dedicated to ~~help~~ the poor.

If to is an in□nitive marker, it should be followed by the base form of the verb.

help
We want to ~~helping~~ the poor.

To test whether to is a preposition or an in□nitive marker, insert a word that you know is a noun a□er the word to. If the noun makes sense in that position, to is a preposition. If the noun does not make sense a□er to, then to is an in□nitive marker.

Zoe is addicted to _____.

□ ey are planning to _____.

In the □rst sentence, a noun (such as magazines) makes sense a□er to, so to is a preposition and should be followed by a noun or a gerund: Zoe is addicted to magazines. Zoe is addicted to running.

In the second sentence, a noun (such as magazines) does not make sense a□er to, so to is an in□nitive marker and must be followed by the base form of the verb: □ ey are planning to build a new school.

31c 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.

Paula is married ~~with~~ to Jon.

Check an ESL dictionary for combinations that are not listed in the chart at the bottom of this page.

31d 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 ~~of~~ on your effort.

Check an ESL dictionary for combinations that are not listed in the chart on page 292.

Adjective + preposition combinations

accustomed to	connected to	guilty of	preferable to
addicted to	covered with	interested in	proud of
afraid of	dedicated to	involved in	responsible for
angry with	devoted to	involved with	satisfied with
ashamed of	different from	known as	scared of
aware of	engaged in	known for	similar to
committed to	engaged to	made of (or made from)	tired of
concerned about	excited about	married to	worried about
concerned with	familiar with	opposed to	
	full of		

Verb + preposition combinations

agree with	compare with	forget about	speak to (or speak with)
apply to	concentrate on	happen to	stare at
approve of	consist of	hope for	succeed at
arrive at	count on	insist on	succeed in
arrive in	decide on	listen to	take advantage of
ask for	depend on	participate in	take care of
believe in	differ from	rely on	think about
belong to	disagree with	reply to	think of
care about	dream about	respond to	wait for
care for	dream of	result in	wait on
compare to	feel like	search for	

Punctuation

32 The comma, 294

33 Unnecessary commas, 308

34 The semicolon, 313

35 The colon, 317

36 The apostrophe, 319

37 Quotation marks, 323

38 End punctuation, 330

39 Other punctuation marks, 332

A good money manager controls expenses, and invests surplus dollars to meet future needs.

e word group following and is not an independent clause; it is the second half of a compound predicate (controls and invests).

32b Use a comma after an introductory clause or phrase.

e 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 48a, 48b, and 48e.)

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. e 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.

e comma tells readers that the introductory prepositional phrase has come to a close.

EXCEPTION: e comma may be omitted a er 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 that function as adjectives, describing the noun or pronoun immediately following them. e comma tells readers that they are about to learn the identity of the person or thing described; therefore, the comma is usually required even when the phrase is short. (See 48b.)

Buried under layers of younger rocks, the earth's oldest rocks contain no fossils.

NOTE: Other introductory word groups include transitional expressions and absolute phrases (see 32f).

EXERCISE 32–1 Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPadSolo

Because we had been saving molding for a few weeks, we had enough wood to frame all thirty paintings.

a. Alisa brought the injured bird home, and fashioned a splint out of Popsicle sticks for its wing.
b. Considered a classic of early animation, The Adventures of Prince Achmed used hand-cut silhouettes against colored backgrounds.
c. If you complete the evaluation form and return it within two weeks you will receive a free breakfast during your next stay.
d. After retiring from the New York City Ballet in 1965, legendary dancer Maria Tallchief went on to found the Chicago City Ballet.
e. Roger had always wanted a handmade violin but he couldn't afford one.

EXERCISE 32–2 Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

The car had been sitting idle for a month, so the battery was completely dead.

a. J. R. R. Tolkien finished writing his draft of The Lord of the Rings trilogy in 1949 but the first book in the series wasn't published until 1954.
b. In the first two minutes of its ascent the space shuttle had broken the sound barrier and reached a height of over twenty-five miles.
c. German shepherds can be gentle guide dogs or they can be fierce attack dogs.
d. Some former professional cyclists claim that the use of performance-enhancing drugs is widespread in cycling and they argue that no rider can be competitive without doping.
e. As an intern, I learned most aspects of the broadcasting industry but I never learned about fundraising.

32c 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.

Langston Hughes's poetry is concerned with racial pride,

social justice, and the diversity of the African American

experience.

Bubbles of air, leaves, ferns, bits of wood, and insects are

o en found trapped in amber.

Although some writers view the last comma in a series as optional, most experts advise using the comma because its omission can result in ambiguity or misreading.

My uncle willed me all of his property, houses, and boats.

Did the uncle will his property and houses and boats—or simply his property, consisting of houses and boats? If the former meaning is intended, a comma is necessary to prevent ambiguity.

e activities include touring the White House, visiting the Air

and Space Museum, attending a lecture about the Founding

Fathers, and kayaking on the Potomac River.

Without the comma, the activities might seem to include a lecture about kayaking, not participating in kayaking. T e comma makes it clear that kayaking on the Potomac River is a separate item in the series.

32d Use a comma between coordinate adjectives not joined with 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, a□ectionate father.

If the adjectives can be joined with and, the adjectives are coordinate, so you should use commas: warm and gentle and a□ectionate (warm, gentle, a□ectionate).

Adjectives that do not modify the noun separately are cumulative.

□ ree large gray shapes moved slowly toward us.

Beginning with the adjective closest to the noun shapes, these modi fers lean on one another, piggyback style, with each modifying a larger word group. Gray modi fes shapes, large modi fes gray shapes, and three modi fes large gray shapes. Cumulative adjectives cannot be joined with and (not three and large and gray shapes).

COORDINATE ADJECTIVES

Should patients with severe irreversible brain damage be put on life support systems?

Adjectives that can be connected with and are coordinate: severe and irreversible.

CUMULATIVE ADJECTIVES

Ira ordered a rich, chocolate, layer cake.

Ira didn't order a cake that was rich and chocolate and layer: He ordered a layer cake that was chocolate, a chocolate layer cake that was rich.

EXERCISE 32–5 Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" a fer it. Answers appear in the back of the book. More practice: LaunchPadSolo

We gathered our essentials, took o for the great outdoors and ignored the fact that it was Friday the 13th.

a. T e cold impersonal atmosphere of the university was unbearable.
b. An ambulance threaded its way through police cars, f re trucks and irate citizens.
c. T e 1812 Overture is a stirring, magni fcent piece of music.

d. After two broken arms, three cracked ribs and one concussion, Ken quit the varsity football team.
e. My cat's pupils had constricted to small black shining slits.

EXERCISE 32–6 Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

Good social workers excel in patience, diplomacy, ^ and positive thinking.

a. NASA's rovers on Mars are equipped with special cameras that can take close-up high-resolution pictures of the terrain.
b. A baseball player achieves the triple crown by having the highest batting average, the most home runs, and the most runs batted in during the regular season.
c. If it does not get enough sunlight, a healthy green lawn can turn into a shriveled brown mess within a matter of days.
d. Love, vengeance, greed and betrayal are common themes in Western literature.
e. Many experts believe that shark attacks on surfers are a result of the sharks' mistaking surfboards for small, injured seals.

32e Use commas to set off nonrestrictive (nonessential) elements. Do not use commas to set off restrictive (essential) elements.

Certain word groups that modify nouns or pronouns can be restrictive or nonrestrictive—that is, essential or not essential to the meaning of a sentence. These word groups are usually adjective clauses, adjective phrases, or appositives.

Restrictive elements

A restrictive element defines or limits the meaning of the word it modifies; it is therefore essential to the meaning of the sentence and is not set off with commas. If you remove a restrictive modifier from a sentence, the meaning changes significantly, becoming more general than you intended.

RESTRICTIVE (NO COMMAS)

The campers need clothes that are durable.

Scientists who study the earth's structure are called geologists.

The first sentence does not mean that the campers need clothes in general. The intended meaning is more limited: The campers need durable clothes. The second sentence does not mean that scientists in general are called geologists; only those scientists who specifically study the earth's structure are called geologists. The italicized word groups are essential and are therefore not set off with commas.

Nonrestrictive elements

A nonrestrictive modifier describes a noun or pronoun whose meaning has already been clearly defined or limited. Because the modifier contains nonessential or parenthetical information, it is set off with commas. If you remove a nonrestrictive element from a sentence, the meaning does not change dramatically. Some meaning may be lost, but the defining characteristics of the person or thing described remain the same.

NONRESTRICTIVE (WITH COMMAS)

The campers need sturdy shoes, which are expensive.

The scientists, who represented eight different universities, met to review applications for the Advancements in Science Award.

In the first sentence, the campers need sturdy shoes, and the shoes happen to be expensive. In the second sentence, the scientists met to review applications for the award; that they represented eight different universities is informative but not critical to the meaning of the sentence. The nonessential information in both sentences is set off with commas.

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 first example, 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 dessert.

Adjective clauses

Adjective clauses are patterned like sentences, containing subjects and verbs, but they function within sentences as modifers of nouns or pronouns. Tey 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). (See also 48e.)

Nonrestrictive adjective clauses are set of with commas; restrictive adjective clauses are not.

NONRESTRICTIVE CLAUSE SET OFF WITH COMMAS

Ed's house, which is located on thirteen acres, was completely furnished with bats in the ra ers and mice in the kitchen.

Te adjective clause which is located on thirteen acres does not restrict the meaning of Ed's house; the information is nonessential and is therefore set of with commas.

RESTRICTIVE CLAUSE NOT SET OFF WITH COMMAS

e giant panda that was born at the San Diego Zoo in 2003 was sent to China in 2007.

Because the adjective clause that was born at the San Diego Zoo in 2003 identifes one particular panda out of many, the information is essential and is therefore not set of with commas.

NOTE: Use that only with restrictive (essential) clauses. Many writers prefer to use which only with nonrestrictive (nonessential) clauses, but usage varies.

Adjective phrases

Prepositional or verbal phrases functioning as adjectives may be restrictive or nonrestrictive. Nonrestrictive phrases are set of with commas; restrictive phrases are not.

NONRESTRICTIVE PHRASE SET OFF WITH COMMAS

e helicopter, with its million-candlepower spotlight illuminating the area, circled above.

Te with phrase is nonessential because its purpose is not to specify which of two or more helicopters is being discussed. Te phrase is not required for readers to understand the meaning of the sentence.

RESTRICTIVE PHRASE (NO COMMAS)

One corner of the attic was lled with newspapers, dating from the early 1900s.

Dating from the early 1900s restricts the meaning of newspapers, so the comma should be omitted.

e bill, proposed by the Illinois representative, would lower taxes for middle-income families.

Proposed by the Illinois representative identifes exactly which bill is meant.

Appositives

An appositive is a noun or noun phrase that renames a nearby noun. Nonrestrictive appositives are set of with commas; restrictive appositives are not.

NONRESTRICTIVE APPOSITIVE (WITH COMMAS)

Darwin's most important book 0 O U I F 0 S J H J O P G 4 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 of with commas.

RESTRICTIVE APPOSITIVE (NO COMMAS)

e song, "Viva la Vida," was blasted out of huge ampli ers.

Once they've read song, readers still don't know precisely which song the writer means. Te appositive following song restricts its meaning, so the appositive should not be set of with commas.

EXERCISE 32–9 Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" afer it. Answers appear in the back of the book. More practice:

a. Choreographer Alvin Ailey's best-known work Revelations is more than just a crowd-pleaser.
b. Twyla Tharp's contemporary ballet Push Comes to Shove was made famous by the Russian dancer Baryshnikov. [There has written more than one contemporary ballet.]
c. The glass sculptor sifting through hot red sand explained her technique to the other glassmakers. [There is more than one glass sculptor.]
d. A member of an organization, that provides job training for teens, was also appointed to the education commission.
e. Brian Eno who began his career as a rock musician turned to meditative compositions in the late 1970s.

32f Use commas to set off transitional and parenthetical expressions, absolute phrases, and word groups expressing contrast.

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 complete lists of these expressions, see 34b.)

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. (See 34b.)

> 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 in the mid-nineteenth century by fans who wanted to play a more organized game of rugby.

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 of with a comma. Expressions such as also, at least, certainly, consequently, indeed, of course, moreover, 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.

Parenthetical expressions

Expressions that are distinctly parenthetical, providing only supplemental information, should be set of with commas. Tey interrupt the fow of a sentence or appear at the end as aferthoughts.

Evolution, as far as we know, doesn't work this way.

Absolute phrases

An absolute phrase, which modifes the whole sentence, usually consists of a noun followed by a participle or participial phrase. (See 48d.) Absolute phrases may appear at the beginning or at the end of a sentence and should be set of with commas.

ABSOLUTE PHRASE
N PARTICIPLE
Te sun appearing for the frst 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.

NOTE: Do not insert a comma between the noun and the participle in an absolute construction.

e next contestant, being ve years old, the host adjusted the height of the microphone.

Word groups expressing contrast

Sharp contrasts beginning with words such as not, never, and unlike are set of with commas.

e Epicurean philosophers sought mental not bodily pleasures.

Unlike Robert Rae Marie enjoyed managing the household budget.

32g Use commas to set off nouns of direct address, the words yes and no, interrogative tags, and mild interjections.

Forgive me Angela for forgetting your birthday.

Yes the loan will probably be approved.

e lm was faithful to the book wasn't it?

Well cases like these are di cult to decide.

32h

32i Use commas with dates, addresses, titles, and numbers.

Dates

In dates, set of the year 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 security alert system went into effect on 15 April 2009.
> February 2015 was an extremely snowy month.

Addresses

The elements of an address or a place name are separated with 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, IL 61571.

Titles

If a title follows a name, set of the title from the rest of the sentence with a pair of commas.

> Ann Hall, 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 with four or fewer digits.

32j Use a comma to prevent confusion.

In certain situations, a comma is necessary to prevent confusion. If the writer has intentionally lef out 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.

e catastrophe 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 every day.

EXERCISE 32–11 T is exercise covers the major uses of the comma described in 32a–32e. Add or delete commas where necessary. If a sentence is correct, write "correct" afer it. Answers appear in the back of the book. More practice: LaunchPadSolo

Even though our brains actually can't focus on two tasks

at a time many people believe they can multitask.

a. Cricket which originated in England is also popular in Australia, South Africa and India.
b. At the sound of the starting pistol the horses surged forward toward the frst obstacle, a sharp incline three feet high.
c. A f(o)1n3 Ad c exhicg ou-10(d f)n(un)4(d W)972(i)3(se(f)-1n 5(t)-6(a)9(G(o)1

EXERCISE 32–12 T is exercise covers all uses of the comma. Add or delete commas where necessary in the following sentences. If a sentence is correct, write "correct" afer it. Answers appear in the back of the book.

"Yes, neighbors, we must work together to save the community center," urged Mr. Owusu.

a. On January 15, 2008 our o f ce moved to 29 Commonwealth Avenue, Mechanicsville VA 23111.
b. T e coach having bawled us out thoroughly, we lef the locker room with his harsh words ringing in our ears.
c. Ms. Carlson you are a valued customer whose satisfaction is very important to us.
d. Mr. Mundy was born on July 22, 1939 in Arkansas, where his family had lived for four generations.
e. Her board poised at the edge of the half-pipe, Nina waited her turn to drop in.

33 Unnecessary commas

Many common misuses of the comma result from a misunderstanding of the major comma rules presented in 32.

33a Do not use a comma with a coordinating conjunction that joins only two words, phrases, or subordinate clauses.

T ough a comma should be used before a coordinating conjunction joining independent clauses (see 32a) or with a series of three or more elements (see 32c), these rules should not be extended to other compound word groups.

Ron discovered a leak and came back to x it.

T e coordinating conjunction and links two verbs in a compound predicate: discovered and came.

We knew that she had won, but that the election was close.

The coordinating conjunction but links two subordinate clauses, each beginning with that.

33b 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.

33c 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 (32c), 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, even novels that focus on horror, evil, and alienation, often have themes of spiritual renewal and redemption as well.

33d Do not use a comma between cumulative adjectives, between an adjective and a noun, or between an adverb and an adjective.

Commas are required between coordinate adjectives (those that can be joined with and), but they do not belong between

cumulative adjectives (those that cannot be joined with and). (For a full discussion, see 32d.)

In the corner of the closet, we found an old/maroon hatbox.

A comma should never be used between an adjective and 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.

e Hillside is a good home for severely/disturbed youths.

33e Do not use commas to set off restrictive elements.

Restrictive elements are modifers or appositives that restrict the meaning of the nouns they follow. Because they are essential to the meaning of the sentence, they are not set of with commas. (For a full discussion of restrictive and nonrestrictive elements, see 32e.)

Drivers/who think they own the road/make cycling a

dangerous sport.

T e modifer who think they own the road restricts the meaning of Drivers and is 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/ $ P N J O H P G/ " H F J O 4 B N P

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.

33f Do not use a comma to set off a concluding adverb clause that is essential for meaning.

When adverb clauses introduce a sentence, they are nearly always followed by a comma (see 32b). When they conclude a sentence,

however, they are not set of 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, because, before, 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 unless clause, the meaning of the sentence might at first seem 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.

33g Do not use a comma after a phrase that begins an inverted sentence.

Though a comma belongs after most introductory phrases (see 32b), it does not belong after phrases that begin an inverted sentence. In an inverted sentence, the subject follows the verb, and a phrase that ordinarily would follow the verb is moved to the beginning (see 47c).

At the bottom of the hill/sat the stubborn mule.

33h 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)

Occasionally TV talk shows are performed live, but/more often they are taped.

AFTER SUCH AS OR LIKE

Shade-loving plants such as/ begonias, impatiens, and coleus can add color to a shady garden.

AFTER ALTHOUGH

Although/ the air was balmy, the water was too cold for swimming.

BEFORE A PARENTHESIS

ough Sylvia's ACT score was low/ (only 15), her admissions essay was superior.

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. "You can't do any worse than the rest of us."

EXERCISE 33–1 Delete any unnecessary commas in the following sentences. If a sentence is correct, write "correct" afer it. Answers appear in the back of the book. More practice: LaunchPadSolo

In his Silk Road Project, Yo-Yo Ma incorporates work by musicians such as/ Kayhan Kalhor and Richard Danielpour.

a. Afer the morning rains cease, the swimmers emerge from their cottages.
b. Tricia's frst artwork was a bright, blue, clay dolphin.

c. Some modern musicians, (trumpeter John Hassell is an ex-
amp 487.7752991 cm /CS0 CS 0787.77529987.77nJ 1d x-

related and the relation is clear without a conjunction, they may be linked with a semicolon instead.

> In film, a low-angle shot makes the subject look powerful; a high-angle shot does just the opposite.

A semicolon must be used whenever a coordinating conjunction has been omitted between independent clauses. To use merely a comma creates a type of run-on sentence known as a comma splice. (See 20.)

> In 1800, a traveler needed six weeks to get from New York City to Chicago/;in 1860, the trip by railroad took only two days.

34b Use a semicolon between independent clauses linked with a transitional expression.

Transitional expressions include conjunctive adverbs and transitional phrases.

CONJUNCTIVE ADVERBS

accordingly	furthermore	moreover	still
also	hence	nevertheless	subsequently
anyway	however	next	then
besides	incidentally	nonetheless	therefore
certainly	indeed	now	thus
consequently	instead	otherwise	
conversely	likewise	similarly	
finally	meanwhile	specifically	

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.

Biologists have observed laughter in primates other than humans/; chimpanzees, however, sound more like they are panting than laughing.

Transitional expressions should not be confused with the co-ordinating conjunctions and, but, or, nor, for, so, and yet, which are preceded by a comma when they link independent clauses. (See 32a.)

34c Use a semicolon between items in a series containing internal punctuation.

Classic science ction sagas are 4 U B S, with 5 M F. Spock/;

B U U M F T U B S (B /M B D U J D, with its Cylons, and

Han Solo, Luke Skywalker, and Darth Vader.

Without the semicolons, the reader would have to 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.

34d 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

Although children's literature was added to the National Book Awards in 1969/, it has had its own award, the Newbery Medal, since 1922.

BETWEEN AN APPOSITIVE AND THE WORD IT REFERS TO

e scientists were fascinated by the species " S H Z S P O F U B B R V B U J D B; a spider that lives underwater.

TO INTRODUCE A LIST

Some of my favorite celebrities have been animal rights advocates; Betty White, Casey A eck, and Dave Navarro.

BETWEEN INDEPENDENT CLAUSES JOINED BY BUT, AND, NOR, FOR, SO, OR YET

Five of the applicants had worked with spreadsheets; but only one was familiar with database management.

EXCEPTIONS: If one or both of the independent clauses contain a comma, you may use a semicolon with a coordinating conjunction between the clauses.

EXERCISE 34–1 Add commas or semicolons where needed in the following well-known quotations. If a sentence is correct, write "correct" a f er it. Answers appear in the back of the book. More practice: LaunchPadSo

EXERCISE 34–2 Edit the following sentences to correct errors in the use of the comma and the semicolon. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

Love is blind envy has its eyes wide open.

a. Strong black coffee will not sober you up, the truth is that time is the only way to get alcohol out of your system.
b. Margaret was not surprised to see hail and vivid lightning, conditions had been right for violent weather all day.
c. There is often a fine line between right and wrong; good and bad; truth and deception.
d. My mother always says that you can't learn common sense; either you're born with it or you're not.
e. Severe, unremitting pain is a ravaging force; especially when the patient tries to hide it from others.

A SUMMARY OR AN EXPLANATION

Faith is like love: It cannot be forced.

The novel is clearly autobiographical: The author even gives his own name to the main character.

NOTE: For other ways of introducing quotations, see "Introducing quoted material" on pages 327–28. When an independent clause follows a colon, begin with a capital letter. Some disciplines use a lowercase letter instead. See 45f for variations.

35b Use a colon according to convention.

SALUTATION IN A LETTER Dear Sir or Madam:

HOURS AND MINUTES 5:30 p.m.

PROPORTIONS The ratio of women to men was 2:1.

TITLE AND SUBTITLE The Glory of Hera: Greek Mythology and the Greek Family

BIBLIOGRAPHIC ENTRIES Boston: Bedford, 2014

CHAPTER AND VERSE IN SACRED TEXTS Luke 2:14, Qur'an 67:3

35c 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 found in vegetables are/ vitamin A, thiamine, niacin, and vitamin C.

BETWEEN A PREPOSITION AND ITS OBJECT

The heart's two pumps each consist of/ an upper chamber, or atrium, and a lower chamber, or ventricle.

AFTER SUCH AS, INCLUDING, OR FOR EXAMPLE

The NCAA regulates college athletic teams, including/ basketball, baseball, softball, and football.

EXERCISE 35–1 Edit the following sentences to correct errors in the use of the comma, the semicolon, or the colon. If a sentence is correct, write "correct" afer it. Answers appear in the back of the book.

More practice:

The Children's Defense Fund is a nonprofit organization that supports programs for poor and minority children.

2. If the noun is singular and ends in -s or an s sound, add -'s to indicate possession.

Lois's sister spent last year in India.

Her article presents an overview of Marx's teachings.

NOTE: To avoid potentially awkward pronunciation, some writers use only the apostrophe with a singular noun ending in -s: Sophocles'.

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?

John's and Marie's expectations of marriage couldn't have been more different.

Joyce and Greg jointly own one camper. John and Marie individually have different expectations.

Compound nouns

If a noun is compound, use -'s (or -s') with the last element.

My father-in-law's memoir about his childhood in Sri Lanka was published in October.

36b 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 46b.)

Someone's raincoat has been left behind.

36c Use an apostrophe to mark omissions in contractions and numbers.

In a contraction, the apostrophe takes the place of one or more missing letters. It’s stands for it is, can’t for cannot.

> It’s a shame that Frank can’t go on the tour.

The apostrophe is also used to mark the omission of the first two digits of a year (the class of ’08) or years (the ’60s generation).

36d Do not use an apostrophe in certain situations.

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 of numbers

Do not use an apostrophe in the plural of any numbers.

> Oksana skated nearly perfect figure 8s.
> The 1920s are known as the Jazz Age.

Plural of letters

Italicize the letter and use roman (regular) font style for the -s ending. Do not italicize academic grades.

> Two large *P*s were painted on the door.
> He received two *D*s for the first time in his life.

EXCEPTIONS: To avoid misreading, use an apostrophe to form the plural of lowercase letters and the capital letters A and I.

> Beginning readers often confuse b’s and d’s.
> Students with straight A’s earn high honors.

MLA NOTE: MLA recommends using an apostrophe for the plural of single capital and lowercase letters: H’s, p’s.

Plural of abbreviations

Do not use an apostrophe to pluralize an abbreviation.

Harriet has thirty DVDs on her desk.

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 (regular) 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."

36e Avoid common misuses of the apostrophe.

Do not use an apostrophe with nouns that are not possessive or with the possessive pronouns its, whose, his, hers, ours, yours, and theirs.

Some ~~outpatient's~~ outpatients have special parking permits.

Each area has ~~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.

We attended a reading by Junot Díaz, ~~who's~~ whose work focuses on the Dominican immigration experience.

Who's means "who is." The possessive pronoun is whose.

EXERCISE 36–1 Edit the following sentences to correct errors in the use of the apostrophe. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPad Solo

Our favorite barbecue restaurant is Poor ~~Richards~~ Richard's Ribs.

a. This diet will improve almost anyone's health.

b. The innovative shoe fastener was inspired by the designers young son.
c. Each days menu features a different European country's dish.
d. Sue worked overtime to increase her families earnings.
e. Ms. Jacobs is unwilling to listen to students complaints about computer failures.

EXERCISE 36–2 Edit the following passage to correct errors in the use of the apostrophe.

Its never too soon to start holiday shopping. In fact, some people choose to start shopping as early as January, when last seasons lefover's are priced at their lowest. Many stores try to lure customers in with promise's of savings up to 90 percent. Their main objective, of course, is to make way for next years inventory. The big problem with postholiday shopping, though, is that there isn't much left to choose from. Store's shelves have been picked over by last-minute shoppers desperately searching for gifts. The other problem is that its hard to know what to buy so far in advance. Next year's hot items are anyones guess. But proper timing, mixed with lot's of luck and determination, can lead to good purchases at great price's.

37 Quotation marks

Writers use quotation marks primarily to enclose direct quotations of another person's spoken or written words. You will also find these other uses and exceptions:

37a Use quotation marks to enclose direct quotations.

Direct quotations of a person’s words, whether spoken or written, must be in quotation marks.

> “Twitter,” according to social media researcher Jameson Brown, “is the best social network for brand to customer engagement.”

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 a quotation mark, but do not use a closing quotation mark until the end of the speech.

Exception: Indirect quotations

Do not use quotation marks around indirect quotations. An indirect quotation reports someone’s ideas without using that person’s exact words. In academic writing, indirect quotation is called paraphrase or summary. (See pp. 412–14.)

> Social media researcher Jameson Brown claims that Twitter is the best social media tool for companies that want to reach their consumers.

Exception: Long quotations

Long quotations of prose or poetry are generally set off from the text by indenting. Quotation marks are not used because the indented format tells readers that the quotation is taken word-for-word from the source.

> After making an exhaustive study of 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,

> 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 in his time. (158)

The long quotation and the page number in parentheses are handled according to MLA style. (See 56a.)

MLA and APA have specific guidelines for what constitutes a long quotation and how it should be indented (see pp. 449 and 541, respectively).

37b Use single quotation marks to enclose a quotation within a quotation.

> Megan Marshall notes that Elizabeth Peabody's school focused on "not merely 'teaching' but 'educating children morally and spiritually as well as intellectually from the first' " (107).

37c Use quotation marks around the titles of short works.

Short works include newspaper and magazine articles, poems, short stories, songs, episodes of television and radio programs, and chapters or subdivisions of books.

> James Baldwin's story "Sonny's Blues" tells the story of two brothers who come to understand each other's suffering.

NOTE: Titles of long works such as books, plays, television and radio programs, films, magazines, and newspapers are put in italics. (See 42a.)

37d Quotation marks may be used to set off words used as words.

Although words used as words are ordinarily italicized (see 42d), quotation marks are also acceptable. Be consistent throughout your paper.

T e words “accept” and “except” are frequently confused.

T e words accept and except are frequently confused.

37e Use punctuation with quotation marks according to convention.

T is section describes the conventions American publishers use in placing various marks of punctuation inside or outside quotation marks. It also explains how to punctuate when introducing quoted material. (For the use of quotation marks in MLA and APA styles, see 56a and 61a, respectively. T e examples in this section show MLA style.)

Periods and commas

Place periods and commas inside quotation marks.

> “I’m here as part of my service-learning project,” I told the classroom teacher. “I’m hoping to become a reading specialist.”

T is rule applies to single quotation marks as well as double quotation marks. (See 37b.) It also applies to all uses of quotation marks: for quoted material, for titles of works, and for words used as words.

EXCEPTION: In MLA and APA styles of parenthetical in-text citations, 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, came with a donation.

Question marks and exclamation points

Put question marks and exclamation points inside quotation marks unless they apply to the whole sentence.

> Dr. Abram’s f rst question was “What are your goals?”
>
> 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 and APA styles 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 is 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.

> Thomas Friedman provides a challenging yet optimistic view of the future: “We need to get back to work on our country and on our planet. The hour is late, the stakes couldn’t be higher, the project couldn’t be harder, the payoff couldn’t be greater” (25).

Expression such as *he writes* If a quotation is introduced with an expression such as he writes or she remarked—or if it is followed by such an expression—a comma is needed.

> “With regard to air travel,” Stephen Ambrose notes, “Jefferson was a full century ahead of the curve” (53).
>
> “Unless another war is prevented it is likely to bring destruction on a scale never before held possible and even now hardly conceived,” Albert Einstein wrote in the aftermath of the atomic bomb (29).

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.”
>
> Virginia Woolf wrote in 1928 that “a woman must have money and a room of her own if she is to write fiction” (4).

Beginning of sentence If a quotation appears at the beginning of a sentence, use a comma after it unless the quotation ends with a question mark or an exclamation point.

> "I've always thought of myself as a reporter," American poet Gwendolyn Brooks once stated (162).
>
> "What is it?" she asked, bracing herself.

Interrupted quotation If a quoted sentence is interrupted by explanatory words, use commas to set off the explanatory words. 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.

> "Everyone agrees journalists must tell the truth," Bill Kovach and Tom Rosenstiel write. "Yet people are befuddled about what 'the truth' means" (37).

37f 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.

> e economist estimated that single-family home prices would decline another 5 percent by the end of the year, emphasizing that this was only a "ballpark gure."

Do not use quotation marks around the title of your own essay.

EXERCISE 37–1 Add or delete quotation marks as needed and make any other necessary changes in punctuation in the following sentences. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

More practice: LaunchPadSolo

> Gandhi once said, An eye for an eye only ends up making the whole world blind.

a. As for the advertisement "Sailors have more fun", if you consider chipping paint and swabbing decks fun, then you will have plenty of it.
b. Even after forty minutes of discussion, our class could not agree on an interpretation of Robert Frost's poem "The Road Not Taken."
c. After winning the lottery, Juanita said that "she would give half the money to charity."
d. After the movie, Vicki said, "The reviewer called this flick "trash of the first order." I guess you can't believe everything you read."
e. "Cleaning your house while your kids are still growing," said Phyllis Diller, "is like shoveling the walk before it stops snowing."

EXERCISE 37–2 Add or delete quotation marks as needed and make any other necessary changes in punctuation in the following passage. Citations should conform to MLA style (see 54b).

In his article The Moment of Truth, former vice president Al Gore argues that global warming is a genuine threat to life on Earth and that we must act now to avoid catastrophe. Gore calls our situation a "true planetary emergency" and cites scientific evidence of the greenhouse effect and its consequences (170-71). "What is at stake, Gore insists, is the survival of our civilization and the habitability of the Earth (197)." With such a grim predicament at hand, Gore questions why so many political and economic leaders are reluctant to act. "Is it simply more convenient to ignore the warnings," he asks (171)?

The crisis, of course, will not go away if we just pretend it isn't there. Gore points out that in Chinese two symbols form the character for the word crisis. The first of those symbols means "danger", and the second means "opportunity." The danger we face, he claims, is accompanied by "unprecedented opportunity." (172) Gore contends that throughout history we have won battles against seemingly unbeatable evils such as slavery and fascism and that we did so by facing the truth and choosing the moral high ground. Gore's final appeal is to our humanity:

> "Ultimately, [the fight to end global warming] is not about any scientific discussion or political dialogue; it is about who we are as human beings. It is about our capacity to transcend our limitations, to rise to this new occasion. To see with our hearts, as well as our heads, the response that is now called for." (244)

Gore feels that the fate of our world rests in our own hands, and his hope is that we will make the choice to save the planet.

Source of quotations: Gore, Al. "The Moment of Truth." Vanity Fair, May 2006, pp. 170+.

38 End punctuation

38a 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

Most sentences should end with a period. A sentence that reports a question instead of asking it directly, (an indirect question) should end with a period, not a question mark.

> e professor asked whether talk therapy was more bene cial than antidepressants?.

If a sentence is not a genuine exclamation, it should end with a period, not an exclamation point. (See also 38c.)

> A er years of working her way through school, Geeta nally graduated with high honors!.

In abbreviations

A period is conventionally used in abbreviations of titles and Latin words or phrases, including the time designations for morning and afernoon.

Mr.	i.e.	a.m. (or AM)
Ms.	e.g.	p.m. (or PM)
Dr.	etc.	

NOTE: If a sentence ends with a period marking an abbreviation, do not add a second period.

Do not use a period with US Postal Service abbreviations for states: MD, TX, CA.

EXERCISE 38–1 Add appropriate end punctuation in the following paragraph.

> Although I am generally rational, I am superstitious I never walk under ladders or put shoes on the table If I spill the salt, I go into frenzied calisthenics picking up the grains and tossing them over my le f shoulder As a result of these curious activities, I've always wondered whether knowing the roots of superstitions would quell my irrational responses Superstition has it, for example, that one should never place a hat on the bed T is superstition arises from a time when head lice were common and placing a guest's hat on the bed stood a good chance of spreading lice through the host's bed Doesn't this make good sense And doesn't it stand to reason that, if I know that my guests don't have lice, I shouldn't care where their hats go Of course it does It is fair to ask, then, whether I have changed my ways and place hats on beds Are you kidding I wouldn't put a hat on a bed if my life depended on it

39 Other punctuation marks

39a The dash

When typing, use two hyphens to form a dash (--). Do not put spaces before or a f er 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 a f er it.

Use a dash to set o f 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.

Use a dash to set o f appositives that contain commas. An appositive is a noun or noun phrase that renames a nearby noun. Ordinarily, most appositives are set o f with commas (32e), but when the appositive itself contains commas, a pair of dashes helps readers see the relative importance of all the pauses.

> In my hometown, people's basic needs—food, clothing, and shelter—are less costly than in a big city like Los Angeles.

39c 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" (4).

The sentence quoted from the Audubon article did not contain the words California condor (since the context of the full article 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, "exceding [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.

39d The ellipsis mark

The ellipsis mark consists of three spaced periods. Use an ellipsis mark to indicate that you have deleted words from an otherwise word-for-word quotation.

> Shute (2010) acknowledges that treatment for autism can be expensive: "Sensory integration therapy . . . can cost up to $200 an hour" (82).

If you delete a full sentence or more in the middle of a quoted passage, use a period before the three ellipsis dots.

> "If we don't properly train, teach, or treat our growing prison population," says longtime reform advocate Luis Rodríguez, "somebody else will. . . . This may well be the safety issue of the new century" (16).

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 quoted sentence, however, MLA requires an ellipsis mark.

In quoted poetry, use a full line of ellipsis dots to indicate that you have dropped a line or more from the poem, as in this example from "To His Coy Mistress" by Andrew Marvell:

> Had we but world enough, and time,
> This coyness, lady, were no crime.
> . . . . . .
> But at my back I always hear
> Time's winged chariot hurrying near; (1–2, 21–22)

39e 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?" (1–2).

Four or more lines of poetry should be handled as an indented quotation. (See pp. 324–25.)

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. Be sparing in this use of the slash. In particular, avoid the use of and/or, he/she, and his/her. Instead of using he/she and his/her to solve sexist language problems, you can usually find more graceful alternatives. (See 17e and 22a.)

EXERCISE 39–1 Edit the following sentences to correct errors in punctuation, focusing especially on appropriate use of the dash, parentheses, brackets, the ellipsis mark, and the slash. If a sentence is correct, write "correct" after it. Answers appear in the back of the book.

More practice: LaunchPadSolo

> Social insects/ bees, for example/ are able to
> ^ ^398 Other punctuation marks>
> communicate complicated messages to one another.

a. A client left his/her cell phone in our conference room after the meeting.

b. The films we made of Kilauea—on our trip to Hawaii Volcanoes National Park—illustrate a typical spatter cone eruption.

c. Although he was confident in his course selections, Greg chose the pass/fail option for Chemistry 101.

d. Of three engineering fields, chemical, mechanical, and materials, Keegan chose materials engineering for its application to toy manufacturing.

e. The writer Chitra Divakaruni explained her work with other Indian American immigrants: "Many women who came to Maitri [a women's support group in San Francisco] needed to know simple things like opening a bank account or getting citizenship. . . . Many women in Maitri spoke English, but their English was functional rather than emotional. They needed someone who understands their problems and speaks their language."

Mechanics

40 Abbreviations, 338

41 Numbers, 341

42 Italics, 343

43 Spelling, 345

44 The hyphen, 353

45 Capitalization, 356

40 Abbreviations

Use abbreviations only when they are clearly appropriate and universally understood (such as Dr., a.m., PhD, and so on). □ is section provides details about common abbreviations and about how to handle abbreviations that might not be familiar to your audience.

40a Use standard abbreviations for titles immediately before and after proper names.

TITLES BEFORE
PROPER NAMES

When using an unfamiliar abbreviation (such as NASW for National Association of Social Workers) or a potentially ambiguous abbreviation (such as AMA, which might refer to the American Medical Association or the American Management Association), write the full name followed by the abbreviation in parentheses at the first mention of the name. Then use just the abbreviation throughout the rest of the paper.

NOTE: An abbreviation that can be pronounced as a word is called an acronym: NATO, MADD, OPEC.

40c 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 numeral: in the morning (not in the a.m.).

40d Units of measurement

The following are typical abbreviations for units of measurement. Most social sciences and related fields use metric units (km, mg), but in other fields and in everyday use, US standard units (mi, lb) are typical. As a general rule, use the abbreviations for units when they appear with numerals; spell out the units when they are used alone or when they are used with spelled-out numbers (see also 41a).

METRIC UNITS	US STANDARD UNITS
m, cm, mm	yd, ft, in.
km, kph	mi, mph
kg, g, mg	lb, oz

Results were measured in pounds.

Use no periods after abbreviations for units of measurement, except for the abbreviation for "inch" (in.), to distinguish it from the preposition in.

40e Be sparing in your use of Latin abbreviations.

Latin abbreviations are acceptable in footnotes and bibliographies.

cf. (Latin confer, "compare")
e.g. (Latin exempli gratia, "for example")
et al. (Latin et alia, "and others")
etc. (Latin et cetera, "and so forth")
i.e. (Latin id est, "that is")
N.B. (Latin nota bene, "note well")

In most academic writing, use the appropriate English phrases.

Many obsolete laws remain on the books. A law in Vermont, ~~e.g.,~~ *for example,* forbids an unmarried man and woman to sit closer than six inches apart on a park bench.

40f Plural of abbreviations

To form the plural of most abbreviations, add -s, without an apostrophe: PhDs, DVDs. Do not add -s to indicate the plural of units of measurement: mm (not mms), lb (lbs), in. (not ins.).

40g Avoid inappropriate abbreviations.

In academic writing, abbreviations for the following are not commonly accepted.

PERSONAL NAMES Charles (not Chas.)
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 (not Kim and Bros.)

NOTE: Use abbreviations for units of measurement when they are preceded by numerals (13 cm). Do not abbreviate them when they are used alone. (See 40d.)

EXCEPTION: Abbreviate states and provinces in complete addresses, and always abbreviate DC when used with Washington.

EXERCISE 40-1 Edit the following sentences to correct errors in abbreviations. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPad

_____ _____

The social sciences and other disciplines that follow American Psychological Association (APA) style use numerals for all but the numbers one through nine. Spell out numbers from one to nine even when they are used with related numerals in a passage: The survey found that nine of the 157 respondents had not taken a course on alcohol use. (An exception is the abstract of a paper, where numerals are used for all numbers. See 62a on APA manuscript format.)

If a sentence begins with a number, spell out the number or rewrite the sentence.

~~150~~ children in our program need expensive dental treatment.

Rewriting the sentence may be less awkward if the number is long: In our program, 150 children need expensive dental treatment.

41b Use numerals according to convention in dates, addresses, and so on.

DATES July 4, 1776; 56 BC; AD 30

ADDRESSES 77 Latches Lane, 519 West 42nd Street

PERCENTAGES 55 percent (or 55%)

FRACTIONS, DECIMALS $\frac{7}{8}$, 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 iii)

TIME OF DAY 4:00 p.m., 1:30 a.m.

NOTE: When not using a.m. or p.m., write out the time in words (two o'clock in the afternoon, twelve noon, seven in the morning).

EXERCISE 41.1 Edit the following sentences to correct errors in the use of numbers. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPad

_____

_____

a. □e carpenters located 3 maple timbers, 21 sheets of cherry, and 10 oblongs of polished ebony for the theater set.
b. □e program's cost is well over one billion dollars.
c. □e score was tied at 5–5 when the momentum shi□ed and carried the Standards to a decisive 12–5 win.
d. 8 students in the class had been labeled "learning disabled."
e. □e Vietnam Veterans Memorial in Washington, DC, had □□y-eight thousand one hundred thirty-two names inscribed on it when it was dedicated in 1982.

42 Italics

□is section describes conventional uses for italics. (If your instructor requires underlining, simply substitute underlining for italics in the examples in this section.)

Some so□ware applications do not allow for italics. To indicate words that should be italicized, you can use underscore marks or asterisks before and a□er the words.

I will write my senior thesis on _And the Mountains Echoed_.

NOTE: Excessive use of italics to emphasize words or ideas, especially in academic writing, is distracting and should be avoided.

42a Italicize the titles of works according to convention.

Titles of the following types of works should be italicized.

TITLES OF BOOKS □e Color Purple, □e Round House
MAGAZINES Time, Scienti□c American, Slate
NEWSPAPERS the Baltimore Sun, the Orlando Sentinel Online
PAMPHLETS Common Sense, Facts about Marijuana
LONG POEMS □e Waste Land, Paradise Lost
PLAYS 'Night Mother, Wicked
FILMS Casablanca, Argo

LaunchPadSolo Lights
41 Numbers
> Exercises: 41-2 and 41-3

TELEVISION PROGRAMS The Voice, Frontline
RADIO PROGRAMS All Things Considered
MUSICAL COMPOSITIONS Porgy and Bess
CHOREOGRAPHIC WORKS Brief Fling
WORKS OF VISUAL ART American Gothic
DATABASES [MLA] ProQuest
WEB SITES Salon, Google
COMPUTER SOFTWARE OR APPS [MLA] Photoshop, Instagram

The titles of other works—including short stories, essays, episodes of radio and television programs, songs, and short poems—are enclosed in quotation marks. (See 37c.)

NOTE: Do not use 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).

42b Italicize the names of specific ships, spacecraft, and aircraft.

Queen Mary 2, Endeavour, Wright Flyer

The success of the Soviets' Sputnik energized the US space program.

42c Italicize foreign words used in an English sentence.

Shakespeare's Falstaff is a comic character known for both his excessive drinking and his general joie de vivre.

EXCEPTION: Do not italicize foreign words that have become a standard part of the English language—"laissez-faire," "fait accompli," "modus operandi," and "per diem," for example.

42d Italicize words mentioned as words, letters mentioned as letters, and numbers mentioned as numbers.

Tomás assured us that the chemicals could probably be safely mixed, but his probably stuck in our minds.

Some toddlers have trouble pronouncing the letters f and s.

A big 3 was painted on the stage door.

NOTE: Quotation marks may be used instead of italics to set o□ words mentioned as words. (See 37d.)

EXERCISE 42.1 Edit the following sentences to correct errors in the use of italics. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book. More practice: LaunchPadSolo

e lecture was about Gini Alhade 's memoir *e Sun at Midday*. *Correct*

a. Howard Hughes commissioned the Spruce Goose, a beautifully built but thoroughly impractical wooden aircra□.
b. □e old man screamed his anger, shouting to all of us, "I will not leave my money to you worthless layabouts!"
c. I learned the Latin term ad in□nitum from an old nursery rhyme about □eas: "Great □eas have little □eas upon their back to bite 'em, / Little □eas have lesser □eas and so on ad in□nitum."
d. Cinema audiences once gasped at hearing the word damn in Gone with the Wind.
e. Neve Campbell's lifelong interest in ballet inspired her involvement in the □lm "□e Company," which portrays a season with the Jo□rey Ballet.

43 Spelling

You learned to spell from repeated experience with words in both reading and writing. As you proofread, you can probably tell if a word doesn't look quite right. In such cases, the solution is simple: Look up the word in the dictionary. (See 43b.)

43a Become familiar with the major spelling rules.

i before *e* except after *c*

In general, use i before e except a□er c and except 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

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 Doughertys (the Dougherty family).

Final consonant 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

Obj 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, Greek, or French sometimes form the plural as they would in their original language.

medium, media	chateau, chateaux
criterion, criteria	

Multilingual

Spelling varieties among English-speaking countries can cause confusion. Following is a list of some common words with different American and British spellings. Consult a dictionary for others.

AMERICAN	BRITISH
canceled, traveled	cancelled, travelled
color, humor	colour, humour
judgment	judgement
check	cheque
realize, apologize	realise, apologise
defense	defence
anemia, anesthetic	anaemia, anaesthetic
theater, center	theatre, centre
fetus	foetus
mold, smolder	mould, smoulder
civilization	civilisation
connection, inflection	connexion, inflexion
licorice	liquorice

43b Become familiar with your dictionary.

A good dictionary, whether print or online—such as The Random House College Dictionary or Merriam-Webster online—is an indispensable writer's aid.

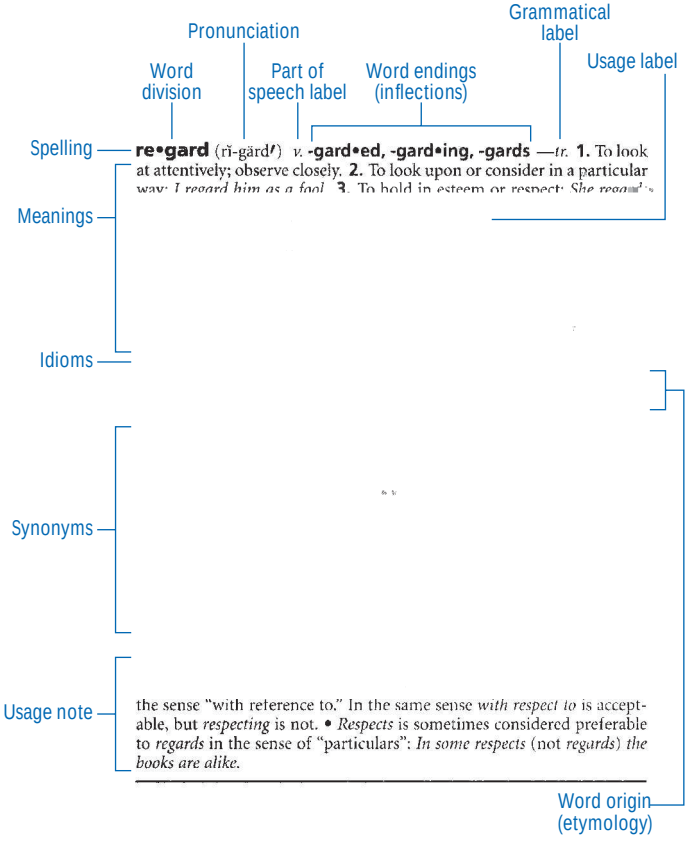
A sample print dictionary entry, taken from □e American Heritage Dictionary, appears at the bottom of this page.

A sample online dictionary entry, taken from Merriam-Webster online, appears on page 349.

Spelling, word division, pronunciation

□e main entry (re•gard 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 □rst.

PRINT DICTIONARY ENTRY



□ e word's pronunciation is given just a□er the main entry. □ e accents indicate which syllables are stressed; the other marks are explained in the dictionary's pronunciation key. Many online entries include an audio link to a voice pronouncing the word.

Wordlists

When a word takes endings to indicate grammatical functions (called in□ections), the endings are listed in boldface, as with -garded, -garding, and -gards in the sample print entry (p. 3els

(p. 348), two meanings of regard are labeled obsolete because they are no longer in use. The sample online entry (p. 349) has one meaning labeled archaic.

Dictionaries sometimes include usage notes as well. Advice in the notes is based on the opinions of many experts and on actual usage in current publications.

43c 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 commonly confused. (See also the glossary of usage in the appendixes.)

affect (verb: to exert an influence)
effect (verb: to accomplish; noun: result)

its (possessive pronoun: of or belonging to it)
it's (contraction of it is or it has)

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 fundamental guideline or truth)

their (possessive pronoun: belonging to them)
they're (contraction of they are)
there (adverb: that place or position)

who's (contraction of who is or who has)
whose (possessive form of who)

your (possessive pronoun: belonging to you)
you're (contraction of you are)

43d Be alert to coonly misspelled words.

absence	acquaintance	answer	arrangement
academic	acquire	apparently	ascend
accidentally	address	appearance	athlete
accommodate	all right	arctic	athletics
achievement	amateur	argument	attendance
acknowledge	analyze	arithmetic	basically

beautiful
beginning
believe
bene□ted
bureau
business
calendar
candidate
cemetery
changeable
column
commitment
committed
committee
competitive
completely
conceivable
conscience
conscientious
conscious
criticism
criticize
decision
de□nitely
descendant
desperate
dictionary
di□erent
disastrous
eighth
eligible
embarrass
emphasize
entirely
environment
especially
exaggerated
exercise
exhaust
existence
extraordinary
extremely
familiar
fascinate
February
foreign
forty
fourth
friend
government
grammar
guard
harass
height
humorous
incidentally
incredible
independence
indispensable
inevitable
intelligence
irrelevant
irresistible
knowledge
library
license
lightning
loneliness
maintenance
maneuver
marriage
mathematics
mischievous
necessary
noticeable
occasion
occurred
occurrence
pamphlet
parallel
particularly
pastime
permanent
permissible
perseverance
phenomenon
physically
playwright
practically
precede
preference
preferred
prejudice
presence
prevalent
privilege
proceed
professor
pronunciation
publicly
quiet
quite
quizzes
receive
recognize
referred
restaurant
rhythm
roommate
sandwich
schedule
seize
separate
sergeant
siege
similar
sincerely
sophomore
strictly
subtly
succeed
surprise
thorough
tomorrow
tragedy
transferred
tries
truly
unnecessarily
usually
vacuum
vengeance
villain
weird
whether
writing

EXERCISE 431 □e following memo has been run through a spell checker. Proofread it carefully, editing the spelling and typographical errors that remain.

More practice: LaunchPadSolo

November 3, 2014

To:

44d Use a hyphen with the pre xes *all-*, *ex-* (meaning "former"), and *self-* and with the suf x *-elect*.

e private foundation is funneling more money into self-help projects.

e Student Senate bylaws require the president-elect to attend all senate meetings between the election and the o cial transfer of o ce.

44e Use a hyphen to clarify certain words.

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.

e lm 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).

44f Check for correct word breaks when words must be divided at the end of a line.

Some word processing programs and other computer applications automatically generate word breaks at the ends of lines. For academic writing, it's best to disable automatic hyphenation. is setting will ensure that only words already containing a hyphen (such as long-distance, pre-Roman) will be hyphenated at the ends of lines.

E-mail addresses and URLs need special attention when they occur at the end of a line of text or in bibliographic citations. You can't rely on your word processor to divide these terms correctly, so you must make a decision in each case. Do not insert a hyphen to divide electronic addresses. Instead, break an e-mail address

a□er the @ symbol or before a period. It is common practice to break a URL before most punctuation marks. (For variations in MLA and APA styles, see 57a and 62a, respectively.)

> I repeatedly e-mailed Janine at janine.r.rose@dunbaracademy.org before I gave up and called her cell phone.
>
> To avoid standing in line, I now order stamps online at http://www.usps.com.

EXERCISE 44~~1~~ Edit the following sentences to correct errors in hyphenation. If a sentence is correct, write "correct" a□er it. Answers appear in the back of the book. More practice: LaunchPadSolo

> Émile Zola's rst readers were scandalized by his slice-of-life novels.

a. Gold is the seventy-ninth element in the periodic table.
b. □e swi□ly-moving tugboat pulled alongside the barge and directed it away from the oil spill in the harbor.
c. □e Moche were a pre-Columbian people who established a sophisticated culture in ancient Peru.
d. Your dog is well-known in our neighborhood.
e. Road-blocks were set up along all the major highways leading out of the city.

45 Capitalization

In addition to the rules in this section, a good dictionary can tell you when to use capital letters.

45a Capitalize proper nouns and words derived from them; do not capitalize common nouns.

Proper nouns are the names of speci□c persons, places, and things. All other nouns are common nouns. □e following types of words are usually capitalized: names of deities, 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; and trade names.

PROPER NOUNS	COMMON NOUNS
God (used as a name)	a god
Book of Common Prayer	a sacred book
Uncle Pedro	my uncle
Father (used as a name)	my father
Lake Superior	a picturesque lake
the Capital Center	a center for advanced studies
the South	a southern state
Wrigley Field	a baseball stadium
University of Wisconsin	a state university
Geology 101	geology
Environmental Protection Agency	a federal agency
the Democratic Party	a political party
the Enlightenment	the eighteenth century
the Treaty of Versailles	a treaty
Advil	a painkiller

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 a□er Labor Day.

Graduation is in late spring, 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.

□ is semester Lee is taking math, geography, geology, French, and English.

Professor Obembe o□ers Modern American Fiction 501 to undergraduate students.

The terms Web and Internet are typically capitalized, but related common nouns are not: home page, operating system. Usage varies widely, however, so check with your instructor about whether you should follow the guidelines for MLA or APA style (57a or 62a, respectively).

CAUTION: Do not capitalize common nouns to make them seem important.

45b Capitalize titles of persons when used as part of a proper name but usually not when used alone.

Professor Margaret Barnes; Dr. Sinyee Sein; John Scott Williams Jr.

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.

45c 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 of works mentioned in the text of a paper, 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. Capitalize chapter titles and the titles of other major divisions of a work following the same guidelines used for titles of complete works.

Seizing the Enigma: The Race to Break the German U-Boat Codes
A River Runs through It
"I Want to Hold Your Hand"
The Canadian Green Page

To see why some of the titles in the list are italicized and some are put in quotation marks, see 42a and 37c.

Titles of works are handled differently in the APA reference list. See "Preparing the list of references" in 62a.

45d Capitalize the first word of a sentence.

The first word of a sentence should be capitalized. 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).

45e Capitalize the first word of a quoted sentence but not a quoted word or phrase.

Loveless writes, "If failing schools are ever to be turned around, much more must be learned about how schools age as institutions" (25).

Russell Baker has written that in this country, sports are "the opiate of the masses" (46).

If a quoted sentence is interrupted by explanatory words, do not capitalize the first word after the interruption. (See 37e.)

"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.

it was the week that
i felt the city's narrow breezes rush about
me —Don L. Lee

45f Capitalize the first word after a colon if it begins an independent clause.

If a group of words following a colon could stand on its own as a complete sentence, capitalize the first word (see p. 360).

Clinical trials called into question the safety profile of the drug: A high percentage of participants reported hypertension and kidney problems.

Preferences vary among academic disciplines. See 57a and 62a.

Always use lowercase for a list or an appositive that follows a colon (see 35a).

Students were divided into two groups: residents and commuters.

EXERCISE 45-1 Edit the following sentences to correct errors in capitalization. If a sentence is correct, write "correct" after it. Answers appear in the back of the book. More practice: LaunchPadSolo

On our trip to the West, we visited the grand canyon and the great salt desert.

a. Assistant dean Shirin Ahmadi recommended offering more world language courses.
b. We went to the Mark Taper Forum to see a production of Angels in America.
c. Kalindi has an ambitious semester, studying differential calculus, classical hebrew, brochure design, and greek literature.
d. Lydia's Aunt and Uncle make modular houses as beautiful as modernist works of art.
e. We amused ourselves on the long flight by discussing how Spring in Kyoto stacks up against Summer in London.

Grammar Basics

46 Parts of speech, 362
47 Sentence patterns, 375
48 Subordinate word groups, 383
49 Sentence types, 392

46 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*).

46a Nouns

A noun is the name of a person, place, thing, or concept.

N N N
The lion in the cage growled at the zookeeper.

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
The leather notebook was tucked in the student's backpack.

Nouns are classified in a variety of ways. Proper nouns are capitalized, but common nouns are not (see 45a). For clarity, writers choose between concrete and abstract nouns (see 18b). The distinction between count nouns and noncount nouns can be especially helpful to multilingual writers (see 29a). Most nouns have singular and plural forms; collective nouns may be either singular or plural, depending on how they are used (see 21f and 22b). Possessive nouns require an apostrophe (see 36a).

EXERCISE 46–1 Underline the nouns (and noun/adjectives) in the following sentences. Answers appear in the back of the book.

More practice LaunchPadSolo

The best part of dinner was the chef's newest dessert.

a. The stage was set for a confrontation of biblical proportions.
b. The courage of the mountain climber was an inspiration to the rescuers.
c. The need to arrive before the guest of honor motivated us to navigate the thick fog.
d. The defense attorney made a final appeal to the jury.
e. A national museum dedicated to women artists opened in 1987.

46b Pronouns

A pronoun is a word used in place of a noun. Usually the pronoun substitutes for a specific noun, known as its antecedent:

ANT PN
When the battery wears down, we recharge it.

Although most pronouns function as substitutes for nouns, some can function as adjectives modifying nouns. Such pronouns may be called pronoun/adjectives.

PN/ADJ
That bird was at the same window yesterday morning.

Pronouns are classified as personal, possessive, intensive and reflexive, relative, interrogative, demonstrative, indefinite, and reciprocal.

Personal pronouns Personal pronouns refer to specific persons or things. They always function as subsitutes for nouns.

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 (□e writer who won the award refused to accept it). □e relative pronoun, in this case who, also points back to a noun or pronoun that the clause modi□es (writer). (See 48e.)

who, whom, whose, which, that

□e pronouns whichever, whoever, whomever, what, and whatever are sometimes considered relative pronouns. □ese words introduce noun clauses, however; they do not point back to a noun or pronoun. (See "Noun clauses" in 48e.)

Interrogative pronouns Interrogative pronouns introduce questions (Who is expected to win the election?).

who, whom, whose, which, what

Demonstrative pronouns Demonstrative pronouns identify or point to nouns. Frequently they function as adjectives (is chair is my favorite), but they may also function as substitutes for nouns (is is my favorite chair).

this, that, these, those

Inde nite pronouns Inde□nite pronouns refer to nonspeci□c persons or things. Most are always singular (everyone, each); some are always plural (both, many); a few may be singular or plural (see 21e). Most inde□nite pronouns function as substitutes for nouns (Something is burning), but some can also function as adjectives (All campers must check in at the lodge).

all	anything	everyone	nobody	several
another	both	everything	none	some
any	each	few	no one	somebody
anybody	either	many	nothing	someone
anyone	everybody	neither	one	something

Reciprocal pronouns Reciprocal pronouns refer to individual parts of a plural antecedent (By turns, the penguins fed one another).

each other, one another

NOTE: See also pronoun-antecedent agreement (22), pronoun reference (23), distinguishing between pronouns such as I and me (24), and distinguishing between who and whom (25).

EXERCISE 46–5 Underline the pronouns (and pronoun/adjectives) in the following sentences. Answers appear in the back of the book.

More practice [redacted]

___ ___

___

Notice that words, usually adverbs, can intervene between the helping verb and the main verb (was not completed). (See 46e.)

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. *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 the 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 27a.)

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*. Helping verbs combine with main verbs to create tenses. For a survey of tenses, see 28a.

NOTE: Some verbs are followed by *particles*, words that look like prepositions but that are actually part of the verbs. Common verb-particle combinations include *bring up*, *call o* , *drop o* , *give in*, *look up*, *run into*, and *take o* .

Sharon packed up her broken laptop and sent it o to the repair shop.

TIP: For more information about using verbs, see these sections: active verbs (8), subject-verb agreement (21), Standard English verb forms (27), verb tense and mood (27f and 27g), and multilingual/ESL challenges with verbs (28).

EXERCISE 46–9 Underline the verbs in the following sentences, including helping verbs and particles. If a verb is part of a contraction (such as *is* in *isn't* or *would* in *I'd*), underline only the letters that represent the verb. Answers appear in the back of the book.

More practice LaunchPadSolo

e ground under the pine trees wasn't wet from the rain.

a. My grandmother always told me a soothing story before bed.
b. □ ere were □□y apples on the tree before the frost killed them.
c. Morton brought down the box of letters from the attic.
d. Stay on the main road and you'll arrive at the base camp before us.
e. □ e □sh struggled vigorously but was trapped in the net.

46d Adjectives

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 frisky horse [Which horse?]

ADJ ADJ
cracked old plates [What kind of plates?]

ADJ
nine months [How many months?]

ADJ
quali ed applicants [What kind of applicants?]

Adjectives usually precede the words they modify. □ ey may also follow linking verbs, in which case they describe the subject. (See 47b.)

ADJ
□ e decision was unpopular.

□ e de□nite article the and the inde□nite articles a and an are also classi□ed as adjectives.

ART ART ART
A defendant should be judged on the evidence provided to the jury, not on hearsay.

Some possessive, demonstrative, and inde□nite pronouns can function as adjectives: their, its, this, all (see 46b). And nouns can function as adjectives when they modify other nouns: apple pie (the noun apple modi□es the noun pie; see 46a).

TIP: You can □nd more details about using adjectives in 26. If you are a multilingual writer, you may □nd help with articles and speci□c uses of adjectives in 29, 30g, and 30h.

46e 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?

Pull rmly on the emergency handle. [Pull how?]

Read the text rst and then complete the exercises. [Read when? Complete when?]

Adverbs modifying adjectives or other adverbs usually intensify or limit the intensity of the word they modify.

ADV
Be extremely kind, and you will have many friends.

ADV
We proceeded very cautiously in the dark house.

□ e words not and never are classi□ed as adverbs.

A word such as cannot contains the helping verb can and the adverb not. □e word can't contains the helping verb can and a contracted form of not (see 36c).

TIP: You can □nd more details about using adverbs in 26b–26d. Multilingual writers can □nd more about the placement of adverbs in 30f.

EXERCISE 46–13 Underline the adjectives and circle the adverbs in the following sentences. If a word is a noun or pronoun functioning as an adjective, underline it and mark it as a noun/adjective or pronoun/adjective. Also treat the articles a, an, and the as adjectives. Answers appear in the back of the book. More practice: [redacted]

from an extinct volcano functions as an adjective modifying the noun craters. (For more on prepositional phrases, see 48a.)

English has a limited number of prepositions. The most common are included in the following list.

about	beside	from	outside	toward
above	besides	in	over	under
across	between	inside	past	underneath
after	beyond	into	plus	unlike
against	but	like	regarding	until
along	by	near	respecting	unto
among	concerning	next	round	up
around	considering	of	since	upon
as	despite	off	than	with
at	down	on	through	within
before	during	onto	throughout	without
behind	except	opposite	till	
below	for	out	to	

Some prepositions are more than one word long. Along with, as well as, in addition to, next to, and rather than are common examples.

TIP: Prepositions are used in idioms such as capable of and dig up (see 18d). For specific issues for multilingual writers, see 31.

46g 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 9b and 14a.) The coordinating conjunctions are and, but, or, nor, for, so, and yet.

> The sociologist interviewed children but not their parents.
> Write clearly, and your readers will appreciate your efforts.

In the first sentence, but connects two noun phrases; in the second, and connects two independent clauses.

Correlative conjunctions Correlative conjunctions come in pairs; they connect grammatically equal elements.

either . . . or	whether . . . or
neither . . . nor	both . . . and
not only . . . but also	

Either the painting was brilliant or it was a forgery.

Subordinating conjunctions A subordinating conjunction introduces a subordinate clause and indicates the relation of the clause to the rest of the sentence. (See 48e.) The most common subordinating conjunctions are after, although, as, as if, because, before, if, in order that, once, since, so that, than, that, though, unless, until, when, where, whether, and while (For a complete list, see p. 390.)

When the fundraiser ends, we will have raised a million dollars.

Conjunctive adverbs Conjunctive adverbs connect independent clauses and indicate the relation between the clauses. They can be used with a semicolon to join two independent clauses in one sentence, or they can be used alone with an independent clause. The most common conjunctive adverbs are finally, furthermore, however, moreover, nevertheless, similarly, then, therefore, and thus (For a complete list, see p. 374.)

The photographer failed to take a light reading; therefore, all the pictures were underexposed.

During the day, the kitten sleeps peacefully. However, when night falls, the kitten is wide awake and ready to play.

Conjunctive adverbs can appear at the beginning or in the middle of a clause.

When night falls, however, the kitten is wide awake and ready to play.

TIP: Recognizing conjunctive adverbs and coordinating conjunctions will help you avoid run-on sentences and make punctuation decisions (see 20, 32a, and 32f). Recognizing subordinating conjunctions will help you avoid sentence fragments (see 19).

46h Interjections

An interjection is a word used to express surprise or emotion (Oh! Hey! Wow!).

Parts of speech

A **noun** names a person, place, thing, or concept.

N N N
Repetition does not transform a lie into truth.

A **pronoun** substitutes for a noun.

PN PN PN
Before the attendant let us board the small plane, he weighed us
PN
and our baggage.

PERSONAL PRONOUNS: I, me, you, he, him, she, her, it, we, us, they, them

POSSESSIVE PRONOUNS: my, mine, your, yours, her, hers, his, its, our, ours, their, theirs

INTENSIVE AND REFLEXIVE PRONOUNS: myself, yourself, himself, herself, itself, ourselves, yourselves, themselves

RELATIVE PRONOUNS: that, which, who, whom, whose

INTERROGATIVE PRONOUNS: who, whom, whose, which, what

DEMONSTRATIVE PRONOUNS: this, that, these, those

INDEFINITE PRONOUNS

all	each	many	one
another	either	neither	several
any	everybody	nobody	some
anybody	everyone	none	somebody
anyone	everything	no one	someone
anything	few	nothing	something
both			

RECIPROCAL PRONOUNS: each other, one another

A **helping verb** comes before a main verb.

MODALS: can, could, may, might, must, shall, should, will, would (also ought to)

FORMS OF BE: be, am, is, are, was, were, being, been

FORMS OF HAVE: have, has, had

FORMS OF DO: do, does, did

(The forms of be, have, and do may also function as main verbs.)

A **main verb** shows action or a state of being.

MV
The novel opens with a tense description of a grim murder, but
HV MV
the author does not maintain the initial level of suspense.

A main verb will always change form when put into these positions in sentences:

Usually I _____.	(walk, ride)
Yesterday I _____.	(walked, rode)
I have _____ many times before.	(walked, ridden)
I am _____ right now.	(walking, riding)
Usually he _____.	(walks, rides)

The highly irregular verb be has eight forms: be, am, is, are, was, were, being, been.

An **adjective** modifies a noun or pronoun, usually answering one of these questions: Which one? What kind of? How many? The articles a, an, and the are also adjectives.

PN/ADJ N/ADJ ADJ ADJ PN/ADJ
Our family's strongest gave us welcome comfort in our grief.

An **adverb** modifies a verb, an adjective, or an adverb, usually answering one of these questions: When? Where? Why? How? Under what conditions? To what degree?

ADV ADV
Young people often approach history skeptically.

A **preposition** indicates the relationship between the noun or pronoun that follows it and another word in the sentence.

P P
A journey of a thousand miles begins with a single step.

Parts of speech, continued

COMMON PREPOSITIONS

about	besides	like	since
above	between	near	than
across	beyond	next	through
a□er	but	next to	throughout
against	by	of	till
along	concerning	o□	to
along with	considering	on	toward
among	despite	onto	under
around	down	opposite	underneath
as	during	out	unlike
as well as	except	outside	until
at	for	over	unto
because of	from	past	up
before	in	plus	upon
behind	in addition to	rather than	with
below	inside	regarding	within
beside	into	respecting	without

A **conjunction** connects words or word groups.

COORDINATING CONJUNCTIONS: and, but, or, nor, for, so, yet

SUBORDINATING CONJUNCTIONS: a□er, although, as, as if, because, before, even though, if, in order that, once, since, so that, than, that, though, unlese, until, when, where, whether, while

CORRELATIVE CONJUNCTIONS: either . . . or; neither . . . nor; not only . . . but also; both . . . and; whether . . . or

CONJUNCTIVE ADVERBS: accordingly, also, anyway, besides, certainly, consequently, conversely, □nally, furthermore, hence, however, incidentally, indeed, instead, likewise, meanwhile, moreover, neverthelese, next, nonethelese, now, otherwise, similarly, speci□cally, still, subsequently, then, therefore, thus

An **interjection** expresees surprise or emotion (Oh! Wow! Hooray!).

47 Sentence patterns

The vast majority of sentences in English conform to one of these five patterns:

subject/verb/subject complement
subject/verb/direct object
subject/verb/indirect object/direct object
subject/verb/direct object/object complement
subject/verb

Adverbial modifiers (single words, phrases, or clauses) may be added to any of these patterns, and they may appear nearly anywhere—at the beginning, in the middle, or at the end.

Predicate is the grammatical term given to the verb plus its objects, complements, and adverbial modifiers.

For a quick-reference chart of sentence patterns, see page 380.

47a Subjects

The subject of a sentence names whom or what the sentence is about. The simple subject is always a noun or pronoun; the complete subject consists of the simple subject and any words or word groups modifying the simple subject.

The complete 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 devastating effects of famine can last for many years.

Who or what can last for many years? The devastating effects of famine

COMPLETE SUBJECT
Adventure novels that contain multiple subplots are often made into successful movies.

Who or what are o□en made into movies? Adventure novels that contain multiple subplots

In our program, student teachers work full-time for ten months.

Who or what works full-time for ten months? Student teachers Notice that In our program, student teachers is not a sensible answer to the question. (It is not safe to assume that the subject must always appear □rst in a sentence.)

The simple subject

To □nd the simple subject, strip away all modi□ers in the complete subject. □ is includes single-word modi□ers such as the and devastating, phrases such as of famine, and subordinate clauses such as that contain multiple subplots

e devastating e ects of famine can last for many years.

Adventure novels that contain multiple subplots o□en made into successful movies.

A sentence may have a compound subject containing two

follows the verb. In such inverted constructions, the word ere is an expletive, an empty word serving merely to get the sentence started.

□ ere are eight planes waiting to take o .

Occasionally a writer will invert a sentence for e□ect.

Joyful is the child whose school closes for snow.

Joyful is an adjective, so it cannot be the subject. Turn this sentence around and its structure becomes obvious.

□ e child whose school closes for snow is joyful.

In questions, the subject frequently appears between the helping verb and the main verb.

Do Kenyan marathoners train year-round?

TIP: □ e ability to recognize the subject of a sentence will help you edit for fragments (19), subject-verb agreement (21), pronouns such as I and me (24), missing subjects (30b), and repeated subjects (30c).

EXERCISE 47–1 In the following sentences, underline the complete subject and write SS above the simple subject(s). If the subject is an understood you, ugent a]TJ /T1_4 1 Tf -0.01 Tc 0.01 Tw 3(y)-6(ou)]TJ /T1_3 1 Tf 0 Tc 0.

47b Verbs, objects, and complements

Section 46c explains how to find the verb of a sentence. 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 connect the subject to a subject complement, a word or word group that completes the meaning of the subject by renaming or describing it.

If the subject complement renames the subject, it is a noun or noun equivalent (sometimes called a **predicate noun**).

S V SC
An e-mail requesting personal information may be a scam.

If the subject complement describes the subject, it is an adjective or adjective equivalent (sometimes called a **predicate adjective**).

S V SC
Last month's temperatures were mild.

Whenever they appear as main verbs (rather than helping verbs), the forms of **be**—be, am, is, are, was, were, being, been—usually function as linking verbs. In the preceding examples, for instance, the main verbs are **be** and **were**.

Verbs such as **appear**, **become**, **feel**, **grow**, **look**, **make**, **seem**, **smell**, **sound**, and **taste** are linking when they are followed by a word or word group that renames or describes the subject.

S V SC
As it thickens, the sauce will look unappealing.

Transitive verbs and direct objects

A transitive verb takes a direct object, a word or word group that names a receiver of the action.

S V DO
The hungry cat clawed the bag of dry food.

The simple direct object is always a noun or pronoun, in this case **bag**. 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. (See 47c.)

Transitive verbs, indirect objects, and direct objects

The direct object of a transitive verb is sometimes preceded by an indirect object, a noun or pronoun telling to whom or for whom the action of the sentence is done.

S V IO DO S V IO DO
You give her some yarn, and she will knit you a scarf.

The simple indirect object is always a noun or pronoun. To test for an indirect object, insert the word to or for before the word or word group in question. If the sentence makes sense, the word or word group is an indirect object.

You give [to] her some yarn, and she will knit [for] you a scarf.

An indirect object may be turned into a prepositional phrase using to or for: You give some yarn to her, and she will knit a scarf for you.

Only certain transitive verbs take indirect objects. Some examples are ask, bring, find, get, give, hand, lend, make, offer, pay, promise, read, send, show, teach, tell, throw, and write.

Transitive verbs, direct objects, and object complements

The direct object of a transitive verb is sometimes followed by an object complement, a word or word group that renames or describes the object.

S V DO OC
People often consider chivalry a thing of the past.

S V DO OC
The kiln makes clay firm and strong.

When the object complement renames the direct object, it is a noun or pronoun (such as thing). When it describes the direct object, it is an adjective (such as firm and strong).

Intransitive verbs

Intransitive verbs take no objects or complements.

S V
The audience laughed.

S V
The driver accelerated in the straightaway.

Nothing receives the actions of laughing and accelerating in these sentences, so the verbs are intransitive. Notice that such verbs may or may not be followed by adverbial modifiers. In the second sentence, in the straightaway is an adverbial prepositional phrase modifying accelerated.

Sentence patterns

Subject / linking verb / subject complement

S V SC
Acting is art. [Art renames Acting]

S V SC
Good researchers are curious. [Curious describes researchers]

Subject / transitive verb / direct object

S V DO
An antihistamine may prevent an allergic reaction.

Subject / transitive verb / indirect object / direct object

S V IO DO
The elevator's rapid ascent gave Irina an attack of vertigo.

Subject / transitive verb / direct object / object complement

S V DO OC
The reviewer called the film a masterpiece. [Masterpiece renames film.]

S V DO OC
The new double-glazed windows made the house warmer.
[Warmer describes house]

Subject / intransitive verb

S V
The kettle whistles.

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 small plane over the canyon.
INTRANSITIVE	A flock of migrating geese flew overhead.

In the first example, flew has a direct object that receives the action: her small plane. In the second example, the verb is followed by an adverb (overhead), not by a direct object.

EXERCISE 47–5 Label the subject complements and direct objects in the following sentences, using the labels SC and DO. If a subject complement or direct object consists of more than one word, bracket and label all of it. Answers appear in the back of the book.

DO
The sharp right turn confused most drivers.

a. Textbooks are expensive.
b. Samurai warriors never fear death.
c. Successful coaches always praise their players' efforts.
d. St. Petersburg was the capital of the Russian Empire for two centuries.
e. The medicine tasted bitter.

EXERCISE 47–6 Each of the following sentences has either an indirect object followed by a direct object or a direct object followed by an object complement. Label the objects and complements, using the labels IO, DO, and OC. If an object or a complement consists of more than one word, bracket and label all of it. Answers appear in the back of the book.

More practice LaunchPadSolo

DO OC
Most people consider their own experience normal.

a. Stress can make adults and children weary.
b. The dining hall offered students healthy meal choices.
c. Consider the work finished.
d. We showed the agent our tickets, and she gave us boarding passes.
e. Zita has made community service her priority this year.

47c Pattern variations

Although most sentences follow one of the □ve patterns in the chart on page 380, variations of these patterns commonly occur in questions, commands, sentences with delayed subjects, and passive transformations.

Questions and commands

Questions are sometimes patterned in normal word order, with the subject preceding the verb.

Who will have the most hits this season?

Sometimes the pattern of a question is inverted, with the subject appearing between the helping verb and the main verb or a□er the verb.

Will he have the most hits this season?

Why is the number of hits an important statistic?

In commands, the subject of the sentence is an understood you

[You] Pay attention to the road.

Sentences with delayed subjects

Writers sometimes choose to delay the subject of a sentence to achieve a special e0052(v)1 Tf 0.098 Tw 10.25 0 0 10.25 91.5 246.4102 Tm0 T

Passive transformations

Transitive verbs, those that can take direct objects, usually appear in the active voice. In the active voice, the subject does the action, and a direct object receives the action.

ACTIVE The fireworks display dazzled the viewers on the Esplanade.
(S: The fireworks display; V: dazzled; DO: the viewers on the Esplanade)

Sentences in the active voice may be transformed into the passive voice, with the subject receiving the action instead.

PASSIVE The viewers on the Esplanade were dazzled by the fireworks display.
(S: The viewers on the Esplanade; HV: were; MV: dazzled)

What was once the direct object (the viewers on the Esplanade) 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.

PASSIVE The viewers on the Esplanade were dazzled.

Verbs in the passive voice can be identified by their form alone. The main verb is always a past participle, such as dazzled (see 46c), preceded by a form of be (be, am, is, are, was, were, being, been): were dazzled. Sometimes adverbs intervene (were usually dazzled).

TIP: Avoid using the passive voice when the active voice would be more appropriate (see 8a).

48 Subordinate word groups

Subordinate word groups include phrases and clauses. Phrases are subordinate because they lack a subject and a verb; they are classified as prepositional, verbal, appositive, and absolute (see 48a–48d). Subordinate clauses have a subject and a verb, but they begin with a word (such as although, that, or when) that marks them as subordinate (see 48e).

48a Prepositional phrases

A prepositional phrase begins with a preposition such as at, by, for, from, in, of, on, to, or with (see 46f) and usually ends with a noun or noun equivalent: on the table, for him, by sleeping late. The noun or noun equivalent is known as the object of the preposition.

Prepositional phrases function either as adjectives or as adverbs. When functioning as an adjective, a prepositional phrase nearly always appears immediately following the noun or pronoun it modifies.

The hut had walls of mud.

Adjective phrases usually answer one or both of the questions Which one? and What kind of? If we ask Which walls? or What kind of walls? we get a sensible answer: walls of mud.

Adverbial prepositional phrases usually modify the verb, but they can also modify adjectives or other adverbs. When a prepositional phrase modifies the verb, it can appear nearly anywhere in a sentence.

James walked his dog on a leash.

Sabrina in time adjusted to life in Ecuador.

During a mudslide, the terrain can change drastically.

If a prepositional phrase is movable, you can be certain that it is adverbial.

In the cave, the explorers found well-preserved prehistoric drawings.

The explorers found well-preserved prehistoric drawings in the cave.

Adverbial word groups usually answer one of these questions: When? Where? How? Why? Under what conditions? To what degree?

James walked his dog how? On a leash.

Sabrina adjusted to life in Ecuador when? In time.

The terrain can change drastically under what conditions? During a mudslide.

In questions and subordinate clauses, a preposition may appear a□er its object.

What are you afraid of?

We avoided the bike trail that John had warned us about

EXERCISE 48–1 Underline the prepositional phrases in the following sentences. Tell whether each one is an adjective phrase or an adverb phrase and what it modi□es in the sentence. Answers appear in the back of the book.

More practice [redacted]

Flecks of mica glittered in the new granite □oor.

a. In northern Italy, we met many people who speak German as their □rst language.

b.

Instead of functioning as the verb of a clause, a verbal functions as an adjective, a noun, or an adverb.

ADJECTIVE	Broken promises cannot be fixed.
NOUN	Constant complaining becomes wearisome.
ADVERB	Can you wait to celebrate?

Verbals with objects, complements, or modifiers form verbal phrases.

In my family, singing loudly is more appreciated than singing well.

Governments exist to protect the rights of minorities.

Like verbals, verbal phrases function as adjectives, nouns, or adverbs. Verbal phrases are ordinarily classified as participial, gerund, and infinitive.

Participial phrases

Participial phrases always function as adjectives. Their verbals are either present participles (such as dreaming, asking) or past participles (such as stolen, reached).

Participial phrases frequently appear immediately following the noun or pronoun they modify.

Congress shall make no law abridging the freedom of speech or of the press.

Participial phrases are often movable. They can precede the word they modify.

Being a weight-bearing joint, the knee is among the most frequently injured.

They may also appear at some distance from the word they modify.

Last night we saw a play that affected us deeply, written with profound insight into the lives of immigrants.

Gerund phrases

Gerund phrases are built around present participles (verb forms that end in -ing), and they always function as nouns: usually as

subjects, subject complements, direct objects, or objects of a preposition.

S
Rationalizing a fear can eliminate it.

SC
□e key to a good sauce is browning the mushrooms.

DO
Lizards usually enjoy sunning themselves.

□e American Heart Association has documented the bene□ts of

OBJ OF PREP
diet and exercise in reducing the risk of heart attack.

In nitive phrases

In□nitive phrases, usually constructed around to plus the base form of the verb (to call, to drink), can function as nouns, as adjectives, or as adverbs. When functioning as a noun, an in□nitive phrase may appear in almost any noun slot in a sentence, usually as a subject, subject complement, or direct object.

S
To live without health insurance is risky.

In□nitive phrases functioning as adjectives usually appear immediately following the noun or pronoun they modify.

□e Nineteenth Amendment gave women the right to vote

□e in□nitive phrase modi□es the noun right. Which right? e right to vote

Adverbial in□nitive phrases usually qualify the meaning of the verb, telling when, where, how, why, under what conditions, or to what degree an action occurred.

Volunteers rolled uptheir pants to wade through the oodwaters.

Why did they roll up their pants? To wade through the oodwaters

NOTE: In some constructions, the in□nitive is unmarked; that is, the to does not appear. (See 28f.)

Graphs and charts can help researchers [to] present complex data

EXERCISE 48–6 Underline the verbal phrases in the following sentences. Tell whether each phrase is participial, gerund, or in□nitive and how each is used in the sentence. Answers appear in the back of the book.

More practice

48e 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.

A subordinate clause usually begins with a subordinating conjunction or a relative pronoun. The chart on page 390 classifies these words according to the kinds of clauses (adjective, adverb, or noun) they introduce.

Adjective clauses

Adjective clauses modify nouns or pronouns, usually answering the question Which one? or What kind of? Most adjective clauses begin with a relative pronoun (*who*, *whom*, *whose*, *which*, or *that*). In addition to introducing the clause, the relative pronoun points back to the noun that the clause modifies.

The coach chose players who would benefit from intense drills.

A book that goes unread is a writer's worst nightmare.

Relative pronouns are sometimes "understood."

The things [that] we cherish most are the things [that] we might lose.

Occasionally an adjective clause is introduced by a relative adverb, usually *when*, *where*, or *why*.

The aging actor returned to the stage where he had made his debut as Hamlet half a century earlier.

The parts of an adjective clause are often arranged as in sentences (subject/verb/object or complement).

S V DO
Sometimes it is our closest friends who disappoint us.

Frequently, however, the object or complement appears first, out of the normal order of subject/verb/object.

DO S V
They can be the very friends whom we disappoint.

TIP: For punctuation of adjective clauses, see 32e and 33e. For advice about avoiding repeated words in adjective clauses, see 30d.

Words that introduce subordinate clauses
Words introducing adjective clauses
RELATIVE PRONOUNS: that, which, who, whom, whose
RELATIVE ADVERBS: when, where, why
Words introducing adverb clauses
SUBORDINATING CONJUNCTIONS: after, although, as, as if, because, before, even though, if, in order that, since, so that, than, that, though, unless, until, when, where, whether, while
Words introducing noun clauses
RELATIVE PRONOUNS: that, which, who, whom, whose
OTHER PRONOUNS: what, whatever, whichever, whoever, whomever
OTHER SUBORDINATING WORDS: how, if, when, whenever, where, wherever, whether, why

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 (such as *after*, *although*, *because*, *that*, *though*, *unless*, or *when*). (For a complete list, see the chart on this page.)

When the sun went down, the hikers prepared their camp.

Kate would have made the team if she hadn't broken her ankle.

Adverb clauses are usually movable when they modify a verb. In the preceding examples, for instance, the adverb clauses can be moved without affecting the meaning of the sentences.

The hikers prepared their camp when the sun went down.

If she hadn't broken her ankle, Kate would have made the team.

When an adverb clause modifies an adjective or an adverb, it is not movable; it must appear next to the word it modifies. In the following examples, the *when* clause modifies the adjective *Uncertain*, and the *than* clause modifies the adverb *better*.

Uncertain when the baby would be born, Ray and Leah stayed close to home.

Jackie can dance better than I can walk.

Adverb clauses are sometimes elliptical, with some of their words being understood but not appearing in the sentence.

When [it is] renovated, the dorm will hold six hundred students.

Noun clauses

A noun clause functions just like a single-word noun, usually as a subject, a subject complement, a direct object, or an object of a preposition. It usually begins with one of the following words: how, if, that, what, whatever, when, where, whether, which, who, whoever, whom, whomever, whose, why. (For a complete list, see the box on p. 390.)

Whoever leaves the house last must double-lock the door.

Copernicus argued that the sun is the center of the universe.

□ e subordinating word introducing the clause may or may not play a signi□cant role in the clause. In the preceding example sentences, Whoever is the subject of its(a)18(y a sig)-5(ni□c)-3(c)-7(u)3(s a

Without a passport, Eva could not visit her grandparents in Hungary.

A simple sentence may contain compound elements—a compound subject, verb, or object, for example—but it does not contain more than one full sentence pattern. The following sentence is simple because its two verbs (*comes in* and *goes out*) share a subject (*Spring*).

Spring comes in like a lion and goes out like a lamb.

Compound sentences

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. (See 14a.)

The car broke down, but a rescue van arrived within minutes.

A shark was spotted near shore; people left immediately.

Complex sentences

A complex sentence is composed of one independent clause with one or more subordinate clauses. (See 48e.)

sentence contains two independent clauses, each of which contains a subordinate clause.

INDEPENDENT CLAUSE — INDEPENDENT CLAUSE
SUBCL
Tell the doctor how you feel, and she will decide whether
SUBCL
you can go home.

49b 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 sounded in our ears.
IMPERATIVE	Love your neighbor.
INTERROGATIVE	Did the better team win tonight?
EXCLAMATORY	We're here to save you!

EXERCISE 49–1 Identify the following sentences as simple, compound, complex, or compound-complex. Identify the subordinate clauses and classify them according to their function: adjective, adverb, or noun. (See 48e.) Answers appear in the back of the book. More practice LaunchPad Solo

The deli in Courthouse Square was crowded with lawyers at lunchtime. (Simple)

a. Fires that are ignited in dry areas spread especially quickly.
b. The early Incas were advanced; they used a calendar and developed a decimal system.
c. Elaine's jacket was too thin to block the wintry air.
d. Before we leave for the station, we always check the Amtrak Web site.
e. Decide when you want to leave, and I will be there to pick you up.

Research

50 Thinking like a researcher; gathering sources, 396

51 Managing information; taking notes responsibly, 408

52 Evaluating sources,

50 Thinking like a researcher; gathering sources

A college research assignment asks you to pose questions 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 evidence. In short, it asks you to enter a research conversation by engaging with the ideas of other writers and thinkers who have explored and studied your topic. As you listen to and learn from the voices already in the conversation, you'll find entry points where you can add your own insights and ideas.

Becoming a confident researcher means figuring out how to respond to and engage with ideas, find your own voice, and present your ideas alongside other people's thoughts. It also requires embracing the idea that writing with sources is a process that takes time. As your ideas evolve, you may find that the process leads you in unexpected directions—perhaps new questions in the conversation require you to create a new search strategy, find additional sources, and challenge your initial assumptions. Keep an open mind throughout the process, be curious, and enjoy the work of finding answers to questions that matter to you.

50a Manage the project.

When you begin a research project, you need to understand the assignment, choose a direction, and quickly grasp the big picture for the topic you choose. The following tips will help you manage the beginning phase of research.

Managing time

When you receive your assignment, set a realistic schedule of deadlines. Think about how much time you might need for each step of your project. One student created a calendar to map out her tasks for a research paper assigned on October 3 and due October 31, keeping in mind that some tasks might overlap or need to be repeated.

Keeping a research log

Research is a process. As your topic evolves, you may find yourself asking new questions that require you to create a new search

SAMPLE CALENDAR FOR A RESEARCH ASSIGNMENT

2	3	4	5	6	7	8
	Receive and analyze the assign-ment.	Pose questions you might explore.		Start research log.	Settle on a topic; narrow the focus.	Revise research questions. Locate sources.
9	**10**	**11**	**12**	**13**	**14**	**15**
Read, take notes, and compile a working bibliography.				Draft a working thesis and an outline.	Draft the paper.	
16	**17**	**18**	**19**	**20**	**21**	**22**
Draft the paper.			Visit the writing center for feedback.			
23	**24**	**25**	**26**	**27**	**28**	**29**
Ask peers for feedback.				Prepare a list of works cited.		Proofread the final draft.
30	**31**					
Proofread the final draft.	**Submit the final draft.**					

strategy, □nd additional sources, and revise your initial assumptions. A research log helps you bring order to this process by keeping accurate records of the sources you read and your ideas about them. You might want to use a separate hardcopy notebook for your log or create a digital set of □les. Keeping an accurate source trail and working bibliography, and separating your own insights and ideas from those of your sources, will help you become a more e□cient researcher.

Getting the big picture

As you consider a possible research topic, set aside some time to learn what people are saying about it by reading sources on the Web or in library databases. Ask yourself questions such as these:

- What aspects of the topic are generating the most debate?
- Why and on what points are people disagreeing?
- Which arguments and approaches seem worth exploring?

Once you have an aerial view of the topic and are familiar with some of the existing research, you can zoom in closer to examine subtopics and debates that look interesting.

50b Pose questions worth exploring.

Every research project starts with questions. Working within the guidelines of your assignment, pose a few preliminary questions that seem worth researching—questions that you are interested in exploring, that you feel would engage your audience, and about which there is substantial debate. You'll find the research process more rewarding and meaningful if you choose questions that you care about.

Thinking like a researcher

To develop your authority as a researcher, you need to think like a researcher—asking interesting questions, becoming well informed through reading and evaluating sources, and citing sources to acknowledge other researchers.

Be curious. What makes you angry, concerned, or perplexed? What topics and debates do you care about? What problems do you want to help solve? Explore your topic from multiple perspectives, and let your curiosity drive your project.

Be engaged. Talk with a librarian and learn how to use your library's research tools and resources. Once you find promising sources, let one source lead you to another; follow clues (in the source's list of works cited, if one exists) to learn who else has written about your topic. Listen to the key voices in the research conversation you've joined—and then respond.

Be responsible. Use sources to develop and support your ideas rather than patching them together to let them speak for you. From the start of your research project, keep careful track of sources you read or view (see 51), place quotation marks around words copied from sources, and maintain accurate records for all bibliographic information.

Be reflective. Keep a research log, and use your log to explore various points you are developing and to pose counterarguments to your research argument. Research is never a straightforward path, so use your log to reflect on the evolution of your project as well as your evolution as a researcher.

Here are some preliminary questions jotted down by students enrolled in a variety of college courses.

- Why are boys diagnosed with attention de□cit disorder more o□en than girls are?
- Do nutritional food labels inform consumers or confuse them?
- Should states require public schools to adopt antibullying policies?
- Why was amateur archaeologist Heinrich Schliemann such a controversial □gure in his own time?

As you think about possible questions, choose those that are focused (not too broad), challenging (not just factual), and grounded (not too speculative) as possible entry points in a conversation.

Choosing a focused 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	FOCUSED
What are the bene□ts of stricter auto emissions standards?	How will stricter auto emissions standards create new auto industry jobs and make US carmakers more competitive in the world market?
What causes depression?	How has the widespread use of antidepressant drugs a□ected teenage suicide rates?

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 factual questions that fail to provoke thought or engage readers in a debate; such questions lead to reports or lists of facts, not to researched arguments.

TOO FACTUAL	CHALLENGING
Is autism on the rise?	Why is autism so di□cult to treat?
Where is wind energy being used?	What makes wind farms economically viable?

You will need to address a factual question in the course of answering a more challenging one. For example, if you were writing about promising treatments for autism, you would no doubt answer the question "What is autism?" at some point in your paper and even analyze competing definitions of autism to help support your arguments about the challenges of treating the condition. It would be unproductive, however, to use the factual question as the focus for the entire paper.

Choosing a grounded question

Make sure that your research question is grounded, not too speculative. Although speculative questions—such as those that address morality or beliefs—are worth asking in a research paper, they are unsuitable central questions. For most college courses, the central argument of a research paper should be grounded in evidence and should not be based entirely on beliefs.

TOO SPECULATIVE	GROUNDED
Is it wrong to share pornographic personal photos by cell phone?	What role should the US government play in regulating mobile content?
Do medical scientists have the right to experiment on animals?	How have technical breakthroughs made medical experiments on animals increasingly unnecessary?

Finding an entry point in a research conversation

As you pose preliminary research questions, you may wonder where and how to step into a research conversation. To find entry points, you may need to ask:

- Who are the major writers or thinkers in the debate? What positions have they taken?
- How and why do the major writers or thinkers disagree?
- What hasn't been said in the conversation and needs to be pointed out?

As you orient yourself, try using the following statements to help you find points of entry in a research conversation.

> On one side of the debate is position X, on the other side is Y, but there is a middle position, Z.
>
> The conventional view about the problem or issue needs to be challenged because . . .
>
> Key details in this debate that have been overlooked are . . .
>
> Researchers have drawn conclusion X from the evidence, but one could also draw conclusion Y.

Testing a research question

> Does the question allow you to enter into a research conversation that you care about?
>
> Is the question flexible enough to allow for many possible answers?
>
> Is the question clear, focused, interesting?
>
> Is the question narrow enough, given the length of the assignment?
>
> Put the question to the "So what?" test. Can you show readers why the question needs to be asked and why the answer matters? (See p. 16.)

50c 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, it may help to consult a librarian and take a look at your library's Web site, which will give you an overview of available resources.

No single search strategy works for every topic. For some topics, it may be useful to search for information in popular newspapers, magazines, and Web sites. For others, the best sources might be found in scholarly journals, books, and specialized reference works. Still other topics might be enhanced by field research—interviews, surveys, or observation.

With the help of a librarian, each of the students whose research essays can be found in this handbook constructed a search strategy appropriate for the research question.

Sophie Harba (See her full paper in 57b.) Sophie Harba's topic, the role of government in legislating food choices, is debated in

scholarly articles and in publications aimed at the general public. To find information on her topic, Harba decided to

- search the Web to locate current news, government publications, and information from organizations that focus on the issues surrounding government regulation of food
- check a library database for current peer-reviewed research articles
- use the library catalog to search for a recently published book that was cited in a blog post on her topic and on several well-respected Web sites

Luisa Mirano (See her full paper in 62b.) Luisa Mirano's topic, the limitations of medication for childhood obesity, is the subject of psychological studies as well as articles in newspapers and magazines aimed at the general public. Thinking that both scholarly and popular sources would be appropriate, Mirano decided to

- search the Web to see what issues about childhood obesity might be interesting
- focus her search on medications reported in newspaper and magazine articles, advocacy Web sites, and government sites
- search specialized databases related to psychology and medicine for recent scholarly and scientific articles
- track down an article that several of her sources cited as an influential study

USING SOURCES RESPONSIBLY: Use your research log (see p. 396) to record information for each source you read or view, especially page numbers and URLs. If you gather complete publication information from the start of your project, you'll easily find it when you need to document your sources.

50d Search efficiently; master a few shortcuts to finding good sources.

Most students use a combination of library databases and the Web in their research. You can save yourself a lot of time by becoming an efficient searcher.

Using the library

The Web site hosted by your college library is full of useful information. In addition to dozens of databases and links to other references, many libraries offer online subject guides as well as one-on-one help from reference librarians through e-mail or chat. You can save yourself time if you get advice from your instructor, a librarian, or your library's Web site about the best place to start your search for sources.

Visiting your library can also be helpful. You can consult personally with reference librarians, who can show you what resources are available, help you refine your keywords for catalog or database searches, or suggest ways to narrow your search.

Savvy searchers cut down on the clutter of a broad search by adding additional search terms, limiting a search to recent publications, or selecting a database option to look at only one type of source, such as peer-reviewed articles, if that's what is needed. When looking for books, you can broaden a catalog search by asking "What kind of book might contain the information I need?" After you've identified a promising book on the library shelves, looking through the books on nearby shelves can also be valuable.

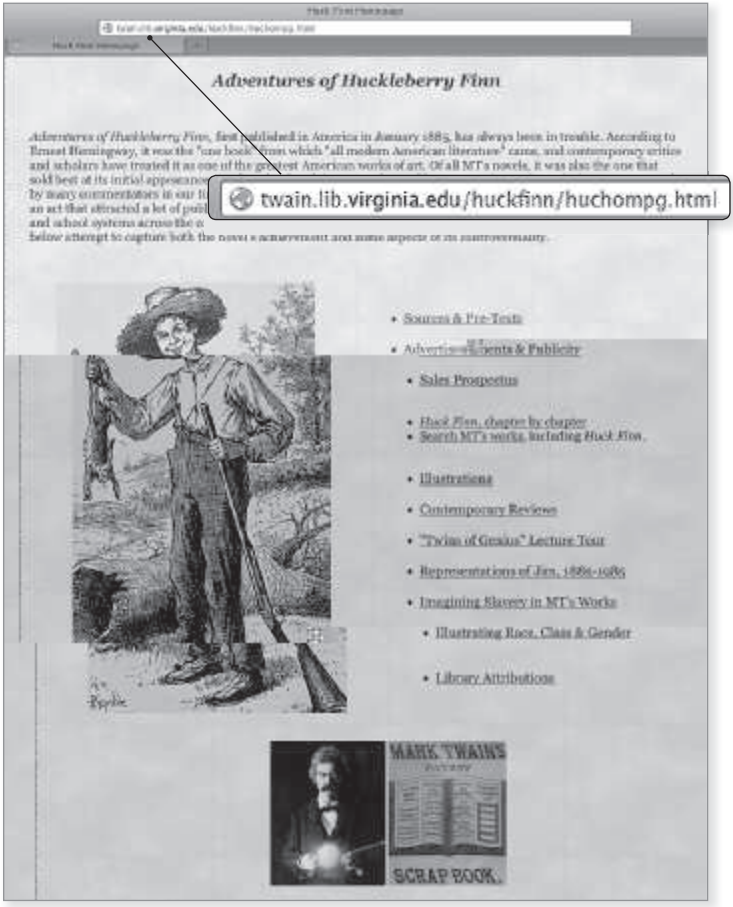
Using the Web

When using a search engine, it's a good idea to use terms that are as specific as possible and to enclose search phrases in quotation marks. You can refine your search by date or domain; for example, autism site:.gov will search for information about autism on government (.gov) Web sites. Use clues in what you find (such as organizations or government agencies that seem particularly informative) to refine your search.

As you examine sites, look for "about" links to learn about the site's author or sponsoring agency. Examine URLs for clues. Those that contain .k12 may be intended for young audiences; URLs ending in .gov lead to official information from US government entities. URLs may also offer clues about the country of origin: .au for Australia, .uk for United Kingdom, .in for India, and so on. If you aren't sure where a page originated, erase everything in the URL after the first slash in your address bar; the result should be the root page of the site, which may offer useful information about the site's purpose and audience (see p. 404). Avoid sites that provide information but no explanation of who

the authors are or why the site was created. They may simply be advertising platforms attracting visitors with commonly sought information that is not original or substantial. For more on evaluating Web sites, see 52e.

CHECK URLS FOR CLUES ABOUT SPONSORSHIP



This source, from an internal page of a Web site, provides no indication of an author or a sponsor. Shortening the URL to http://twain.lib.virginia.edu/ leads to a main page that lists a university literature professor as the author and the University of Virginia Library as the sponsor.

Using bibliographies and citations as shortcuts

Scholarly books and articles list the works the author has cited, usually at the end. These lists are useful shortcuts to additional reliable sources on your topic. For example, most of the scholarly articles that student writer Luisa Mirano consulted contained citations to related research studies, selected by experts in the field. Through these citations, she quickly located other sources related to her topic, treatments for childhood obesity. Even popular sources such as news articles, videos, and interviews may refer to additional relevant sources that may be worth tracking down.

Using a variety of online tools and databases

You will probably find that your instructor, your librarian, or your library's Web site can be helpful in pointing you in the right direction once you have a topic and a research question. If you are still seeking some guidance about which Web sites, directories, databases, and other sources might yield useful searches, the URL at the bottom of the page will lead you to lists of sources that might provide the jump start you are looking for.

Tips for smart searching

For currency. If you need current information, news outlets such as the New York Times and the BBC, think tanks, government agencies, and advocacy groups may provide appropriate sources for your research. When using Google, you can limit a search to the most recent year, month, week, or day.

For authority. As you search, keep an eye out for any experts being cited in sources you examine. Following the citation trail may lead you to sources by those experts—or the organizations they represent—that may be even more helpful. You can limit a Google search by type of Web site and type of source. Add site:.gov to focus on government sources or filetype:pdf to zero in on reports and research papers as PDF files.

For scholarship. When you need scholarly or peer-reviewed articles, use a library database to look for reports of original research written by the people who conducted it. Scholarly articles provide information about where the authors work (such as universities or research centers), use a formal writing style, and include footnotes or a bibliography.

Tips for smart searching, continued

For context. Books are important sources in many fields such as history, philosophy, and sociology, and they often do a better job than scholarly articles of putting ideas in context. You may find a single chapter or even a few pages that are just what you need to gain a deeper perspective. Consider publication dates with your topic in mind.

For firsthand authenticity. In some fields, primary sources may be required. In historical research, for example, a primary source is one that originated in the historical period under discussion or is a firsthand account from a witness. In the sciences, a primary source (sometimes called a primary article) is a published report of research written by the scientist who conducted it. For more information, see page 423.

50e Conduct field research, if appropriate.

Your own field research can enhance or be the focus of a writing project. For a composition class, for example, you might want to interview a local politician about a current issue, such as the initiation of a city bike-share program. For a sociology class, you might decide to conduct a survey about campus trends in community service.

RESEARCH NOTE: Colleges and universities often require researchers to submit projects to an institutional review board (IRB) if the research involves human subjects outside a classroom setting. Before administering a survey or conducting other fieldwork, check with your instructor to see if IRB approval is required.

Interviewing

Interviews can often shed new light on a topic. Look for an expert who has firsthand knowledge of the subject, or seek out a key participant whose personal experience provides a valuable perspective.

When asking for an interview, be clear about who you are, what the purpose of the interview is, and how you would prefer to conduct it: by e-mail, over the phone, or in person. Ask questions that lead to facts, anecdotes, and opinions that will add a meaningful dimension to your paper.

INEFFECTIVE INTERVIEW QUESTIONS

How many years have you spent studying childhood obesity?

Is your work interesting?

EFFECTIVE INTERVIEW QUESTIONS

What are some current interpretations of the causes of childhood obesity?

What treatments have you found to be most effective? Why do you think they work?

USING SOURCES RESPONSIBLY: When quoting your source (the interviewee) in your paper, be accurate and fair. Do not change the meaning of your interviewee's words or take them out of context. To ensure accuracy, you might want to ask permission to record the interview or conduct it by e-mail.

Surveying opinion

For some topics, you may find it useful to survey opinions through written questionnaires, telephone or e-mail polls, or questions posted on a social media site. Many people are reluctant to fill out long questionnaires, so for a good response rate, limit your questions with your purpose in mind.

Surveys with yes/no questions or multiple-choice options can be completed quickly, and the results are easy to tally. You may also want to ask a few open-ended questions to elicit more individual responses, some of which may be worth quoting in your paper.

SAMPLE YES/NO QUESTION

Do you favor the use of Internet surveillance in the workplace?

SAMPLE OPEN-ENDED QUESTION

What, if any, experiences have you had with Internet surveillance in the workplace?

Other field methods

Your firsthand visits to and observations of significant places, people, or events can enhance a paper in a variety of disciplines. If you aren't able to visit an organization, a company, or a historic site, you may find useful information on an official Web site or a phone number or e-mail address to use to contact a representative.

50f Write a research proposal.

One e□ective way to manage your research project and focus your thinking is to write a research proposal. A proposal gives you an opportunity to look back—to remind you why you decided to enter a speci□c research conversation—and to look forward—to predict any di□culties or obstacles that might arise during your project. Your objective is to make a case for the question you plan to explore, the sources you plan to use, and the feasibility of the project, given the time and resources available. As you take stock of your project, you also have the valuable opportunity to receive comments from your instructor and classmates about your proposed research question and search strategy.

□ e following points will help you organize your proposal.

- **Research question.** What question will you be exploring? Why does this question need to be asked? What do you hope to learn from the project?
- **Research conversation.** What have you learned so far about the debate or speci□c research conversation you will enter? What entry point have you found to o□er your own insights and ideas?
- **Search strategy.** Explain your search strategy: What kinds of sources will you use to explore your question? What sources have you found most useful, and why? How will you locate a variety of sources (print and visual, primary and secondary, for example)?
- **Research challenges.** What challenges, if any, do you anticipate (locating su□cient sources, managing the project, □nding a position to take)? What resources are available to help you meet these challenges?

51 Managing information; taking notes responsibly

An e□ective researcher is a good record keeper. Whether you decide to keep records in your research log or in a □le on your computer, you will need methods for managing information: maintaining a working bibliography (see 51a), keeping track of

source materials (see 51b), and taking notes without plagiarizing your sources (see 51c). (For more on avoiding plagiarism, see 54 for MLA style and 59 for APA style.)

51a Maintain a working bibliography.

Keep a record of each source you read or view. □ is record, called a working bibliography, will help you compile the list of sources that will appear at the end of your paper. □ e format of this list depends on the documentation style you are using (for MLA style, see 56b; for APA style, see 61b). Using the proper style in your working bibliography will ensure that you have all the information you need to correctly cite any sources you use. (See 52f for advice on using your working bibliography as the basis for an annotated bibliography.)

Most researchers save bibliographic information from the library's catalog and databases and from the Web. □ e information you need is given in the chart on page 411. 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 follow links to interior pages. (See also pp. 405 and 425 for more details about □nding bibliographic information in online sources.)

USING SOURCES RESPONSIBLY: Use care when printing or saving articles from a database or Web site. □ e □les themselves may not include some of the elements you need to cite the source properly, especially page numbers. You may need to record additional information from the database or Web site where you accessed the □le.

RESEARCH TIP: Your school may provide citation so□ware, which automatically formats citations in any style using bibliographic information submitted by researchers. You must carefully proofread the results from these programs, however, because the citations o□en include errors.

51b Keep track of source materials.

The best way to keep track of source materials is to save a copy of each potential source as you conduct your research. Many database services will allow you to e-mail, save, or print citations or full texts of articles, and you can easily download, copy, or take screen shots of information from the Web.

Working with photocopies, printouts, and electronic files—as opposed to relying on memory or hastily written notes—has several benefits. You can highlight key passages, perhaps even color-coding them to reflect topics in your out-

Information to collect for a working bibliography

For an entire book

All authors; any editors or translators
Title and subtitle
Edition (if not the first)
Publication information: city, publisher, and date
Medium: print, Web, and so on
Date you retrieved the source (for an online source)

For an article

All authors of the article
Title and subtitle of the article
Title of the journal, magazine, or newspaper
Date; volume, issue, and page numbers
Medium: print, Web, DVD, and so on
Date you retrieved the source (for an online source)

For an article retrieved from a database (in addition to preceding information)

Name of the database
Accession number or other number assigned by the database
Digital object identifier (DOI), if there is one
URL of the database home page or of the journal's home page if there is no DOI
Date you retrieved the source

For a Web source (including visual, audio, and multimedia sources)

All authors, editors, or composers of the source
Editor or compiler of the Web source, if there is one
Title and subtitle of the source
Title of the longer work, if the source is contained in a longer work
Title of the Web site
Print publication information for the source, if available
Online page or paragraph numbers, if the source provides them
Date of online publication (or latest update)
Sponsor or publisher of the site
Date you accessed the source
URL or permalink of the page on which the source appears

NOTE: For the exact bibliographic format to use in your working bibliography and in the final paper, see 56b (MLA) and 61b (APA).

USING SOURCES RESPONSIBLY: Be especially careful when using copy-and-paste functions in electronic □les. Some researchers plagiarize their sources because they lose track of which words came from sources and which are their own. To prevent unintentional plagiarism, put quotation marks around any source text that you copy during your research.

□ere are three kinds of note taking: summarizing, paraphrasing, and quoting. Be sure to keep track of exact page references for all three types of notes; you will need the page numbers later if you use the information in your paper. And it is good practice to indicate in your notes if you have summarized, paraphrased, or quoted an author's words to avoid unintentionally plagiarizing a source.

Summarizing without plagiarizing

A summary condenses information and captures main ideas, 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.

> Academic English Even in the early stages of note taking, it is important to keep in mind that in the United States written texts are considered an author's property. (□ is "property" isn't a physical object, so it is o□en referred to as intellectual property.) □e author (or the publisher) owns the language as well as any original ideas contained in the writing, whether the source is published in print or digital form. When you use another author's property in your own writing, you are required to follow certain conventions for citing the material, or you risk committing plagiarism.

Here is a passage about marine pollution from a National Oceanic and Atmospheric Administration (NOAA) Web site. Following the passage are the student's annotations on the source—notes and questions that help him □gure out the meaning—and then his summary of the passage. (□e bibliographic information is recorded in MLA style.)

ORIGINAL SOURCE

A question that is o□en posed to the NOAA Marine Debris Program (MDP) is "How much debris is actually out there?"

□e MDP has recognized the need for this answer as well as the growing interest and value of citizen science. To that end, the MDP is developing and testing two types of monitoring and assessment protocols: 1) rigorous scienti□c survey and 2) volunteer at-sea visual survey. □ese types of monitoring programs are necessary in order to compare marine debris, composition, abundance, distribution, movement, and impact data on national and global scales.

—NOAA Marine Debris Program. "E□orts and Activities Related to the 'Garbage Patches.'" Marine Debris, 2012, pm22100.net/docs/pdf/enercoop/pollutions/noaa-plastiques.pdf.

ORIGINAL SOURCE WITH STUDENT ANNOTATIONS

by whom? ocean trash

A question that is o□en posed to the NOAA Marine Debris Program (MDP) is "How much debris is actually out there?"

□e MDP has recognized the need for this answer as well as the growing interest and value of citizen science. To that end, the MDP

ways of gathering information

is developing and testing two types of monitoring and assessment protocols: 1) rigorous scienti□c survey and 2) volunteer at-sea visual survey. □ese types of monitoring programs are necessary in order

kinds of materials how much?

to compare marine debris, composition, abundance, distribution,

why it ma ers

movement, and impact data on national and global scales.

SUMMARY

Source: NOAA Marine Debris Program. "Efforts and Activities Related to the 'Garbage Patches.'" *Marine Debris*, 2012, pm22100.net/docs/pdf/enercoop/pollutions/noaa-plastiques.pdf.

Having to field citizens' questions about the size of debris fields in Earth's oceans, the Marine Debris Program, an arm of the US National Oceanic and Atmospheric Administration, is currently implementing methods to monitor and draw conclusions about our oceans' patches of pollution (NOAA Marine Debris Program).

Paraphrasing without plagiarizing

Like a summary, a paraphrase is written in your own words; but whereas a summary reports signi□cant information in fewer words than the source, a paraphrase restates the information in roughly the same number of words. A successful paraphrase also uses sentence structure that's di□erent from the original. If you retain occasional choice phrases from the source, use quotation marks so that later you will know which phrases are not your own. If you paraphrase a source, you must still cite the source.

As you read the following paraphrase of the original source (see pp. 412–13), notice that the language is signi□cantly di□erent from that in the original.

PARAPHRASE

Source: NOAA Marine Debris Program. "Efforts and Activities Related to the 'Garbage Patches.'" *Marine Debris*, 2012, pm22100.net/docs/pdf/enercoop/pollutions/noaa-plastiques.pdf.

Citizens concerned and curious about the amount, makeup, and locations of debris patches in our oceans have been pressing NOAA's Marine Debris Program for answers. In response, the organization is preparing to implement plans and standards for expert study and nonexpert observation, both of which will yield results that will be helpful in determining the significance of the pollution problem (NOAA Marine Debris Program).

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.

QUOTATION

Source: NOAA Marine Debris Program. "Efforts and Activities Related to the 'Garbage Patches.'" *Marine Debris*, 2012, pm22100.net/docs/pdf/enercoop/pollutions/noaa-plastiques.pdf.

> The NOAA Marine Debris Program has noted that, as our oceans become increasingly polluted, surveillance is "necessary in order to compare marine debris, composition, abundance, distribution, movement, and impact data on national and global scales."

Note that because the source is from a Web site without page numbers, the in-text citation includes only the author name and not a page number.

Avoiding plagiarism from the Web

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 the same way you treat print sources. Any language that you find on the Web must be cited, even if the material is in the public domain (which generally includes older works no longer protected by copyright law) or is publicly accessible on free sites. When you use material from Web sites sponsored by federal, state, or municipal governments (.gov sites) or 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 and paste passages from Web sources to an electronic file, put quotation marks around any text that you have inserted into your own work. During note taking and drafting, you might use a different color font or highlighting to draw attention to text taken from sources so that material from articles, Web sites, and other sources stands out unmistakably as someone else's words.

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 college essays. Of course, submitting a paper that you have purchased is cheating, but even using material from such a paper is considered plagiarism.

For details on avoiding plagiarism while working with sources, see 54b (MLA) and 59b (APA).

52 Evaluating sources

You can o□en 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 to answer your research questions and to zero in on a reasonable number of trustworthy sources. □ is kind of decision making is referred to as evaluating sources. When you evaluate a source, you make a judgment about how useful the source is to your project.

Evaluating sources isn't something you do in one sitting. Being an e□ective researcher doesn't mean following a formula (□nd some sources > evaluate those sources > write the paper).

Viewing evaluation as a process

When you use sources in your writing, make a habit of evaluating, or judging the value of, those sources at each stage of your project. The following questions may help.

Evaluate as you PLAN

What kinds of sources do I need?

What do I need these sources to help me do: Define? Persuade? Inform?

Evaluate as you SEARCH

How can I find reliable sources that help me answer my research question?

Which sources will help me build my credibility as a researcher?

Evaluate as you READ

What positions do these sources take in the debate on my topic? What are their biases?

How do these sources inform my understanding of the topic and the position I will take?

Evaluate as you WRITE

How do the sources I've chosen help me make my point?

How do my own ideas fit into the conversation on my research topic?

As you plan, you will need to think through the kinds of sources that will help you fulfill your purpose. The following are notes that one student took as she planned a paper.

Purpose: to persuade

My argument: that public funding for the arts should be granted on artistic merit alone and not on so-called decency standards

Sources I could use for background/context:	1998 Supreme Court decision (*National Endowment for the Arts v. Finley*) First Amendment
Sources that support my argument:	interviews of controversial artists Karen Finley and Tim Miller
Source that represents an alternative viewpoint:	passages from a profile of conservative North Carolina senator Jesse Helms

With her overall purpose in mind, the student judged each source according to the specific role it would play in her argument. For more examples of how student writers use sources for a variety of purposes, see 53c and 58c.

lect sources worth your time and n.

arch for sources in databases, the library ca
ngines, you're likely to get many more resu
or use. is section explains how to sca
or the most promising sources, and b
see whether they will help you ans
n.

ing search results

u scan through a list of search
whether a source might be
not
h pursuing. You will need
trate-
when scanning search r
ry cata-
and a Web search eng

tabases Most dat
information,
hich can help yo
t, current, and
holarly (see th

Title and
Date
Na
(How scholarly?)

t your list of results by rele-
you scan the information more

rary's catalog usually lists basic
ks, periodicals, DVDs, and other
ve you a rst impression. As in database
and date of publication of books and other
e catalog will oen be your rst clues as to
e is worth consulting. If a title looks interest-
k on it for information about the subject matter
r books, reports, or other long sources, a table of

Previewing sources

Once you have decided that a source looks promising, preview it quickly to see whether it lives up to its promise. If you can evaluate as you search, rejecting irrelevant or unreliable sources before actually reading them, you will save yourself time.

PREVIEWING AN ARTICLE

- Consider the publication in which the article is printed. Is it a scholarly journal (see the chart on p. 421)? A popular magazine? A newspaper with a national reputation?
- For a magazine or journal article, look for an abstract or a statement of purpose at the beginning; also look for a summary at the end.
- For a newspaper article, focus on the headline and the opening paragraphs for relevance.
- Scan any headings and look at any visuals—charts, graphs, diagrams, or illustrations—that might indicate the article's focus and scope.

PREVIEWING A BOOK

- Glance through the table of contents, keeping your research question in mind. Even if the entire book is not relevant, parts of it may prove useful.
- Scan the preface in search of a statement of the author's purposes.
- Use the index to look up a few words related to your topic.
- If a chapter looks useful, read its opening and closing paragraphs and skim any headings.

PREVIEWING A WEB SITE

- Check to see if the sponsor is a reputable organization, a government agency, or a university. Is the group likely to look at only one side of a debatable issue?
- If you have landed on an internal page of a site and no author or sponsor is evident, try navigating to the home page, either through a link or by truncating the URL (see the tip on p. 404).
- Try to determine the purpose of the Web site. Is the site trying to sell a product? Promote an idea? Inform the public? Is the purpose consistent with your research?

- If the Web site includes statistical data (tables, graphs, charts), can you tell how and by whom the statistics were compiled? Is research cited?
- Find out when the site was created or last updated. Is it current enough for your purposes?

52c Select appropriate versions of online sources.

An online source may appear as an abstract, an excerpt, or a full-text article or book. It is important to distinguish among these versions of sources and to use a complete version of a 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 source and can give you clues

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, you should look for the following:

- Formal language and presentation
- Authors who are academics or scientists
- 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)
- A description of research methods or a review of related research (in the sciences and social sciences)

NOTE: In some databases, searches can be limited to refereed or peer-reviewed journals.

about the usefulness of the source for your research. An excerpt is the first few sentences or paragraphs of a newspaper or magazine article and sometimes appears in a list of results from an online search. Abstracts and excerpts often provide enough information for you to determine whether the complete article would be useful for your paper. Both are brief (usually fewer than five hundred words) and generally do not contain enough information to function alone as sources in a research paper. Reading the complete article is the best way to understand the author's argument before referring to it in your own writing. If an article is available in multiple file formats, work with the file that includes page numbers. Numbering will help you with accurate note taking and citation.

52d Read with an open mind and a critical eye.

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. Be curious about the wide range of positions in the research conversation you are entering. Your research question should guide you as you engage your sources.

When you read critically, you are examining an author's assumptions, assessing evidence, and weighing conclusions.

Reading critically means

- reading carefully (What does the source say?)
- reading skeptically (Are any of the author's points or conclusions problematic?)
- reading evaluatively (How does this source help me make my argument?)

For one student's careful reading of a source text, see 5a.

USING SOURCES RESPONSIBLY: Take time to read the entire source and try to understand an author's arguments, assumptions, and conclusions. Try to avoid taking quotations from the first few pages of a source before you understand if the words and ideas are representative of the work as a whole.

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 include original documents such as letters, diaries, legislative bills, laboratory studies, field research reports, and eyewitness accounts. Secondary sources are commentaries on primary sources—another writer's opinions about or interpretation of a primary source.

Although a primary source is not necessarily more reliable than a secondary source, it has the advantage of being a firsthand account. 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

Bias is a way of thinking, a tendency to be partial, that prevents people and publications from viewing a topic objectively. Both in print and online, some sources are more objective than others. If you are exploring the rights of organizations like WikiLeaks to distribute sensitive government documents over the Internet, for example, you may not find objective, unbiased information in a US State Department report. If you are researching timber harvesting practices, you are likely to encounter bias in publications sponsored by environmental groups. As a researcher, you will need to consider any suspected bias as you assess the source. If you are uncertain about a source's special interests, seek the help of a reference librarian.

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 424.

Assessing the author's argument

In nearly all subjects worth writing about, there is some element of argument, so expect to encounter debates and disagreements among authors. In fact, areas of disagreement give you entry points in a research conversation. The questions in the chart on page 424 can help you weigh the strengths and weaknesses of each author's arguments.

Evaluating all sources

Checking for signs of bias

Does the author or publisher endorse political or religious views that could affect objectivity?

Is the author or publisher associated with a special-interest group, such as PETA or the National Rifle Association, that might present only one side of an issue?

Are alternative views presented and addressed? How fairly does the author treat opposing views? (See 6c.)

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 sources? Have they been used fairly? Does the author explain where the statistics come from?

Are any of the author's assumptions questionable?

Does the author consider opposing arguments and refute them persuasively? (See 6c.)

Does the author fall prey to any logical fallacies? (See 6a.)

52e Assess Web sources with care.

Sources found on the Web can provide valuable information, but verifying their credibility may take time. Before using a Web source in your paper, make sure you know who created the material and for what purpose. Sites with reliable information can stand up to careful scrutiny. For a checklist on evaluating Web sources, see the chart on page 425. (See also an evaluation of two sample Web sites on pp. 426–27.)

Evaluating sources you find on the Web

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 to learn the name of the author.

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 home page.

What does the URL tell you? The domain name extension often indicates 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?

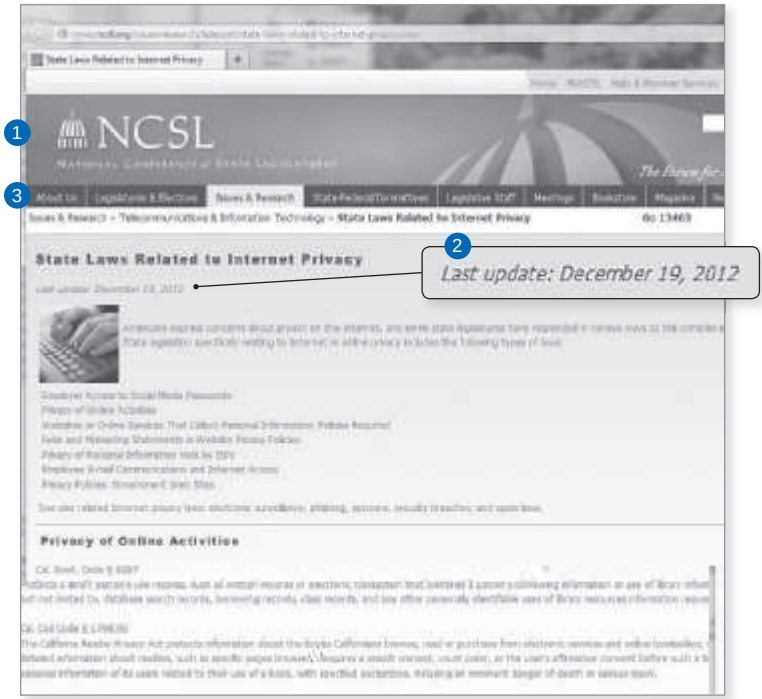
Who is the site's intended audience?

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.

EVALUATING A WEB SITE: CHECKING RELIABILITY

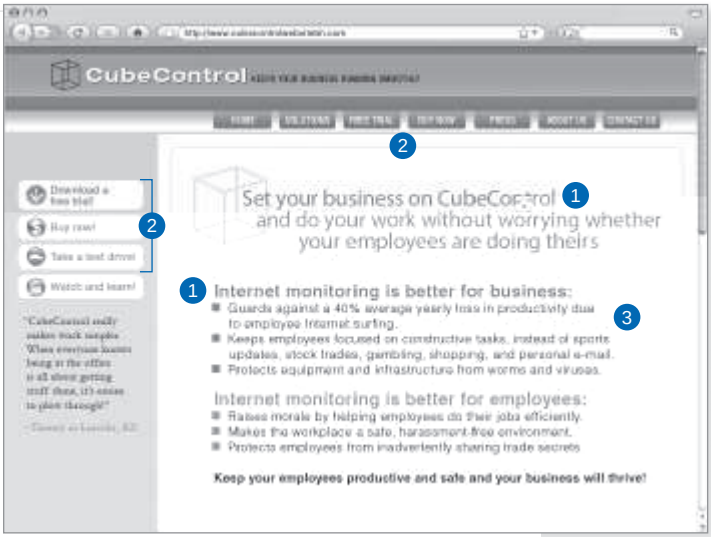


1 This page on Internet monitoring and workplace privacy appears on a Web site sponsored by the National Conference of State Legislatures. The NCSL is a bipartisan group that functions as a clearinghouse of ideas and research of interest to state lawmakers. It is also a lobby for state issues before the US government.

2 A clear date of publication shows currency.

3 An "About Us" page provides an opportunity to verify the organization's credentials. When you know something about the creator of the site, you will be in a good position to evaluate the worth and reliability of its information.

EVALUATING A WEB SITE: CHECKING PURPOSE



1 The site is sponsored by a company that specializes in employee-monitoring software.

2 Repeated links for trial downloads and purchase suggest the site's intended audience: consumers seeking to purchase software (probably not researchers seeking detailed information about employees' use of the Internet in the workplace).

3 The site appears to provide information and even shows statistics from studies, but ultimately the purpose of the site is to sell a product.

52f Construct an annotated bibliography.

Section 51a describes how to write a working bibliography, a document that helps you keep track of publication information for all of the sources you may be considering for your project. At some point during your research process, or as a separate assignment, your instructor may ask you to write an annotated

Writing guide | Annotated bibliography

An **annotated bibliography** gives you an opportunity to summarize, evaluate, and record publication information for your sources before dra□ing your research paper. You summarize each source to understand its main ideas; you evaluate each source for accuracy, quality, and relevance. Finally, you re□ect, asking yourself how the source will contribute to your research project. A sample annotated bibliography entry appears on page 430.

Key features

A list of sources arranged in alphabetical order by author includes complete bibliographic information for each source.

A brief entry for each source is typically one hundred to two hundred words.

A summary of each source states the work's main ideas and key points brie□y and accurately. □ e summary is written in the third person and the present tense. Summarizing helps you test your understanding of a source and convey its meaning responsibly.

An evaluation of the source's role and usefulness in your project
<0053004A>-6<0046>5833tttur pro7(le a)9(nn-6<06l)12(i)le ann-dr a3[(<005>4)10

DRAFT

Arrange the sources in alphabetical order by author (or by title for works with no author).

Provide consistent bibliographic information for each source. For the exact bibliographic format, see 56b (MLA) or 61b (APA).

Start your summary by identifying the thesis and purpose of the source as well as the credentials of the source's author.

Keep your research question in mind. How does this source contribute to your project? How does it help you take your place in the conversation?

REVISE

Ask reviewers for speci□c feedback. Here are some questions to guide their comments.

SAMPLE ANNOTATED BIBLIOGRAPHY ENTRY (MLA STYLE)

Resnik, David. "Trans Fat Bans and Human Freedom." *American Journal of Bioethics*, vol. 10, no. 3, Mar. 2010, pp. 27-32.

Summarize the source using present tense.

Annotations should be three to seven sentences long.

In this scholarly article, bioethicist David Resnik argues that bans on unhealthy foods threaten our personal freedom. He claims that researchers don't have enough evidence to know whether banning trans fats will save lives or money; all we know is that such bans restrict dietary choices. Resnik explains why most Americans oppose food restrictions, noting our multiethnic and regional food traditions as well as our resistance to government limitations on personal freedoms. He acknowledges that few people would miss eating trans fats, but he fears that bans on such substances could lead to widespread restrictions on red meat, sugary sodas, and other foods known to have harmful effects. Resnik offers a well-reasoned argument, but he goes too far by insisting that all proposed food restrictions will do more harm than good. This article contributes important perspectives on American resistance to government intervention in food choice and counters arguments in other sources that support the idea of food legislation to advance public health.

Evaluate the source for bias and relevance.

Evaluate the source for its contribution to the research project.

Writing Papers in MLA Style

DIRECTORY TO MLA IN-TEXT CITATION MODELS, 432
DIRECTORY TO MLA WORKS CITED MODELS, 432

53 Supporting a thesis, 435

54 Citing sources; avoiding plagiarism, 441

55 Integrating sources, 445

56 Documenting sources in MLA style, 458

57 MLA manuscript format; sample research paper, 513

Directory to MLA in-text citation models

General guidelines for signal phrases and page numbers

1. Author named in a signal phrase, 459
2. Author named in parentheses, 460
3. Author unknown, 460
4. Page number unknown, 460
5. One-page source, 460

Variations on the general guidelines

6. Two authors, 461
7. Three or more authors, 461
8. Organization as author, 462
9. Authors with the same last name, 462
10. Two or more works by the same author, 462
11. Two or more works in one citation, 463
12. Repeated citations from the same source, 463
13. Encyclopedia or dictionary entry, 464
14. Multivolume work, 464
15. Entire work, 464
16. Selection in an anthology or a collection, 464
17. Government document, 465
18. Historical document, 465
19. Legal source, 465
20. Visual such as a table, a chart, or another graphic, 465
21. Personal communication and social media, 466
22. Web source, 466
23. Indirect source (source quoted in another source), 466

Literary works and sacred texts

24. Literary work without parts or line numbers, 467
25. Verse play or poem, 467
26. Novel with numbered divisions, 468
27. Sacred text, 468

Directory to MLA works cited models

General guidelines for listing authors

1. Single author, 469
2. Two authors, 469
3. Three or more authors, 469
4. Organization or company as author, 472
5. No author listed, 472
   a. Article or other short work, 472
   b. Television program, 473
   c. Book, entire Web site, or other long work, 473
6. Two or more works by the same author, 473
7. Two or more works by the same group of authors, 473
8. Editor or translator, 473
9. Author with editor or translator, 474
10. Graphic narrative or other illustrated work, 474
    a. Author first, 475
    b. Illustrator first, 475
    c. Author and illustrator the same person, 475
11. Author using a pseudonym (pen name) or screen name, 476
12. Author quoted by another author (indirect source), 476

Articles and other short works

13. Basic format for an article or other short work, 477
    a. Print, 477
    b. Web, 477
    c. Database, 477
14. Article in a journal, 477
    a. Print, 477
    b. Online journal, 479
    c. Database, 479
15. Article in a magazine, 479
    a. Print (monthly), 479
    b. Print (weekly), 479
    c. Web, 481
    d. Database, 481

Directory to MLA works cited models, continued

16. Article in a newspaper, 481
    a. Print, 481
    b. Web, 482
    c. Database, 482
17. Abstract or executive summary, 482
    a. Abstract of an article, 482
    b. Abstract of a paper, 482
    c. Abstract of a dissertation, 482
    d. Executive summary, 482
18. Article with a title in its title, 483
19. Editorial, 483
20. Unsigned article, 483
21. Letter to the editor, 483
22. Comment on an online article, 484
23. Paper or presentation at a conference, 484
24. Book review, 484
    a. Print, 485
    b. Web, 485
    c. Database, 485
25. Film review or other review, 485
    a. Print, 485
    b. Web, 485
26. Performance review, 485
27. Interview, 486
    a. Print, 486
    b. Web, 486
    c. Television or radio, 486
    d. Personal, 486
28. Article in a dictionary or an encyclopedia (including a wiki), 486
    a. Print, 487
    b. Web, 487
29. Letter, 487
    a. Print, 487
    b. Web, 487
    c. Personal, 487

Books and other long works

30. Basic format for a book, 488
    a. Print book or e-book, 488
    b. Web, 488
    c. Database, 488
31. Parts of a book, 490
    a. Foreword, introduction, preface, or afterword, 490
    b. Chapter in a book, 490
32. Book with a title in its title, 490
33. Book in a language other than English, 490
34. Entire anthology or collection, 491
35. One selection from an anthology or a collection, 491
36. Two or more selections from an anthology or a collection, 491
37. Edition other than the first, 491
38. Multivolume work, 493
39. Sacred text, 493
40. Book in a series, 494
41. Republished book, 494
42. Pamphlet, brochure, or newsletter, 494
43. Dissertation, 494
    a. Published, 494
    b. Unpublished, 494
44. Proceedings of a conference, 495
45. Manuscript, 495

Web sites and parts of Web sites

46. An entire Web site, 495
    a. Web site with author or editor, 495
    b. Web site with organization as author, 496
    c. Web site with no author, 496
    d. Web site with no title, 496
47. Short work from a Web site, 496
    a. Short work with author, 496
    b. Short work with no author, 496
48. Long work from a Web site, 498
49. Entire blog, 498
50. Blog post or comment, 498
51. Academic course or department home page, 498

Directory to MLA works cited models, continued

Audio, visual, and multimedia sources

52. Podcast, 499
53. Film, 499
54. Supplementary material accompanying a film, 500
55. Video or audio from the Web, 500
56. Video game, 501
57. Computer software or app, 501
58. Television or radio episode or program, 501
    a. Broadcast, 501
    b. Web, 502
59. Transcript, 503
60. Performance, 504
61. Lecture or public address, 504
    a. Live, 504
    b. Web, 504
62. Musical score, 504
63. Sound recording, 505
64. Work of art, 505
    a. Original, 505
    b. Web, 506
    c. Reproduction (print), 506
65. Photograph, 506
    a. Original, 506
    b. Web, 506
    c. Reproduction (print), 506
66. Cartoon, 507
67. Advertisement, 507
68. Visual such as a table, a chart, or another graphic, 507
69. Map, 507

Government and legal documents

70. Government document, 508
71. Testimony before a legislative body, 510
72. Historical document, 510
73. Legislative act (law), 510
74. Court case, 511

Personal communication and social media

75. E-mail message, 511
76. Text message, 511
77. Posting to an online discussion list, 511
78. Facebook post or comment, 512
79. Twitter post (tweet), 512

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 chapter 56.

When writing an MLA paper that is based on sources, you face three main challenges: (1) supporting a thesis, (2) citing your sources accurately and avoiding plagiarism, and (3) integrating source material effectively.

Examples in chapters 53–55 are drawn from a student's research about the role of government in legislating food choices. Sophie Harba's research paper, in which she argues that state governments have the responsibility to advance health policies and to regulate healthy eating choices, appears on pages 517–25.

NOTE: For advice on nding and evaluating sources and on managing information in all your college courses, see chapters 50 52.

53 Supporting a thesis

Most research assignments ask you to form a thesis, or main idea, and to support that thesis with well-organized evidence. (See also 1c.)

53a Form a working thesis.

Once you have read a variety of sources, considered your issue from di erent perspectives, and chosen an entry point in the research conversation (see 50b), you are ready to form a working thesis to focus your project: a one-sentence (or occasionally a two-sentence) statement of your central idea. (See also 1c and 53d.) e working thesis expresses more than your opinion; it expresses your informed, reasoned answer to your research question a question about which people might disagree. As you learn more about your subject, your ideas may change, and your working thesis will evolve, too. You can revise your thesis as you dra .

In a research paper, your thesis will answer the central research question that you pose (see 50b). Here, for example, are student writer Sophie Harbas research question and working thesis.

RESEARCH QUESTION

Should the government enact laws to regulate healthy eating choices?

WORKING THESIS

Government has the responsibility to regulate healthy eating choices because of the rise of chronic diseases.

LaunchPadSolo macmillanhighered.com/rules8e
53 Supporting a thesis
> Writing practice: Writing a working thesis for a research paper
> Exercises: 53–1 and 53–2

A er you have written a rough dra and perhaps done more reading, you may decide to revise your thesis, as Harba did, to give it a sharper and more speci c focus.

REVISED THESIS

In the name of public health and safety, state governments have the responsibility to advance health policies and to regulate healthy eating choices, especially since doing so offers a potentially large social benefit for a relatively small cost.

e thesis usually appears at the end of the introductory paragraph. To read Sophie Harba s thesis in her introduction, see page 517.

Testing your thesis

When dra ing and revising a thesis statement, make sure it answers your central research question and that you can e ectively develop it with the sources available to you. Keeping the following guidelines in mind will help you develop an e ective thesis statement.

A thesis should take a position that needs to be argued and supported. It should not be a fact or description.

A thesis should match the scope of the research project. If your thesis is too broad, explore a subtopic of your original topic. If your thesis is too narrow, pose a research question that has more than one answer.

A thesis should be sharply focused. Avoid vague words such as *interesting* or *good*. Use concrete language and make sure your thesis lets readers know your position.

A thesis should stand up to the So what? question. Ask yourself why readers should care about your thesis. If your thesis matters to you, your readers are more likely to nd your ideas engaging.

53b Organize your ideas.

e body of your paper will consist of evidence in support of your thesis. It will be useful to sketch an informal plan that helps you begin to organize your ideas. Sophie Harba, for example, used this simple plan to outline the structure of her argument:

- Debates about the government s role in regulating food have a long history in the United States.

- Some experts argue that we should focus on the dangers of unhealthy eating habits and on preventing chronic diseases linked to diet.
- But food regulations are not a popular solution because many Americans object to government restrictions on personal choice.
- Food regulations designed to prevent chronic disease don t ask Americans to give up their freedom; they ask Americans to see health as a matter of public good.

A er you have written a rough dra , a formal outline can help you organize your argument (see 1d).

53c Use sources to inform and support your argument.

Used thoughtfully, the source materials you have gathered will make your argument more developed and convincing for readers. Sources can play several di erent roles to support your thesis and 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 Sophie Harba does to demonstrate the large social bene ts of laws designed to prevent chronic disease.

> To give just one example, Marion Nestle, New York University professor of nutrition and public health, notes that "a 1% reduction in intake of saturated fat across the population would prevent more than 30,000 cases of coronary heart disease annually and save more than a billion dollars in health care costs" (7).

Explaining terms or concepts

If readers are unfamiliar with a term or a concept, you will want to de ne or explain it; or if your argument depends on a term with multiple meanings, you will want to explain your use of the term. Quoting or paraphrasing a source can help you de ne terms and concepts in accessible language. Harba de nes the

term refined grains as part of her claim that the typical American diet is getting less healthy over time.

> A diet that is low in nutritional value and high in sugars, fats, and refined grains—grains that have been processed to increase shelf life but that sacrifice fiber, iron, and B vitamins—can be damaging over time (United States, Dept. of Agriculture and Dept. of Health and Human Services 36).

Supporting your claims

As you develop your argument, back up your assertions with facts, examples, and other evidence from your research. (See also 6h.) Harba, for example, uses factual evidence to make the point that the typical American diet is damaging.

> Michael Pollan, who has written extensively about Americans' unhealthy eating habits, cites the Centers for Disease Control in arguing that "fully three quarters of US health care spending goes to treat chronic diseases, most of which are preventable and linked to diet: heart disease, stroke, type 2 diabetes, and at least a third of all cancers."

Lending authority

Expert opinion can add weight and credibility to your argument. (See also 6h.) But don't rely on experts to make your points for you. State your ideas in your own words and, when appropriate, cite the judgment of an authority in the field to support your position.

> Debates surrounding the government's role in regulating food have a long history in the United States. According to Lorine Goodwin, a food historian, nineteenth-century reformers who sought to purify the food supply were called "fanatics" and "radicals" by critics who argued that consumers should be free to buy and eat what they want (77).

Anticipating and countering objections

Do not ignore sources that seem contrary to your position. Instead, use them to give voice to opposing points of view and to state potential objections to your argument before you counter

them (see 6i). By anticipating her readers argument that many Americans oppose laws to limit what they eat, Sophie Harba creates an opportunity to counter that objection and build common ground with her readers.

> Why is the public largely resistant to laws that would limit unhealthy choices or penalize those choices with so-called fat taxes? Many consumers and civil rights advocates find such laws to be an unreasonable restriction on individual freedom of choice. As health policy experts Mello et al. point out, opposition to food and beverage regulation is similar to the opposition to early tobacco legislation: the public views the issue as one of personal responsibility rather than one requiring government intervention (2602). In other words, if a person eats unhealthy food and becomes ill as a result, that is his or her choice. But those who favor legislation claim that freedom of choice is a myth because of the strong influence of food and beverage industry marketing on consumers' dietary habits.

53d Draft an introduction for your thesis.

In a research paper, readers are accustomed to seeing the thesis statement the paper s main point at the end of the rst or second paragraph. e advantage of putting it in the rst paragraph is that readers can easily recognize your position. e advantage of delaying the thesis until the second paragraph is that you can provide a fuller context for your main idea.

As you dra your introduction, you may revise your working thesis, either because you have re ned your thinking or because new wording ts more smoothly into the context you have created for it.

In addition to stating your thesis, an introduction should hook readers (see 1e). For example, in your rst sentence or two you might introduce readers to the research conversation by connecting your topic to a recent news item or by pointing to emerging trends in an academic discipline. Other strategies are to pose a puzzling problem or to cite a startling statistic. Sophie Harba begins her paper by engaging readers with her research question: Should the government enact laws to regulate healthy

eating choices? She then highlights the research conversation around the question before o ering her perspective in her thesis (see p. 517).

53e Draft the paper in an appropriate voice.

A chatty, breezy voice is usually not appropriate in a research paper, but neither is a vague, timid one.

TOO CHATTY

What s up with these people who think food isn t important and don t want the government in their kitchen? People who are against food regulation seem so irrational and unreasonable.

MORE FORMAL

Why is the public largely resistant to laws that would limit unhealthy choices or penalize those choices with so-called fat taxes? Many consumers and civil rights advocates nd such laws to be an unreasonable restriction on individual freedom of choice.

TOO VAGUE

It has been concluded that a majority of Americans don t want the government to restrict their food access.

MORE SPECIFIC

According to a nationwide poll, 75 percent of Americans are opposed to laws that restrict or put limitations on access to unhealthy foods (Neergaard and Agiesta).

TOO TIMID

I may not be an expert on food policy, but it seems to me that eating unhealthy foods contributes to chronic disease and lots of other problems.

MORE AUTHORITATIVE

Mounting scienti c evidence points to unhealthy foods as a signi cant contributing factor to chronic disease, which we know is straining our health care system, decreasing our quality of life, and leading to unnecessary premature deaths.

54 Citing sources; avoiding plagiarism

In a research paper, you will draw on the work of other writers, and you must document their contributions by citing your sources. Sources are cited for two reasons:

1. to tell readers where your information comes from so that they can assess its reliability and, if interested, nd and read the original source
2. to give credit to the writers from whom you have borrowed words and ideas

Borrowing another writer s language, sentence structures, or ideas without proper acknowledgment is a form of dishonesty known as *plagiarism*.

You must include a citation when you quote from a source, when you summarize or paraphrase, and when you borrow facts that are not common knowledge (see also 54b).

54a Understand how the MLA system works.

Most English professors and some humanities professors require the MLA (Modern Language Association) system of in-text citations. Here, brie y, is how the MLA citation system usually works. (See 56 for more details and model citations. See 57b for a sample research paper with in-text citations and a works cited list in MLA style.)

1. e source is introduced by a signal phrase that names its author.
2. e material being cited is followed by a page number in parentheses (unless the source is an unpaginated Web source).
3. At the end of the paper, a list of works cited (arranged alphabetically by authors last names) gives complete publication information for the source.

IN-TEXT CITATION

Bioethicist David Resnik emphasizes that such policies "open the door to excessive government control over food, which could restrict dietary choices, interfere with cultural, ethnic, and religious traditions, and exacerbate socioeconomic inequalities" (31).

ENTRY IN THE LIST OF WORKS CITED

Resnik, David. "Trans Fat Bans and Human Freedom." *American Journal of Bioethics*, vol. 10, no. 3, Mar. 2010, pp. 27-32.

NOTE: When you use an MLA in-text citation, a period appears a er the parenthetical citation. is basic MLA format varies for di erent types of sources. For a detailed discussion and other models, see 56.

54b Avoid plagiarism when quoting, summarizing, and paraphrasing sources.

In a research paper, you draw on the work of other writers, and you must document their contributions by citing your sources. When you acknowledge your sources, you avoid plagiarism, a serious academic o ense. (See also 51c.)

In general, these three 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. De nitions of plagiarism may vary; it s a good idea to nd out how your school de nes academic dishonesty.

C

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, when it is highly speci c (as with statistics), 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 your instructor, a reference librarian, or someone else with expertise. When in doubt, cite the source. (See 56 for details.)

Enclosing 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 o from the text by indenting (see 55b). To omit the quotation marks is to claim falsely that the language is your own, as in the example below. Such an omission is plagiarism even if you have cited the source.

ORIGINAL SOURCE

Although these policies may have a positive impact on human health, they open the door to excessive government control over food, which could restrict dietary choices, interfere with cultural, ethnic, and religious traditions, and exacerbate socioeconomic inequalities.

David Resnik, Trans Fat Bans and Human Freedom, p. 31

PLAGIARISM

Bioethicist David Resnik points out that policies to ban trans fats may protect human health, but they open the door to excessive government control over food, which could restrict dietary choices and interfere with cultural, ethnic, and religious traditions (31).

BORROWED LANGUAGE IN QUOTATION MARKS

Bioethicist David Resnik points out that policies to ban trans fats may protect human health, but they “open the door to excessive government control over food, which could restrict dietary choices, interfere with cultural, ethnic, and religious traditions, and exacerbate socioeconomic inequalities” (31).

Putting summaries and paraphrases in your own words

Summaries and paraphrases are written in your own words. A summary condenses information from a source; a paraphrase uses roughly the same number of words as the original source to convey the information. 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 51c and 55a.) Half-copying the author s sentences by using the author s phrases in your own sentences without quotation marks or by plugging synonyms into the author s sentence structure (sometimes called patchwriting) is a form of plagiarism.

e rst paraphrase of the following source is plagiarized. Even though the source is cited, too much of its language is borrowed from the original. e highlighted strings of words have been copied exactly (without quotation marks). In addition, the writer has closely echoed the sentence structure of the source, merely substituting some synonyms (interfere with lifestyle choices for paternalistic intervention into lifestyle choices and decrease the feeling of personal responsibility for enfeeble the notion of personal responsibility).

ORIGINAL SOURCE

> [A]ntiobesity laws encounter strong opposition from some quarters on the grounds that they constitute paternalistic intervention into lifestyle choices and enfeeble the notion of personal responsibility. Such arguments echo those made in the early days of tobacco regulation.
>
> Michelle M. Mello et al., Obesity the New Frontier of Public Health Law, p. 2602

PLAGIARISM: UNACCEPTABLE BORROWING

> Health policy experts Mello et al. argue that antiobesity laws encounter strong opposition from some quarters because they interfere with lifestyle choices and decrease the feeling of personal responsibility. These arguments mirror those made in the early days of tobacco regulation (2602).

To avoid plagiarizing an author s language, resist the temptation to look at the source while you are summarizing or paraphrasing. A er you have read the passage you want to paraphrase, set the source aside. Ask yourself, What is the author s

meaning? In your own words, state your understanding of the author s ideas.

Return to the source and check that you haven t used the author s language or sentence structure or misrepresented the author s ideas. Following these steps will help you avoid plagiarizing the source. When you fully understand another writer s meaning, you can more easily and accurately represent those ideas in your own words.

ACCEPTABLE PARAPHRASE

As health policy experts Mello et al. point out, opposition to food and beverage regulation is similar to the opposition to early tobacco legislation: the public views the issue as one of personal responsibility rather than one requiring government intervention (2602).

55 Integrating sources

Your research paper draws on and borrows from the work of others your sources to help you develop and support your ideas. As you conduct research, you gather language and ideas from your sources that you might want to use in your paper. Section 54 shows you how to acknowledge those sources to avoid plagiarism. is section will help you integrate those sources seamlessly and e ectively into your paper, so that readers-under stand how your use of quotation, summary, and paraphrase contributes to your argument.

As you integrate sources, you need to nd a balance between the words of your sources and your own voice. Readers should always know who is speaking in your paper you or your source. You can use several strategies to integrate research sources into your paper while maintaining your own voice.

- Use sources as concisely as possible so that your own thinking and voice aren t lost (55a and 55b).
- Use signal phrases and avoid dropping quotations into your paper without indicating the boundary between your words and the source s words (55c).

- Discuss and analyze your sources to show readers how each source supports your argument and how the sources relate to one another (55d).

55a Summarize and paraphrase effectively.

In your academic writing, keep the emphasis on your ideas and your language; use your own words to summarize and to paraphrase your sources and to explain your points. Whether you choose to summarize or paraphrase a source depends on your purpose.

Summarizing

When you summarize a source, you express another writer s ideas in your own words, condensing the author s key points and using fewer words than the author. e following guidelines will help you decide when summary is the most e ective method for integrating your source.

WHEN TO USE A SUMMARY

- When a passage is lengthy and you want to condense a chapter to a short paragraph or a paragraph to a single sentence
- When you want to state the source s main ideas simply and brie y in your own words
- When you want to compare arguments or ideas from various sources
- When you want to provide readers with an understanding of the source s argument before you respond to it or launch your own

Paraphrasing

When you paraphrase, you express an author s ideas in your own words, using approximately the same number of words and details as in the source. e following guidelines will help you decide when paraphrase is the most e ective method for integrating your source.

WHEN TO USE A PARAPHRASE

- When the ideas and information are important but the author's exact words are not needed for accuracy or emphasis
- When you want to restate the source's ideas in your own words
- When you need to simplify and explain a technical or complicated source
- When you need to reorder a source's ideas

Even though you use your own words to summarize and paraphrase, the original idea remains the intellectual property of the author, so you must include a citation. (See 54b.)

55b Use quotations effectively.

When you quote a source, you borrow some of the author's exact words and enclose them in quotation marks. Quotation marks show your readers that both the idea and the words belong to the author.

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 authority lend weight to an argument
- When the language of a source is the topic of your discussion (as in an analysis or interpretation)

Limiting your use of quotations

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 not always necessary to quote full sentences from a source. To reduce your reliance on the words of others, you can o en

integrate language from a source into your own sentence structure. (For the use of signal phrases in integrating quotations, see 55c.)

> Resnik acknowledges that his argument relies on the "slippery slope" fallacy, but he insists that "social and political pressures" regarding food regulations make his concerns valid (31).

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 le words out. What remains must be grammatically complete.

> In Mississippi, legislators passed "a ban on bans—a law that forbids . . . local restrictions on food or drink" (Conly A23).

e writer has omitted from the source the words *municipalities* to place before *local restrictions* to condense the quoted material.

On the rare occasions when you want to leave out one or more full sentences, use a period before the three ellipsis dots.

> Legal scholars Gostin and Gostin argue that "individuals have limited willpower to defer immediate gratification for longer-term health benefits. . . . A person understands that high-fat foods or a sedentary lifestyle will cause adverse health effects, or that excessive spending or gambling will cause financial hardship, but it is not always easy to refrain" (217).

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. e only exception occurs when you have dropped words at the end of the nal quoted sentence. In such cases, put three ellipsis dots before the closing quotation mark and parenthetical reference.

USING SOURCES RESPONSIBLY: Make sure omissions and ellipsis marks do not 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 clarify a confusing reference or to keep a sentence grammatical in your context. You also use brackets to indicate that you are changing a letter from capital to lowercase (or vice versa) to fit into your sentence.

> Neergaard and Agiesta argue that "a new poll finds people are split on how much the government should do to help [find solutions to the national health crisis]—and most draw the line at attempts to force healthier eating."

In this example, the writer inserted words in brackets to clarify the meaning of *help*.

To indicate an error such as a misspelling in a quotation, insert [sic], including the brackets, right after the error.

> "While Americans of every race, gender and ethnicity are affected by this disease, diabetes disproportionately effects [sic] minority populations."

Do not overuse [sic] to call attention to errors in a source. Sometimes paraphrasing is a better option. (See 39c.)

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-half inch from the left margin.

Long quotations should be introduced by an informative sentence, often followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the passage is taken word-for-word from the source.

> In response to critics who claim that laws aimed at stopping us from eating whatever we want are an assault on our freedom of choice, Conly offers a persuasive counterargument:
>
> > [L]aws aren't designed for each one of us individually. Some of us can drive safely at 90 miles per hour, but we're bound by the same laws as the people who can't, because individual speeding laws aren't practical. Giving up a little liberty is something we agree to when we agree to live in a democratic society that is governed by laws. (A23)

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. 448.)

55c Use signal phrases to integrate sources.

Whenever you include a paraphrase, summary, or direct quotation of another writer's work in your paper, prepare your readers for it with introductory words called a *signal phrase*. A signal phrase usually names the author of the source and often provides some context for the source material.

Using signal phrases in MLA papers

To avoid monotony, try to vary both the language and the placement of your signal phrases.

Model signal phrases

Michael Pollan, who has written extensively about Americans' unhealthy eating habits, argues that . . .

As health policy experts Mello et al. point out, . . .

Marion Nestle, New York University professor of nutrition and public health, notes, . . .

Conly offers 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. Are you providing

background, explaining a concept, supporting a claim, lending authority, or refuting a belief (see 53c)? Refer to the chart on page 450 for a list of verbs commonly used in signal phrases.

NOTE: MLA style calls for verbs in the present or present perfect tense (*argues*, *has argued*) to introduce source material unless you include a date that speci es the time of the original author s 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. (e signal phrase is highlighted in the second example.)

DROPPED QUOTATION

Laws designed to prevent chronic disease by promoting healthier food and beverage consumption also have potential economic benefits. "[A] 1% reduction in the intake of saturated fat across the population would prevent more than 30,000 cases of coronary heart disease annually and would save more than a billion dollars in health care costs" (Nestle 7).

QUOTATION WITH SIGNAL PHRASE

Laws designed to prevent chronic disease by promoting healthier food and beverage consumption also have potential economic benefits. Marion Nestle, New York University professor of nutrition and public health, notes that "a 1% reduction in the intake of saturated fat across the population would prevent more than 30,000 cases of coronary heart disease annually and would save more than a billion dollars in health care costs" (7).

Establishing authority

e rst time you mention a source, include in the signal phrase the author s title, credentials, or experience to help your readers recognize the source s authority and your own credibility as a 17_

responsible researcher who has located reliable sources. (Signal phrases are highlighted in the next two examples.)

SOURCE WITH NO CREDENTIALS

Michael Pollan notes that "[t]he Centers for Disease Control estimates that fully three quarters of US health care spending goes to treat chronic diseases, most of which are preventable and linked to diet: heart disease, stroke, type 2 diabetes, and at least a third of all cancers."

SOURCE WITH CREDENTIALS

Journalist Michael Pollan, who has written extensively about Americans' unhealthy eating habits, notes that "[t]he Centers for Disease Control estimates that fully three quarters of US health care spending goes to treat chronic diseases, most of which are preventable and linked to diet: heart disease, stroke, type 2 diabetes, and at least a third of all cancers."

Introducing summaries and paraphrases

Introduce most summaries and paraphrases with a signal phrase that names the author and places the material in the context of your argument. (See also 55c.) Readers will then understand that everything between the signal phrase and the parenthetical citation summarizes or paraphrases the cited source.

Without the signal phrase (highlighted) 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.

To improve public health, advocates such as Bowdoin College philosophy professor Sarah Conly contend that it is the government's duty to prevent people from making harmful choices whenever feasible and whenever public benefits outweigh the costs. In response to critics who claim that laws aimed at stopping us from eating whatever we want are an assault on our freedom of choice, Conly asserts that "laws aren't designed for each one of us individually" (A23).

ere are times 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, you may omit the signal phrase and include the author s last name in parentheses.

Using signal phrases with statistics and other facts

When you cite a statistic or another speci c fact, a signal phrase is o en not necessary. Readers usually will understand that the citation refers to the statistic or fact (not the whole paragraph).

> Seventy-five percent of Americans are opposed to laws that restrict or put limitations on access to unhealthy foods (Neergaard and Agiesta).

ere is nothing wrong, however, with using signal phrases to introduce statistics or other facts.

Putting source material in context

Readers should not have to guess why source material appears in your paper. A signal phrase can help you make the connection between your own ideas and those of another writer by clarifying how the source will contribute to your paper (see 52a).

If you use another writer s words, you must explain how they relate to your argument. Quotations don t speak for themselves; you must support them by creating a context for readers. Embed each quotation between sentences of your own: Introduce the quotation with a signal phrase, and follow it with interpretive comments that link the quotation to your paper s argument (see also 55d).

QUOTATION WITH EFFECTIVE CONTEXT

> In response to critics who claim that laws aimed at stopping us from eating whatever we want are an assault on our freedom of choice, Conly offers a persuasive counterargument:
>
> > [L]aws aren't designed for each one of us individually. Some of us can drive safely at 90 miles per hour, but we're bound by the same laws as the people who can't, because individual speeding laws aren't practical. Giving up a little liberty is something we

agree to when we agree to live in a democratic society that is governed by laws. (A23)

As Conly suggests, we need to change our either/or thinking (either we have complete freedom of choice *or* we have government regulations and lose our freedom) and instead need to see health as a matter of public good, not individual liberty.

55d Synthesize sources.

When you synthesize multiple sources in a research paper, you create a conversation about your research topic. Your argument includes your active analysis and integration of ideas, not just a series of quotations and paraphrases. Your synthesis will show how your sources relate to one another; one source may support, extend, or counter the ideas of another. Not every source has to speak to another in a research paper, but readers should be able to see how each one functions in your argument (see 52a).

Considering how sources relate to your argument

Before you integrate sources and show readers how they relate to one another, consider how each one might contribute to your own argument. As student writer Sophie Harba became more informed about her research topic, she asked herself these questions: What have I learned from my sources? Which sources might support my ideas or illustrate the points I want to make? What counterarguments do I need to address to strengthen my position? She annotated a passage from one of her sources as nonprofit groups assertion that our choices about food are skewed by marketing messages.

STUDENT NOTES ON THE ORIGINAL SOURCE

useful factual information

e food and beverage industry spends approximately $2 billion per year marketing to children. Facts on Junk Food

could use this to counter the point about personal choice in Mello et al.

Placing sources in conversation

You can show readers how the ideas of one source relate to those of another by connecting and analyzing the ideas in your own voice. After all, you've done the research and thought through the

issues, so you should control the conversation. When you e ectively synthesize sources, the emphasis is still on your own writing; the thread of your argument should be easy to identify and to understand, with or without your sources.

SAMPLE SYNTHESIS

Student writer Sophie Harba sets up her synthesis with a question.

A signal phrase indicates how the source contributes to Harba's argument and shows that the idea that follows is not her own.

Harba interprets a paraphrased source.

Harba uses a source to support her counter-argument.

Why is the public largely resistant to laws that would limit unhealthy choices or penalize those choices with so-called fat taxes? Many consumers and civil rights advocates find such laws to be an unreasonable restriction on individual freedom of choice. As health policy experts Mello et al. point out, opposition to food and beverage regulation is similar to the opposition to early tobacco legislation: the public views the issue as one of personal responsibility rather than one requiring government intervention (2602). In other words, if a person eats unhealthy food and becomes ill as a result, that is his or her choice. But those who favor legislation claim that freedom of choice is a myth because of the strong influence of food and beverage industry marketing on consumers' dietary habits. According to one nonprofit health advocacy group, food and beverage companies spend roughly two billion dollars per year marketing directly to children. As a result, kids see about four thousand ads per year encouraging them to consume unhealthy food and drinks ("Facts"). As was the case with antismoking laws passed in recent decades, taxes and legal restrictions on junk food sales could help to counter the strong marketing messages that promote unhealthy products.

Student writer

Source 1

Student writer

Source 2

Student writer

The United States has a history of state and local public health laws that have successfully promoted a particular behavior by punishing an undesirable behavior. The decline in tobacco use as a result of antismoking taxes and laws is perhaps the most obvious example. Another example is legislation requiring the use of seat belts, which have significantly reduced fatalities in car crashes. One government agency reports that seat belt use saved an average of more than fourteen thousand lives per year in the United States between 2000 and 2010 (United States, Dept. of Transportation, Natl. Highway Traffic Safety Administration 231). Perhaps seat belt laws have public support because the cost of wearing a seat belt is small, especially when compared with the benefit of saving fourteen thousand lives per year.

Harba uses a statistic to extend the argument and follows the source with a closing thought of her own.

Source 3

Student writer

In this synthesis, Harba uses her own analysis to shape the conversation among her sources. She does not simply string quotations together or allow them to overwhelm her writing. She guides her readers through a conversation about a variety of laws that could promote and have promoted public health. She finds points of intersection among her sources, acknowledges the contributions of others in the research conversation, and shows readers, in her own voice, how the various sources support her argument.

When synthesizing sources, ask yourself the following questions:

- How do your sources speak to your research question?
- How do your sources speak to each other?
- Have you varied the function of sources to provide background, to explain concepts, to lend authority, and to anticipate counterarguments?
- Do you connect and analyze sources in your own voice?
- Is your own argument easy to identify and to understand, with or without your sources?

Reviewing an MLA paper: Use of sources

Use of quotations

Have you used quotation marks around quoted material (unless it has been set o from the text)? (See 54b.)

Have you checked that quoted language is word-for-word accurate? If not, do ellipsis marks or brackets indicate the omissions or changes? (See pp. 448 49.)

Does a clear signal phrase (usually naming the author) prepare readers for each quotation and for the purpose the quotation serves? (See 55c.)

Does a parenthetical citation follow each quotation? (See 56a.)

Have you embedded each quotation between sentences of your own to put the source in context? (See 55c.)

Use of summaries and paraphrases

Are summaries and paraphrases free of plagiarized wording not copied or half-copied from the source? (See 54b.)

Are summaries and paraphrases documented with parenthetical citations? (See 54b and 56a.)

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? Or does the context alone make clear exactly what you are citing? (See 55c.)

Does a 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 54b and 56a.)

If there is no signal phrase, will readers understand exactly which facts are being cited? (See 55c.)

o en at the end of the sentence. It includes at least a page number (except for unpaginated sources, such as those found on the Web). In the models in 56a, the elements of the in-text citation are highlighted.

IN-TEXT CITATION

Resnik acknowledges that his argument relies on "slippery slope" thinking, but he insists that "social and political pressures" regarding food regulation make his concerns valid (31).

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 cited passage.

General guidelines for signal phrases and page numbers

Items 1 5 explain how the MLA system usually works for all sources in print, on the Web, in other media, and with or without authors and page numbers. Items 6 27 give variations on the basic guidelines.

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.

According to Lorine Goodwin, a food historian, nineteenth-century reformers who sought to purify the food supply were called "fanatics" and "radicals" by critics who argued that consumers should be free to buy and eat what they want (77).

e signal phrase According to Lorine Goodwin 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 at the end of your sentence. (See the example at the top of p. 460.)

Burgess asks a critical question: "How can we think differently about food labeling?" (51).

2. Author named in parentheses If you do not give the author s name in a signal phrase, put the last name in parentheses along with the page number (if the source has one). Use no punctuation between the name and the page number: (Moran 351).

According to a nationwide poll, 75% of Americans are opposed to laws that restrict or put limitations on access to unhealthy foods (Neergaard and Agiesta).

3. Author unknown If a source has no author, the works cited entry will begin with the title. In your in-text citation, either use the complete title in a signal phrase or use a short form of the title in parentheses. Titles of books and other long works are italicized; titles of articles and other short works are put in quotation marks (see also p. 514).

As a result, kids see nearly four thousand ads per year encouraging them to eat unhealthy food and drinks ("Facts").

NOTE: If the author is a corporation or a government agency, see items 8 and 17 on pages 462 and 465, respectively.

4. Page number unknown Do not include the page number if a work lacks page numbers, as is the case with many Web sources. Do not use page numbers from a printout from a Web site. (When the pages of a Web source are stable, as in PDF les, supply a page number in your in-text citation.)

Michael Pollan points out that "cheap food" actually has "significant costs—to the environment, to public health, to the public purse, even to the culture."

If a source has numbered paragraphs or sections, use par. (or pars.) or sec. (or secs.) in the parentheses: (Smith, par. 4). Notice that a comma follows the author s name.

5. One-page source If the source is one page long, MLA allows (but does not require) you to omit the page number. It s a good idea to include 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 IN CITATION

Sarah Conly uses John Stuart Mill's "harm principle" to argue that citizens need their government to intervene to prevent them from taking harmful actions—such as driving too fast or buying unhealthy foods—out of ignorance of the harm they can do. But government intervention may overstep in the case of food choices.

PAGE NUMBER IN CITATION

Sarah Conly uses John Stuart Mill's "harm principle" to argue that citizens need their government to intervene to prevent them from taking harmful actions—such as driving too fast or buying unhealthy foods—out of ignorance of the harm they can do (A23). But government intervention may overstep in the case of food choices.

Variations on the general guidelines

is section describes the MLA guidelines for handling a variety of situations not covered in items 1 5.

6. Two authors Name the authors in a signal phrase, as in the following example, or include their last names in the parenthetical reference: (Gostin and Gostin 214).

As legal scholars Gostin and Gostin explain, "[I]nterventions that do not pose a truly significant burden on individual liberty" are justified if they "go a long way towards safeguarding the health and well-being of the populace" (214).

7. Three or more authors Give the rst author s name followed by et al. (Latin for and others) in the signal phrase and in the parenthetical citation.

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).

8. Organization as author When the author is a corporation or an organization, name that author either in the signal phrase or in the parentheses. (For a government agency as author, see item 17 on p. 465.)

> The American Diabetes Association estimates that the cost of diagnosed diabetes in the United States in 2012 was $245 billion.

In the list of works cited, the American Diabetes Association is treated as the author and alphabetized under A. When you give the organization name in the text, spell out the name; when you use it in parentheses, abbreviate common words in the name: Assn., Dept., Natl., Soc., and so on.

> The cost of diagnosed diabetes in the United States in 2012 was estimated at $245 billion (Amer. Diabetes Assn.).

9. 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 rst name in the signal phrase or rst initial in the parentheses.

> One approach to the problem is to introduce nutrition literacy at the K-5 level in public schools (E. Chen 15).

10. Two or more works 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 Diabetes Association tracks trends in diabetes across age groups. In 2012, more than 200,000 children and adolescents had diabetes (“Fast”). Because of an expected dramatic increase in diabetes in young people over the next forty years, the association encourages medical professionals to develop “strategies for implementing childhood obesity prevention programs and primary prevention programs for youth at risk of developing type 2 diabetes” (“Number”).

Titles of articles and other short works are placed in quotation marks; titles of books and other long works are italicized. (See also p. 514.)

In the rare case when both the author s name and a short title must be given in parentheses, separate them with a comma.

> Researchers have estimated that "the number of youth with type 2 [diabetes] could quadruple and the number with type 1 could triple" by 2050, "with an increasing proportion of youth with diabetes from minority populations" (Amer. Diabetes Assn., "Number").

11. Two or more works in one citation To cite more than one source in the parentheses, list the authors (or titles) in alphabetical order and separate them with semicolons.

> The prevalence of early-onset Type 2 diabetes has been well documented (Finn 68; Sharma 2037; Whitaker 118).

It may be less distracting to use an information note for multiple citations (see 56c).

12. Repeated citations from the same source When you are writing about a single work, you do not need to include the author s name each time you quote from or paraphrase the work. A er you mention the author s name at the beginning of your paper, you may include just the page number in your parenthetical citations.

> In Susan Glaspell's short story "A Jury of Her Peers," two women accompany their husbands and a county attorney to an isolated house where a farmer named John Wright has been choked to death in his bed with a rope. The chief suspect is Wright's wife, Minnie, who is in jail awaiting trial. The sheriff's wife, Mrs. Peters, has come along to gather some personal items for Minnie, and Mrs. Hale has joined her. Early in the story, Mrs. Hale sympathizes with Minnie and objects to the way the male investigators are "snoopin' round and criticizin' " her kitchen (249). In contrast, Mrs. Peters shows respect for the law, saying that the men are doing "no more than their duty" (249).

In a paper with multiple sources, if you are citing a source more than once in a paragraph, you may omit the author s name a er the rst mention in the paragraph as long as it is clear that you are still referring to the same source.

13. Encyclopedia or dictionary entry When an encyclopedia or a dictionary entry does not have an author, it will be alphabetized in the list of works cited under the word or entry that you consulted (see item 28 on p. 486). Either in your text or in your parenthetical citation, mention the word or entry. No page number is required because readers can easily look up the word or entry.

The word *crocodile* has a complex etymology ("Crocodile").

14. 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 you cite 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. (See the second example in item 38 on p. 493.)

15. Entire work Use the author s name in a signal phrase or a parenthetical citation. ere is no need to use a page number.

Pollan explores the issues surrounding food production and consumption from a political angle.

16. Selection in an anthology or a collection Put the name of the author of the selection (not the editor of the anthology) in the signal phrase or the parentheses.

In "Love Is a Fallacy," the narrator's logical teachings disintegrate when Polly declares that she should date Petey because "[h]e's got a raccoon coat" (Shulman 391).

In the list of works cited, the work is alphabetized under Shulman the author of the story, not under the name of the editor of the anthology. (See item 35 on p. 491.)

Shulman, Max. "Love Is a Fallacy." *Current Issues and Enduring Questions*, edited by Sylvan Barnet and Hugo Bedau, 9th ed., Bedford/St. Martin's, 2011, pp. 383-91.

17. Government document When a government agency is the author, you will alphabetize it in the list of works cited under the name of the government, such as United States or Great Britain (see item 70 on p. 508). For this reason, you must name the government as well as the agency in your in-text citation.

One government agency reports that seat belt use saved an average of more than fourteen thousand lives per year in the United States between 2000 and 2010 (United States, Dept. of Transportation, Natl. Highway Traffic Safety Administration 231).

18. Historical document For a historical document, such as the United States Constitution or the Canadian Charter of Rights and Freedoms, provide the document title, neither italicized nor in quotation marks, along with relevant article and section numbers. In parenthetical citations, use common abbreviations such as art. and sec. and abbreviations of well-known titles: (US Const., art. 1, sec. 2).

While the United States Constitution provides for the formation of new states (art. 4, sec. 3), it does not explicitly allow or prohibit the secession of states.

Cite other historical documents as you would any other work, by the rst element in the works cited entry (see item 72 on p. 510).

19. Legal source For a legislative act (law) or court case, name the act or case either in a signal phrase or in parentheses. Italicize the names of cases but not the names of acts. (See also items 73 and 74 on pp. 510 11.)

The Jones Act of 1917 granted US citizenship to Puerto Ricans.

In 1857, Chief Justice Roger B. Taney declared in *Dred Scott v. Sandford* that blacks, whether enslaved or free, could not be citizens of the United States.

20. Visual such as a table, a chart, or another graphic To cite a visual that has a gure number in the source, use the abbreviation

g. and the number in place of a page number in your parenthetical citation: (Manning, g. 4). If you refer to the gure in your text, spell out the word gure in the text.

To cite a visual that does not have a gure number in a print source, use the visual s title or a description in your text and cite the author and page number as for any other source.

For a visual not in a print source, identify the visual in your text and then in parentheses use the rst element in the works cited entry: the artist s or photographer s name or the title of the work. (See items 64 69 on pp. 505 07.)

Public health researcher Dan Beauchamp has said that "public health practices are 'communal in nature, and concerned with the well-being of the community as a whole and not just the well-being of any particular person'" (qtd. in Gostin and Gostin 217).

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 24). When possible, 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 25 27).

24. Literary work 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. 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).

25. Verse play or poem For verse plays, give 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, stanza, and line numbers, if it has them, separated by periods.

The Green Knight claims to approach King Arthur's court "because the praise of you, prince, is puffed so high, / And your manor and your men are considered so magnificent" (1.12.258-59).

For poems that are not divided into numbered parts or stanzas, use line numbers. For a rst reference, use the word lines : (lines 5-8). erea er use just the numbers: (12-13).

26. Novel with numbered divisions When a novel has numbered divisions, put the page number rst, followed by a semicolon, and then the book, part, or chapter in which the passage may be found. Use abbreviations such as bk., pt., 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).

27. Sacred text 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 39 on p. 493). In your parenthetical citation, give the book, chapter, and verse (or their equivalent), separated with periods. Common abbreviations for books of the Bible are acceptable.

> Consider the words of Solomon: "If your enemy is hungry, give him bread to eat; and if he is thirsty, give him water to drink" (*Oxford Annotated Bible*, Prov. 25.21).

 e title of a sacred work is italicized when it refers to a speci c edition of the work, as in the preceding example. If you refer to the book in a general sense in your text, neither italicize it nor put it in quotation marks (see also the note on p. 344 in section 42a).

> The Bible and the Qur'an provide allegories that help readers understand how to lead a moral life.

56b MLA list of works cited

 e elements you will need for the works cited list will di er slightly for some sources, but the main principles apply to all sources, whether in print or from the Web: You should identify an author, a creator, or a producer whenever possible; give a title; and provide the date on which the source was produced. Some sources will require page numbers; some will require a

publisher or sponsor; and some will require other identifying information.

Section 56b provides details for how to cite many of the sources you are likely to encounter. It also provides hints for what you can do when a source does not match one of the models exactly. When you cite sources, your goals are to show that your sources are reliable and relevant, to provide readers with enough information to nd sources easily, and to provide that information consistently according to MLA conventions.

▸ Directory to MLA works cited models, **page 432**
▸ General guidelines for the works cited list, **page 470**

General guidelines for listing authors

 e formatting of authors names in items 1 12 applies to all sources books, articles, Web sitesin print, on the Web, or in other media. For more models of speci c source types, see items 13 79.

1. Single author

author: last name rst — title (book) — publisher

Bowker, Gordon. *James Joyce: A New Biography*. Farrar, Straus and Giroux,

year

2012.

2. Two authors

 rst author: last name rst — second author: in normal order — title (book)

Gourevitch, Philip, and Errol Morris. *Standard Operating Procedure*.

publisher — year

Penguin Books, 2008.

3. Three or more authors Name the rst author followed by et al. (Latin for and others). In an in-text citation, use the same form for the authors names as you use in the works cited entry. See item 7 on page 461. (See examples on p. 472.)

General guidelines for the works cited list

In the list of works cited, include only sources that you have quoted, summarized, or paraphrased in your paper. MLAs guidelines are applicable to a wide variety of sources. At times you may nd that you have to adapt the guidelines and models in this section to source types you encounter in your research.

Organization of the list

e elements, or pieces of information, needed for a works cited entry are the following:

- e author (if a work has one)
- e title
- e title of the larger work in which the source is located (MLA calls this a container) a collection, a journal, a magazine, a Web site, and so on
- As much of the following information as is available about the source and the container:
  - Editor, translator, director, performer
  - Version
  - Volume and issue numbers
  - Publisher or sponsor
  - Date of publication
  - Location of the source: page numbers, URL, DOI, and so on

Not all sources will require every element. See speci c models in this section for more details.

Authors

Arrange the list alphabetically by authors last names or by titles for works with no authors.

For the rst author, place the last name rst, a comma, and the rst name. Put a second author s name in normal order (rst name followed by last name). For three or more authors, use et al. a er the rst author s name.

Spell out editor, translator, edited by, and so on.

Titles

In titles of works, capitalize all words except articles (a, an the), prepositions, coordinating conjunctions, and the to in in nitives unless the word is rst or last in the title or subtitle.

Use quotation marks for titles of articles and other short works.

Italicize titles of books and other long works.

Publication information

MLA no longer requires the place of publication for a book publisher.

Use the complete version of publishers names, except for terms such as Inc. and Co.; retain terms such as Books and Press. For university publishers, use U and P for University and Press.

For a book, take the name of the publisher from the title page (or from the copyright page if it is not on the title page). For a Web site, the publisher might be at the bottom of a page or on the About page. If a work has two or more publishers, separate the names with slashes.

If the title of a Web site and the publisher are the same or similar, use the title of the site but omit the publisher.

Dates

For a book, give the most recent year on the title page or the copyright page. For a Web source, use the copyright date or the most recent update date. Use the complete date as listed in the source. (See item 13a.)

Abbreviate all months except May, June, and July and give the date in inverted form: 13 Mar. 2016.

If the source has no date, give your date of access at the end: Accessed 24 Feb. 2016.

Page numbers

For most articles and other short works, give page numbers when they are available, preceded by p. (or pp. for more than one page).

Do not use the page numbers from a printout of a Web source.

If an article does not appear on consecutive pages, give the number of the rst page followed by a plus sign: 35+.

URLs and DOIs

Give a permalink or a DOI (digital object identi er) if a source has one. (See item 14c.)

If a source does not have a permalink or a DOI, include a URL (omitting the protocol, such as http://).

For a library s subscription database, such as Academic ASAP or JSTOR, include only the basic URL for the database home page. (See item 15d.)

For open databases and archives, such as Google Books, give the complete URL for the source. (See item 30c.)

first author: last name first | "et al." for other authors | title (book)

Zumeta, William, et al. *Financing American Higher Education in the Era of Globalization*. Harvard Education Press, 2012.

publisher | year

Leech, Geoffrey, et al. *Change in Contemporary English: A Grammatical Study*. Cambridge UP, 2009.

4. Organization or company as author

author: organization name, not abbreviated | title (book) | publisher

Human Rights Watch. *World Report of 2015: Events of 2014*. Seven Stories Press, 2015.

date

Your in-text citation also should treat the organization as the author (see item 8 on p. 462).

5. No author listed

a. Article or other short work

article title | newspaper title (city in brackets) | date

"Policing Ohio's Online Courses." *Plain Dealer* [Cleveland], 9 Oct. 2012, p. A5. Editorial.

page(s) | label

title of short work | title of Web site | publisher

"Chapter 2: What Can Be Patented?" *Lemelson-MIT*. Massachusetts Institute of Technology, lemelson.mit.edu/resources/chapter-2-what-can-be-patented. Accessed 4 Apr. 2016.

URL | date of access for undated site

b. Television program

"Fast Times at West Philly High." *Frontline*, produced by Debbie Morton,

PBS, 2012.

. Book, entire Web site, or other long work

Women of Protest: Photographs from the Records of the National Woman's Party.

Library of Congress, www.loc.gov/collections/women-of-protest/.

Accessed 1 May 2015.

6. Two or more works by the same author First alphabetize the works by title (ignoring the article A, An, or e at the beginning of a title). Use the author s name for the rst entry; for subsequent entries, use three hyphens and a period. e three hyphens must stand for exactly the same name as in the rst entry.

García, Cristina. *Dreams of Significant Girls*. Simon and Schuster, 2011.

---. *The Lady Matador's Hotel*. Scribner, 2010.

7. Two or more works by the same group of authors Alphabetize the works by title. Use the authors names in the proper form for the rst entry (see items 1 4). Begin subsequent entries with three hyphens and a period. e three hyphens must stand for the same names as in the rst entry.

Agha, Hussein, and Robert Malley. "The Arab Counterrevolution." *The New York Review of Books*, 29 Sept. 2011, www.nybooks.com/articles/2011/09/29/arab-counterrevolution/.

---. "This Is Not a Revolution." *The N3luti*60

first editor: last name first — second editor: in normal order — title (book)

Horner, Avril, and Anne Rowe, editors. *Living on Paper: Letters from Iris*

publisher — year

Murdoch. Princeton UP, 2016.

9. Author with editor or translator Begin with the name of the author. Place the editor s or translator s name a er the title.

author: last name rst — title (book) — translator: in normal order

Ullmann, Regina. *The Country Road: Stories*. Translated by Kurt Beals,

publisher — year

New Directions Publishing, 2015.

10. Graphic narrative or other illustrated work If a work has both an author and an illustrator, the order in your citation will depend on which of those persons you emphasize in your paper.

How to answer the basic question "Who is the author?"

PROBLEM: Sometimes when you need to cite a source, it s not clear who the author is. is is especially true for sources on the Web or other nonprint sources, which may have been created by one person and uploaded by a di erent person or an organization. Whom do you cite as the author in such a case? How do you determine who is the author?

EXAMPLE: e video Sur ng the Web on the Job (see below) was uploaded to YouTube by CBSNewsOnline. Is the person or organization who uploads the video the author of the video? Not necessarily.

a. Author first If you emphasize the author's work, begin with the author's name. After the title, add "Illustrated by," followed by the illustrator's name.

Gaiman, Neil. *The Sandman: Overture*. Illustrated by J. H. William III, DC Comics, 2015.

b. Illustrator first If you emphasize the illustrator, begin your citation with the illustrator's name and the label "illustrator." After the title of the work, put the author's name, preceded by "By."

Kerascoët, illustrator. *Beautiful Darkness*. By Fabien Vehlmann, Drawn and Quarterly, 2014.

c. Author and illustrator the same person If the illustrator and the author are the same person, cite the work as you would any other work with one author (not using any labels).

Ulinich, Anya. *Lena Finkle's Magic Barrel: A Graphic Novel*. Penguin Books, 2014.

STRATEGY: After you view or listen to the source a few times, ask yourself whether you can tell who is chiefly responsible for creating the content in the source. It could be an organization. It could be an identifiable individual. This video consists entirely of reporting by Daniel Sieberg, so in this case the author is Sieberg.

CITATION: To cite the source, you would use the basic MLA guidelines for a video found on the Web (item 55).

author: last name first — title of video — Web site title

Sieberg, Daniel. "Surfing the Web on the Job." *YouTube*,

update date — URL

12 Nov. 2009, www.youtube.com/watch?v=1wLhNwY-enY.

If you want to include the person or organization who uploaded the video, you can add it as supplementary information.

author: last name first — title of video — Web site title — supplementary information

Sieberg, Daniel. "Surfing the Web on the Job." *YouTube*, uploaded by

update date — URL

CBSNewsOnline, 12 Nov. 2009, www.youtube.com/watch?v=1wLhNwY-enY.

Citation at a glance

Article in a journal (MLA)

To cite an article in a print journal in MLA style, include the following elements:

1. Author(s) of article
2. Title and subtitle of article
3. Title of journal
4. Volume and issue numbers
5. Date of publication (including month or season, if any)
6. Page number(s) of article

JOURNAL TABLE OF CONTENTS

RHETORIC REVIEW (3)

Volume 31, Number 4, 2012 (4) (5)

Articles

Brian Gogan
Exchange is On the Exchange: A Baudrillardian Perspective on Isocrates' *Antidosis* 353

(1) Joseph Turner
(2) *Sir Gawain and the Green Knight* and the History of Medieval Rhetoric 371 (6)

Erin T. Chandler
The Present Time of Things Past: Julian of Norwich's Appropriation of St. Augustine's Generative Theory of Memory 389

Jacob Dickerson
Metonymy and Indexicality: People and Place in the Five Points 405

Jessica Enoch
There's No Place Like the Childcare Center: A Feminist Analysis of <Home> in the World War II Era 422

Peter Wayne Moe
Revealing Rather Than Concealing Disability: The Rhetoric of Parkinson's Advocate Michael J. Fox 443

Kelly Ritter

FIRST PAGE OF ARTICLE

Rhetoric Review, Vol. 31, No. 4, 371–388, 2012

Copyright © Taylor & Francis Group, LLC

ISSN: 0735-0198 print / 1532-7981 online
DOI: 10.1080/07350198.2012.711496

Routledge
Taylor & Francis Group

(1) JOSEPH TURNER
University of Delaware

(2) ***Sir Gawain and the Green Knight* and the History of Medieval Rhetoric**

During the Middle Ages, rhetoric and literature were thoroughly intertwined, whereas current notions of disciplinarity, in which literature and rhetoric are constructed as separate traditions, muddy our understanding of medieval

WORKS CITED ENTRY FOR AN ARTICLE IN A PRINT JOURNAL

1 2

Turner, Joseph. "*Sir Gawain and the Green Knight* and the History of

3 4 5 6

Medieval Rhetoric." *Rhetoric Review*, vol. 31, no. 4, 2012, pp. 371-88.

For more on citing articles in MLA style, see items 13–16.

14. Article in a journal (***cont.***)

b. Online journal

author: last name first | article title

Cáceres, Sigfrido Burgos. "Towards Concert in Africa: Seeking Progress and Power

journal title | volume, issue

through Cohesion and Unity." *African Studies Quarterly*, vol. 12, no. 4,

date | page(s) | URL

Fall 2011, pp. 59-73, asq.africa.ufl.edu/files/Caceres-Vol12Is4.pdf.

c. Database

author: last name first | article title

Maier, Jessica. "A 'True Likeness': The Renaissance City Portrait."

journal title | volume, issue | date | page(s) | database title

Renaissance Quarterly, vol. 65, no. 3, Fall 2012, pp. 711-52. *JSTOR*,

DOI

doi:10.1086/668300.

15. Article in a magazine

a. Print (monthly)

author: last name first | article title | magazine title | date | page(s)

Bryan, Christy. "Ivory Worship." *National Geographic*, Oct. 2012, pp. 28-61.

b. Print (weekly)

author: last name first | article title | magazine title | date | page(s)

Vick, Karl. "The Stateless Statesman." *Time*, 15 Oct. 2012, pp. 32-37.

FROM CENSORS TO CRITICS: REPRESENTING "THE PEOPLE".

Authors:

Source:

Document Type: Article

Subjects:

Abstract:

Author Affiliations:

ISSN:

Accession Number:

Database:

WORKS CITED ENTRY FOR AN ARTICLE FROM A DATABASE

1 2

Weinberger, Stephen. "From Censors to Critics: Representing 'the People.'"

3 4 5 6 7

Film & History, vol. 42, no. 2, Fall 2012, pp. 5-22. *OmniFile Full Text*

8

Select, web.b.ebscohost.com.ezproxy.bpl.org.

For more on citing articles from a database in MLA style, see items 13–16.

15. Article in a magazine (***cont.***)

c. Web

author: last name first | article title | Web site title | date

Leonard, Andrew. "The Surveillance State High School." *Salon*, 27 Nov. 2012,

URL

www.salon.com/2012/11/27/the_surveillance_state_high_school/.

d. Database

author: last name first | article title | magazine title | date

Rosenbaum, Ron. "The Last Renaissance Man." *Smithsonian*, Nov. 2012,

page(s) | database title | URL

pp. 39-44. *OmniFile Full Text Select*, web.b.ebscohost.com.ezproxy.bpl.org/.

16. Article in a newspaper If the city of publication is not obvious from the title of the newspaper, include the city in brackets a er the newspaper title (see item 5a).

a. Print

author: last name first | article title

Sherry, Allison. "Volunteers' Personal Touch Turns High-Tech Data into Votes."

newspaper title | date | page(s)

The Denver Post, 30 Oct. 2012, pp. 1A+.

16. Article in a newspaper (***cont.***)

b. Web

author: last name first — article title

Crowell, Maddy. "How Computers Are Getting Better at Detecting Liars."

Web site title — date — URL

The Christian Science Monitor, 12 Dec. 2015, www.csmonitor.com/Science/Science-Notebook/2015/1212/How-computers-are-getting-better-at-detecting-liars.

c. Database

article title — newspaper title — date — page(s) — label

"The Road toward Peace." *The New York Times*, 15 Feb. 1945, p. 18. Editorial.

database title — URL of database

ProQuest Historical Newspapers: The New York Times, search.proquest.com/hnpnewyorktimes.

17. Abstract or executive summary Include the label Abstract or Executive summary, neither italicized nor in quotation marks, at the end of the entry (and before any database information).

a. Abstract of an article

Bottomore, Stephen.

vol. 24, no. 3,

filmhistory.24.3

b. Abstract of a paper

Dixon, Rosemary, et al. "The Opportunities and Challenges of Virtual Library Systems: A Case Study." Paper presented at the 2011 Chicago Colloquium on Digital Humanities and Computer Science, U of Chicago, 20 Nov. 2011. Abstract.

c. Abstract of a dissertation

Moore, Courtney L. "Stress and Oppression: Identifying Possible Protective Factors for African American Men." Dissertation, Chicago School of

Professional Psychology, 2016. Abstract. *ProQuest Dissertations and Theses*, search.proquest.com/docview/1707351557.

d. Executive summary

Pintak, Lawrence. *The Murrow Rural Information Initiative: Final Report*. Murrow College of Communication, Washington State U, 25 May 2012. Executive summary.

18. Article with a title in its title Use single quotation marks around a title of a short work or a quoted term that appears in an article title. Italicize a title or term normally italicized.

Silber, Nina. "From 'Great Emancipator' to 'Vampire Hunter': The Many Stovepipe Hats of Cinematic Lincoln." *Cognoscenti*, WBUR, 22 Nov. 2012, cognoscenti.wbur.org/2012/11/22/abraham-lincoln-nina-silber.

19. Editorial Cite as a source with no author (see item 5) and use the label Editorial at the end (and before any database information).

"City's Blight Fight Making Difference." *The Columbus Dispatch*, 17 Nov. 2015, www.dispatch.com/content/stories/editorials/2015/11/17/1-citys-blight-fight-making-difference.html. Editorial.

20. Unsigned article Cite as a source with no author (see item 5).

"Drought and Health." *Centers for Disease Control and Prevention*, US Department of Health and Human Services / Centers for Disease Control and Prevention, 30 July 2012, www.cdc.gov/nceh/drought/default.htm.

21. Letter to the editor Use the label Letter at the end of the entry (and before any database information). If the letter has no title, place the label a er the author s name.

Fahey, John A. "Recalling the Cuban Missile Crisis." *The Washington Post*, 28 Oct. 2012, p. A16. Letter. *LexisNexis Library Express*, www.lexisnexis.com/hottopics/Inpubliclibraryexpress/.

and no title, begin with Review of and alphabetize the entry by the rst principal word in the title of the work reviewed.

a. Print

Flannery, Tim. "A Heroine in Defense of Nature." Review of *On a Farther Shore: The Life and Legacy of Rachel Carson*, by William Souder, *The New York Review of Books*, 22 Nov. 2012, pp. 21-23.

b. Web

Della Subin, Anna. "It Has Burned My Heart." Review of *The Lives of Muhammad*, by Kecia Ali, *London Review of Books*, 22 Oct. 2015, www.lrb.co.uk/v37/n20/anna-della-subin/it-has-burned-my-heart.

c. Database

Spychalski, John C. Review of *American Railroads Decline and Renaissance in the Twentieth Century*, by Robert E. Gallamore and John R. Meyer. *Transportation Journal*, vol. 54, no. 4, Fall 2015, pp. 535-38. *JSTOR*, doi:10.5325/transportationj.54.4.0535.

25. Film review or other review Name the reviewer and the title of the review, if any, followed by Review of and the title and writer or director of the work reviewed. Add the publication information for the publication in which the review appears. If the review has no author and no title, begin with Review of and alphabetize the entry by the rst principal word in the title of the work reviewed.

a. Print

Lane, Anthony. "Human Bondage." Review of *Spectre*, directed by Sam Mendes, *The New Yorker*, 16 Nov. 2015, pp. 96-97.

b. Web

Savage, Phil. "*Fallout 4* Review." Review of *Fallout 4*, by Bethesda Game Studios, *PC Gamer*, Future Publishing, 8 Nov. 2015, www.pcgamer.com/fallout-4-review/.

26. Performance review Name the reviewer and the title of the review, if any, followed by Review of and the title and author of the work reviewed. Add the publication information for

the publication in which the review appears. If the review has no author and no title, begin with Review of and alphabetize the entry by the rst principal word in the title of the work reviewed.

Stout, Gene. "The Ebullient Florence + the Machine Give KeyArena a Workout." Review of *How Big How Blue How Beautiful Odyssey, The Seattle Times*, 28 Oct. 2015, www.seattletimes.com/entertainment/music/the-ebullient-florence-the-machine-give-keyarena-a-workout/.

27. Interview Begin with 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 a er the interviewee s name. If you wish to include the name of the interviewer, put it a er the title of the interview.

a. Print

Weddington, Sarah. "Sarah Weddington: Still Arguing for *Roe*." Interview by Michele Kort, *Ms.*, Winter 2013, pp. 32-35.

b. Web

Jaffrey, Madhur. "Madhur Jaffrey on How Indian Cuisine Won Western Taste Buds." Interview by Shadrach Kabango, *Q*, CBC Radio, 29 Oct. 2015, www.cbc.ca/1.3292918.

c. Television or radio

Putin, Vladimir. Interview by Charlie Rose. *Charlie Rose: The Week*, PBS, 19 June 2015.

d. Personal To cite an interview that you conducted, begin with the name of the person interviewed. en write Personal interview or Telephone interview, followed by the date of the interview.

Akufo, Dautey. Personal interview, 11 Apr. 2016.

28. Article in a dictionary or an encyclopedia (including a wiki) 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), the publisher, and the date of the edition. Page numbers are not

necessary because the entries in the source are arranged alphabetically and are therefore easy to locate.

a. Print

Robinson, Lisa Clayton. "Harlem Writers Guild." *Africana: The Encyclopedia of the African and African American Experience*. 2nd ed., Oxford UP, 2005.

"Ball's in Your Court, The." *The American Heritage Dictionary of Idioms*. 2nd ed., Houghton Mifflin Harcourt, 2013.

b. Web

Durante, Amy M. "Finn Mac Cumhail." *Encyclopedia Mythica*, 17 Apr. 2011, www.pantheon.org/articles/f/finn_mac_cumhail.html.

"House Music." *Wikipedia*, 16 Nov. 2015, en.wikipedia.org/wiki/House_music.

29. Letter

a. Print Begin with the writer of the letter, the words Letter to and the recipient, and the date of the letter. Add the title of the collection, the editor, and publication information. Add the page range at the end.

Wharton, Edith. Letter to Henry James, 28 Feb. 1915. *Henry James and Edith Wharton: Letters, 1900-1915*, edited by Lyall H. Powers, Scribner, 1990, pp. 323-26.

b. Web A er information about the letter writer, recipient, and date (if known), give the name of the Web site or archive, italicized; the publisher or sponsor of the site; and the URL.

Oblinger, Maggie. Letter to Charlie Thomas, 31 Mar. 1895. *Prairie Settlement: Nebraska Photographs and Family Letters, 1862-1912*, Library of Congress / American Memory, memory.loc.gov/cgi-bin/query/r?ammem/ps:@field(DOCID+l306)#l3060001.

c. Personal To cite a letter that you received, begin with the writer s name and add the phrase Letter to the author, followed by the date.

Primak, Shoshana. Letter to the author, 6 May 2016.

Books and other long works

▶ Citation at a glance: Book, page 489

30. Basic format for a book

a. Print or e-book If you have used an e-book, give the e-reader type at the end of the entry.

author: last name first | book title | publisher | year

Wolfe, Tom. *Back to Blood*. Little, Brown, 2012.

Beard, Mary. *SPQR: A History of Ancient Rome*. Liveright Publishing, 2015.

Tolstoy, Leo. *War and Peace*. 1869. Translated by Richard Pevear and Larissa Volokhonsky, Alfred A. Knopf, 2007. Nook.

b. Web Give whatever print publication information is available for the work, followed by the title of the Web site and the URL.

author: last name first | book title

Piketty, Thomas. *Capital in the Twenty-First Century*. Translated by Arthur

translator: in normal order | publisher | year | Web site title | URL

Goldhammer, Harvard UP, 2014. *Google Books*, books.google.com/

books?isbn=0674369556.

Saalman, Lora, editor and translator. *The China-India Nuclear Crossroads*. Carnegie Endowment for International Peace, 2012. *Scribd*, www.scribd.com/book/142083413/The-China-India-Nuclear-Crossroads.

c. Database

author: last name first | book title | city and date of original

Goldsmith, Oliver. *The Vicar of Wakefield: A Tale*. Philadelphia, 1801.

database title | URL

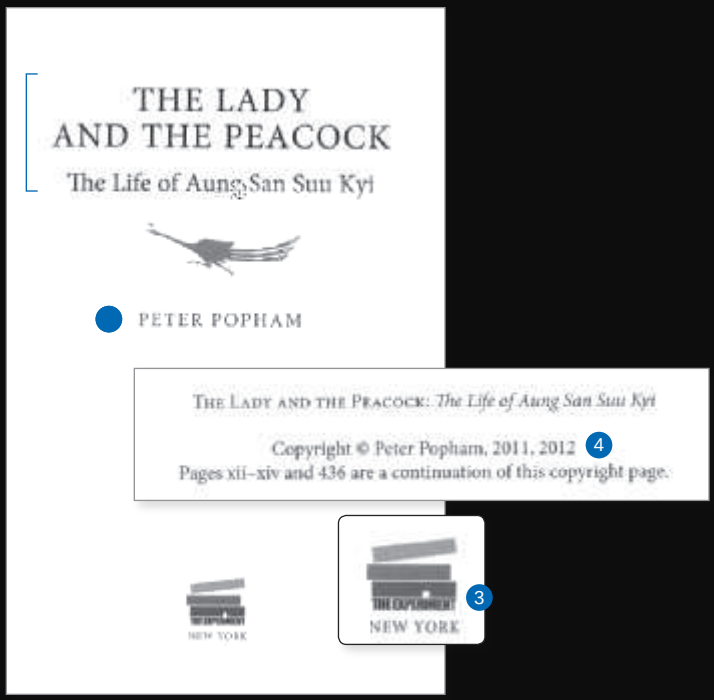
America's Historical Imprints, infoweb.newsbank.com.ezproxy.bpl.org/.

Citation at a glance

Book (MLA)

To cite a print book in MLA style, include the following elements:

1 Author(s)
2 Title and subtitle
3 Publisher
4 Year of publication (latest year)



WORKS CITED ENTRY FOR A PRINT BOOK

Popham, Peter. *The Lady and the Peacock: The Life of Aung San Suu Kyi*. The Experiment, 2012.

For more on citing books in MLA style, see items 30–41.

31. Parts of a book

a. Foreword, introduction, preface, or afterword

author of foreword: last name first | book part | book title

Bennett, Hal Zina. Foreword. *Shimmering Images: A Handy Little Guide to*

author of book: in normal order | publisher | year | page(s)

Writing Memoir, by Lisa Dale Norton, St. Martin's Griffin, 2008, pp. xiii-xvi.

Sullivan, John Jeremiah. "The Ill-Defined Plot." Introduction. *The Best American Essays 2014*, edited by Sullivan, Houghton Mifflin Harcourt, 2014, pp. xvii-xxvi.

b. Chapter in a book

Rizga, Kristina. "Mr. Hsu." *Mission High: One School, How Experts Tried to Fail It, and the Students and Teachers Who Made It Triumph*, Nation Books, 2015, pp. 89-114.

32. Book with a title in its title

If the book title contains a title normally italicized, neither italicize 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 italicize the entire book title.

Shanahan, Timothy. *Philosophy and* Blade Runner. Palgrave Macmillan, 2014.

Lethem, Jonathan. *"Lucky Alan" and Other Stories*. Doubleday, 2015.

33. Book in a language other than English

Capitalize the title according to the conventions of the book's language. If your readers are not familiar with the language, include a translation of the title in brackets.

Vargas Llosa, Mario. *El sueño del celta* [*The Dream of the Celt*]. Alfaguara, 2010.

34. Entire anthology or collection An anthology is a collection of works, o en with various authors and an editor for the entire volume.

editor: last name rst | title of anthology | publisher | year

Marcus, Ben, editor. *New American Stories*. Vintage Books, 2015.

35. One selection from an anthology or a collection

▸ Citation at a glance: Selection from an anthology or a collection, page 492

author of selection | title of selection | title of anthology | editor(s) of anthology

Sayrafiezadeh, Saïd. "Paranoia." *New American Stories*, edited by Ben Marcus,

publisher | year | page(s)

Vintage Books, 2015, pp. 3-29.

36. Two or more selections from an anthology or a collection For two or more works from the same anthology, provide an entry for the entire anthology (see item 34) and a shortened entry for each selection. Alphabetize the entries by authors or editors last names.

author of selection | title of selection | editor(s) of anthology | page(s)

Eisenberg, Deborah. "Some Other, Better Otto." Marcus, pp. 94-136.

editor: last name rst | title of anthology | publisher | year

Marcus, Ben, editor. *New American Stories*. Vintage Books, 2015.

author of selection | title of selection | editor(s) of anthology | page(s)

Sayrafiezadeh, Saïd. "Paranoia." Marcus, pp. 3-29.

37. Edition other than the frst Include the number of the edition (2nd, 3rd, and so on). If the book has a translator or an editor in addition to the author, give the name of the translator or editor before the edition number, (see item 9 for a book with an editor or translator).

Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., U of Minnesota P, 2008.

Citation at a glance

Selection from an anthology or a collection (MLA)

To cite a selection from an anthology in MLA style, include the following elements:

1. Author(s) of selection
2. Title and subtitle of selection
3. Title and subtitle of anthology
4. Editor(s) of anthology
5. Publisher
6. Year of publication
7. Page numbers of selection

FIRST PAGE OF SELECTION

CHAPTER 3

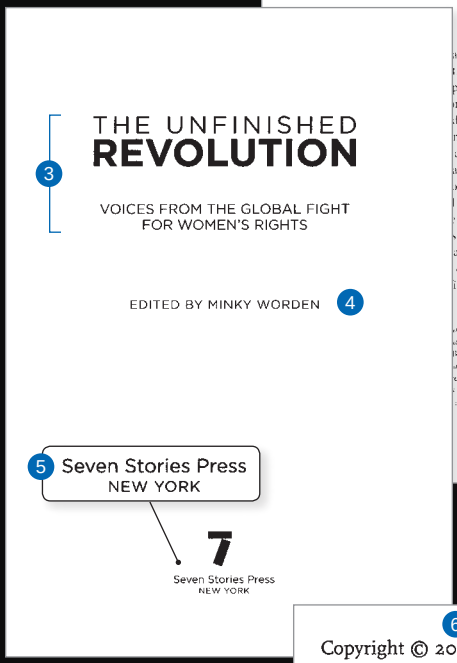
Technology's Quiet Revolution for Women (2)

Isobel Coleman (1)

ary 2011 revolution, I happened to be in
th Gamila Ismail, a longtime Egyptian
pent decades opposing the Mubarak
morrow?" I asked her, referring to the
d for the next day in Tahrir Square. "It
monitoring Twitter and Facebook feeds
a young assistant had spent weeks help-
ation through social media. "We think
ople could join the protest. This could
change." Indeed,
role of social media in the Arab upris-
given voice to youth and women in
al media is just the latest in a long line
driving profound changes in civil soci-
irst notions of community developed

41 (7)

TITLE PAGE OF ANTHOLOGY


(3) THE UNFINISHED REVOLUTION

VOICES FROM THE GLOBAL FIGHT FOR WOMEN'S RIGHTS

EDITED BY MINKY WORDEN (4)

(5) Seven Stories Press
NEW YORK

Seven Stories Press
NEW YORK

FROM COPYRIGHT PAGE

(6)
Copyright © 2012 by Minky Worden
Individual chapters © 2012 by each author

WORKS CITED ENTRY FOR A SELECTION FROM AN ANTHOLOGY

1 2 3 4 5 6 7

Coleman, Isobel. "Technology's Quiet Revolution for Women." *The Unfinished Revolution: Voices from the Global Fight for Women's Rights*, edited by Minky Worden, Seven Stories Press, 2012, pp. 41-49.

For more on citing selections from anthologies in MLA style, see items 34–36.

38. Multivolume work Include the total number of volumes at the end of the entry, using the abbreviation vols. If the volumes were published over several years, give the inclusive dates of publication.

author: last name first — book title — editor(s): in normal order — publisher — inclusive dates

Stark, Freya. *Letters*. Edited by Lucy Moorehead, Compton Press, 1974-82.

total volumes

8 vols.

If you cite only one volume in your paper, include the volume number before the publisher and give the date of publication for that volume. A er the date, give the total number of volumes.

author: last name first — book title — editor(s): in normal order — volume cited — publisher

Stark, Freya. *Letters*. Edited by Lucy Moorehead, vol. 5, Compton Press,

date of volume — total volumes

1978. 8 vols.

39. Sacred text Give the title of the edition (taken from the title page), italicized; the editor s or translator s name (if any); and publication information. Add the name of the version, if there is one, before the publisher.

The Oxford Annotated Bible with the Apocrypha. Edited by Herbert G. May and Bruce M. Metzger, Revised Standard Version, Oxford UP, 1965.

The Qur'an: Translation. Translated by Abdullah Yusuf Ali, Tahrike Tarsile Qur'an, 2001.

40. Book in a series A er the publication information, give the series name as it appears on the title page, followed by the series number, if any.

Denham, A. E., editor. *Plato on Art and Beauty*. Palgrave Macmillan, 2012.
Philosophers in Depth.

41. Republished book A er the title of the book, give the original year of publication, followed by the current publication information. If the republished book contains new material, such as an introduction or an a erword, include information about the new material a er the original date.

Trilling, Lionel. *The Liberal Imagination*. 1950. Introduction by Louis
Menand, New York Review of Books, 2008.

Wilde, Oscar. *The Picture of Dorian Gray*. 1891. Barnes and Noble, 2012.
Barnes and Noble Signature Editions.

42. Pamphlet, brochure, or newsletter Cite a pamphlet, brochure, newsletter, or other small, self-contained publication as you would a book.

The Legendary Sleepy Hollow Cemetery. Friends of Sleepy Hollow Cemetery,
2008.

43. Dissertation

a. Published For dissertations that have been published in book form, italicize the title. A er the title, give the label Dissertation, the name of the institution, and the year the dissertation was accepted.

Kidd, Celeste. *Rational Approaches to Learning and Development*.
Dissertation, U of Rochester, 2013.

b. Unpublished Begin with the author s name, followed by the dissertation title in quotation marks. A er the title, add the label Dissertation, the name of the institution, and the year the dissertation was accepted.

Abbas, Megan Brankley. "Knowing Islam: The Entangled History of Western Academia and Modern Islamic Thought." Dissertation, Princeton U, 2015.

44. Proceedings of a conference Cite as you would a book, adding the name, date, and location of the conference a er the title.

Sowards, Stacey K., et al., editors. *Across Borders and Environments: Communication and Environmental Justice in International Contexts*. Proceedings of Eleventh Biennial Conference on Communication and the Environment, 25-28 June 2011, U of Texas at El Paso. International Environmental Communication Association, 2012.

45. Manuscript Give the author, a title or a description of the manuscript, and the date of composition (if known), followed by the location of the manuscript, including a URL if it is found on the Web.

Arendt, Hannah. *Between Past and Future*. 1st draft, Hannah Arendt Papers, Manuscript Division, Library of Congress, pp. 108-50, memory.loc.gov/cgi-bin/ampage?collId=mharendt&fileName=05/050030/050030page.db&recNum=0.

Web sites and parts of Web sites

46. An entire Web site

a. Web site with author or editor

author or editor: last name rst — title of Web site — publisher/sponsor

Railton, Stephen. *Mark Twain in His Times*. Stephen Railton / U of Virginia Library, 2012, twain.lib.virginia.edu/.

update date — URL

Halsall, Paul, editor. *Internet Modern History Sourcebook*. Fordham U, 4 Nov. 2011, legacy.fordham.edu/halsall/index.asp.

46. An entire Web site (*cont.*)

b. Web site with organization as author

organization | title of Web site

Transparency International. *Transparency International: The Global Coalition*

date | URL

against Corruption. 2015, www.transparency.org/.

c. Web site with no author Begin with the title of the site. If the site has no title, begin with a label such as Home page.

The Newton Project. U of Sussex, 2016, www.newtonproject.sussex.ac.uk/prism.php?id=1.

d. Web site with no title Use the label Home page or another appropriate description in place of a title.

Bae, Rebecca. Home page. Iowa State U, 2015, www.engl.iastate.edu/rebecca-bae-directory-page/.

47. Short work from a Web site

▶ Citation at a glance: Short work from a Web site, **page 497**

a. Short work with author

author: last name first | title of short work | title of Web site

Gallagher, Sean. "The Last Nomads of the Tibetan Plateau." *Pulitzer Center*

date | URL

on Crisis Reporting, 25 Oct. 2012, pulitzercenter.org/reporting/china-glaciers-global-warming-climate-change-ecosystem-tibetan-plateau-grasslands-nomads.

b. Short work with no author

title of article | title of Web site

"Social and Historical Context: Vitality." *Arapesh Grammar and Digital Language*

publisher/sponsor

Archive Project, Institute for Advanced Technology in the Humanities,

URL

www.arapesh.org/socio_historical_context_vitality.php. Accessed

access date for undated site

22 Mar. 2016.

Citation at a glance

Short work from a Web site (MLA)

To cite a short work from a Web site in MLA style, include the following elements:

1. Author(s) of short work (if any)
2. Title and subtitle of short work
3. Title and subtitle of Web site
4. Publisher or sponsor of Web site (unless it is the same as the title of site)
5. Update date
6. URL of page (or of home page of site)
7. Date of access (if no update date on site)

INTERNAL PAGE OF WEB SITE

FOOTER ON PAGE

Courtesy of the Trustees of Amherst College. Reproduced by permission.

WORKS CITED ENTRY FOR A SHORT WORK FROM A WEB SITE

2 3 6

"Losing a Country, Finding a Home." *Amherst College*, www.amherst.edu/

7

academiclife/departments/russian/acrc/lcfh. Accessed 4 Jan. 2016.

For more on citing sources from Web sites in MLA style, see items 47 and 48.

48. Long work from a Web site

author: last name first | title of long work | title of Web site | update date

Milton, John. *Paradise Lost: Book I*. *Poetry Foundation*, 2014,

URL

www.poetryfoundation.org/poem/174987.

49. Entire blog Cite a blog as you would an entire Web site (see item 46).

Ng, Amy. *Pikaland*. Pikaland Media, 2015, www.pikaland.com/.

50. Blog post or comment Cite a blog post or comment as you would a short work from a Web site (see item 47). If the post or comment has no title, use the label Blog post or Blog comment. Follow with the remaining information as for an entire blog (see item 49). (See item 11 for the use of screen names.)

author: last name first | title of blog post | title of blog | publisher/sponsor

Eakin, Emily. "*Cloud Atlas*'s Theory of Everything." *NYR Daily*, NYREV,

date | URL

2 Nov. 2012, www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas/.

author: screen name | label | title of blog post

mitchellfreedman. Comment on "*Cloud Atlas*'s Theory of Everything," by

author of blog post | title of blog | publisher/sponsor | date | URL

Emily Eakin. *NYR Daily*, NYREV, 3 Nov. 2012, www.nybooks.com/daily/

2012/11/02/ken-wilber-cloud-atlas/.

51. Academic course or department home page Cite as a short work from a Web site (see item 47). For a course home page, begin with the name of the instructor and the title of the course or title of the page (use Course home page if there is no other title). For a department home page, begin with the name of the department and the label Department home page. End with the URL.

Masiello, Regina. 355:101: Expository Writing. *Rutgers School of Arts and Sciences*, 2016, wp.rutgers.edu/courses/55-355101.

Film Studies. Department home page. *Wayne State University, College of Liberal Arts and Sciences*, 2016, clas.wayne.edu/FilmStudies/.

Audio, visual, and multimedia sources

52. Podcast

author: last name first | podcast title | Web site title | publisher/sponsor

Tanner, Laura. "Virtual Reality in 9/11 Fiction." *Literature Lab*, Department of English, Brandeis U, www.brandeis.edu/departments/english/literaturelab/tanner.html. Accessed 14 Feb. 2016.

URL

access date for undated site

McDougall, Christopher. "How Did Endurance Help Early Humans Survive?" *TED Radio Hour*, National Public Radio, 20 Nov. 2015, www.npr.org/2015/11/20/455904655/how-did-endurance-help-early-humans-survive.

53. Film Generally, begin the entry with the title, followed by the director and lead performers, as in the first example. If your paper emphasizes one or more people involved with the film, you may begin with those names, as in the second example.

film title

Birdman or (The Unexpected Virtue of Ignorance). Directed by Alejandro González Iñárritu, performances by Michael Keaton, Emma Stone, Zach Galifianakis, Edward Norton, and Naomi Watts, Fox Searchlight, 2014.

director | major performers | distributor | release date

53. Film (***cont.***)

director: last name first — film title — major performers — release date — distributor

Scott, Ridley, director. *The Martian*. Performances by Matt Damon, Jessica Chastain, Kristen Wiig, and Kate Mara, Twentieth Century Fox, 2015.

54. Supplementary material accompanying a film Begin with the title of the supplementary material, in quotation marks, and the names of any important contributors, as for a film. End with information about the film, as in item 53, and about the location of the supplementary material.

"Sweeney's London." Produced by Eric Young. *Sweeney Todd: The Demon Barber of Fleet Street*, directed by Tim Burton, DreamWorks, 2007, disc 2.

55. Video or audio from the Web Cite video or audio that you accessed on the Web as you would a short work from a Web site (see item 47), giving information about the author before other information about the video or audio.

author: last name first — title of video — Web site title — date — URL

Lewis, Paul. "Citizen Journalism." *YouTube*, 14 May 2011, www.youtube.com/watch?v=9APO9_yNbcg.

author: last name first — title of video — Web site title — narrator — publisher/sponsor — date — URL

Fletcher, Antoine. "The Ancient Art of the Atlatl." *Russell Cave National Monument*, narrated by Brenton Bellomy, National Park Service, 12 Feb. 2014, www.nps.gov/media/video/view.htm?id=C92C0D0A-1DD8-B71C-07CBC6E8970CD73F.

author: last name first — title of video — Web site title — date — URL

Burstein, Julie. "Four Lessons in Creativity." *TED*, Feb. 2012, www.ted.com/talks/julie_burstein_4_lessons_in_creativity.

56. Video game List the developer or author of the game (if any); the title, italicized; the version, if there is one; and the distributor and date of publication. If the game can be played on the Web, add information as for a work from a Web site (see item 47).

Firaxis Games. *Sid Meier's Civilization Revolution*. Take-Two Interactive, 2008.

Edgeworld. Atom Entertainment, 1 May 2012, www.kabam.com/games/edgeworld.

57. Computer software or app Cite as a video game (see item 56), giving whatever information is available about the version, distributor, and date.

Words with Friends. Version 5.84. Zynga, 2013.

58. Television or radio episode or program If you are citing an episode or a segment of a program, begin with the title of the episode or segment, in quotation marks. en give the title of the program, italicized; relevant information about the program, such as the writer, director, performers, or narrator; the episode number (if any); the network; and the date of broadcast.

For a program you accessed on the Web, a er the information about the program give the network, the original broadcast date, and the URL. If you are citing an entire program (not an episode or a segment), begin your entry with the title of the program, italicized.

a. Broadcast

title of episode program title
"Federal Role in Support of Autism." *Washington Journal*, narrated by
narrator network broadcast date
Robb Harleston, C-SPAN, 1 Dec. 2012.

The Daily Show with Trevor Noah. Comedy Central, 18 Nov. 2015.

58. Television or radio episode or program (***cont.***)

b. Web

title of episode — program title — narrator — episode

"The Cathedral." *Reply All*, narrated by Sruthi Pinnamaneni, episode 50,

publisher/sponsor — date of posting — URL

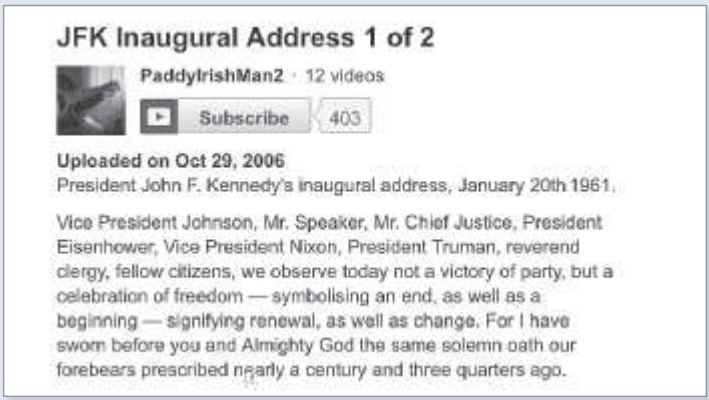
Gimlet Media, 7 Jan. 2016, gimletmedia.com/episode/50-the-cathedral/.

"Take a Giant Step." *Prairie Home Companion*, narrated by Garrison Keillor, American Public Media, 27 Feb. 2016, prairiehome.publicradio.org/listen/full/?name=phc/2016/02/27/phc_20160227_128.

How to cite a source reposted from another source

PROBLEM: Some sources that you nd online, particularly on video-sharing sites, did not originate with the person who uploaded or published the source online. How do you give proper credit for such sources?

EXAMPLE: Say you need to cite President John F. Kennedy s inaugural address. You have found a video on YouTube that provides footage of the address (see image). e video was uploaded by PaddyIrishMan2 on October 29, 2006. But clearly, PaddyIrishMan2 is not the author of the video or of the address.



59. Transcript You might nd a transcript related to an interview or a program on a radio or television Web site or in a transcript database. Cite the source as you would an interview (see item 27) or a radio or television program (see item 58). Add the label Transcript at the end of the entry.

"How Long Can Florida's Citrus Industry Survive?" *All Things Considered*, narrated by Greg Allen, National Public Radio, 27 Nov. 2015, www.npr.org/templates/transcript/transcript.php?storyId=457424528. Transcript.

"The Economics of Sleep, Part 1." *Freakonomics Radio*, narrated by Stephen J. Dubner, 9 July 2015, freakonomics.com/2015/07/09/the-economics-of-sleep-part-1-full-transcript/. Transcript.

STRATEGY: Start with what you know. e source is a video that you viewed on the Web. For this particular video, John F. Kennedy is the speaker and the author of the inaugural address. PaddyIrishMan2 is identi ed as the person who uploaded the source to YouTube.

CITATION: To cite the source, you can combine the basic MLA guidelines for a lecture or public address (see item 61) and for a video found on the Web (see item 55).

Kennedy, John F. "JFK Inaugural Address: 1 of 2." *YouTube*, 29 Oct. 2006, www.youtube.com/watch?v=xE0iPY7XGBo.

Because Kennedy s inauguration is a well-known historical event, you can be fairly certain that this is not the only version of the inauguration video. It is a good idea, therefore, to include information about the version you viewed as supplementary information.

Kennedy, John F. "JFK Inaugural Address: 1 of 2." *YouTube*, uploaded by PaddyIrishMan2, 29 Oct. 2006, www.youtube.com/watch?v=xE0iPY7XGBo.

NOTE: If your work calls for a primary source, you should try to nd the original source of the video; a reference librarian can help.

60. Performance For a live performance of a concert, a play, a ballet, or an opera, begin with the title of the work performed, italicized (unless it is named by form, number, and key). en give the author or composer of the work; relevant information such as the director, the choreographer, the conductor, or the major performers; the theater, ballet, or opera company, if any; the theater and location; and the date of the performance.

The Draft. By Peter Snoad, directed by Diego Arciniegas, Hibernian Hall, Boston, 10 Sept. 2015.

Symphony no. 4 in G. By Gustav Mahler, conducted by Mark Wigglesworth, performances by Juliane Banse and Boston Symphony Orchestra, Symphony Hall, Boston, 17 Apr. 2009.

61. Lecture or public address Begin with the speaker s name, the title of the lecture, the sponsoring organization, location, and date. If you viewed the lecture on the Web, cite as you would a short work from a Web site (see item 47). Add the label Address or Lecture at the end if it is not clear from the title.

a. Live

Smith, Anna Deavere. "On the Road: A Search for American Character." National Endowment for the Humanities, John F. Kennedy Center for the Performing Arts, Washington, 6 Apr. 2015. Address.

b. Web

Khosla, Raj. "Precision Agriculture and Global Food Security." *US Department of State: Diplomacy in Action*, 26 Mar. 2013, www.state.gov/e/stas/series/212172.htm. Address.

62. Musical score For both print and online versions, begin with the composer s name; the title of the work, italicized (unless it is named by form, number, and key); and the date of composition. For a print source, give the publisher and date. For an online

source, give the title of the Web site; the publisher or sponsor; the date; and the URL.

Beethoven, Ludwig van. Symphony no. 5 in C Minor, op. 67. 1807. *Center for Computer Assisted Research in the Humanities,* Stanford U, 2000, scores.ccarh.org/beethoven/sym/beethoven-sym5-1.pdf.

63. 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, italicized (unless it is named by form, number, and key); the names of pertinent artists; and the orchestra and conductor. End with the manufacturer and the date.

Bizet, Georges. *Carmen*. Performances by Jennifer Larmore, Thomas Moser, Angela Gheorghiu, and Samuel Ramey, Bavarian State Orchestra and Chorus, conducted by Giuseppe Sinopoli, Warner, 1996.

Blige, Mary J. "Don't Mind." *Life II: The Journey Continues (Act 1)*, Geffen, 2011.

64. Work of art (a) For an.118 i1-20(eg)4(e m(unn)8(g w)8(o)

64. Work of art (***cont.***)

b. Web

Clough, Charles. *January Twenty-First*. 1988-89, Joslyn Art Museum, Omaha, www.joslyn.org/collections-and-exhibitions/permanent-collections/modern-and-contemporary/charles-clough-january-twenty-first/.

c. Reproduction (print)

O'Keeffe, Georgia. *Black and Purple Petunias*. 1925, private collection. *Two Lives: A Conversation in Paintings and Photographs*, edited by Alexandra Arrowsmith and Thomas West, HarperCollins, 1992, p. 67.

65. Photograph (a) For an original photograph, cite the photographer s name; the title of the photograph, italicized; the date of composition; and the institution and city in which the photograph is located. (b) For photographs found on the Web, include the title of the Web site (unless it is the same as the institution) and the URL. (c) If you viewed the photograph as a reproduction in a print source, add publication information about the print source, including the page number or figure number for the artwork. Add the label Photograph at the end if it is not clear from the rest of the entry.

a. Original

Feinstein, Harold. *Hangin' Out, Sharing a Public Bench, NYC*. 1948, Panopticon Gallery, Boston. Photograph.

Finotti, Leonardo. *Edificio Gir n, Havana, Cuba*. 2014, Museum of Modern Art, New York. Photograph.

b. Web

Hura, Sohrab. *Old man lighting a fire*. 2015, *Magnum Photos*, www

66. Cartoon Give the cartoonist s name; the title of the car toon, if it has one, in quotation marks; publication information; and the label Cartoon at the end. To cite an online cartoon, cite as a short work from a Web site (item 47).

Zyglis, Adam. "City of Light." *Buffalo News*, 8 Nov. 2015, adamzyglis .buffalonews.com/2015/11/08/city-of-light/. Cartoon.

67. Advertisement Name the product or company being advertised and publication information for the source in which the advertisement appears. Add the label Advertisement at the end.

AT&T. *National Geographic*, Dec. 2015, p. 14. Advertisement.

Toyota. *The Root*. Slate Group, 28 Nov. 2015, www.theroot.com. Advertisement.

68. Visual such as a table, a chart, or another graphic Cite a visual as you would a short work within a longer work.

"Brazilian Waxing and Waning: The Economy." *The Economist*, 1 Dec. 2015, www .economist.com/blogs/graphicdetail/2015/12/economic-backgrounder.

"Number of Measles Cases by Year since 2010." *Centers for Disease Control and Prevention*, 2 Jan. 2016, www.cdc.gov/measles/cases-outbreaks .html.

69. Map Cite a map as you would a short work within a longer work. Or, if the map is published on its own, cite it as a book or another long work. Use the label Map at the end if it is not clear from the title or source information.

"Map of Sudan." *Global Citizen*, Citizens for Global Solutions, 2011, globalsolutions.org/blog/bashir#.VthzNMfi_FI.

Government and legal documents

70. Government document Treat the government agency as the author, giving the name of the government followed by the name of the department and the agency, if any. For sources found on the Web, follow the model for an entire Web site (see item 46) or for short or long works from a Web site (see items 47 and 48).

How to cite course materials

PROBLEM: Sometimes you will be assigned to work with materials that an instructor has uploaded to a course Web site or has handed out in class. Complete publication information may not always be given for such sources. A PDF le or a hard copy article, for instance, may have a title and an author s name but give no other information. Or a video may not include information about the creator or the date the video was created. When you write a paper using such sources, how should you cite them in your own work?

THE IMAGE OF THE RAILROAD IN *ANNA KARENINA*

Gary R. Jahn, University of Minnesota

The motif of the railroad recurs as frequently in Lev Tolstoj's *Anna Karenina* that the conclusion that it is somehow integral to a full understanding of the novel is inescapable. According to a recent study the railroad is mentioned at least thirty-two times in the book,[1] and every reader will remember that Anna and Vronskij first meet at a railway station, that Levin intensely dislikes the railroad, and that Anna commits suicide by leaping under a train.[2]

M. S. Al'tman once asked why Anna, having decided to do away with herself, should have selected such a gruesome method. The question is flippant only in its formulation, and a great deal of scholarly effort has been devoted to answering it. A searching of the extensive biographical data on Tolstoj has amply attested his personal aversion for the railroad. He wrote Turgenev in 1857 that "the railroad is to travel as a where is to love,"[3] and it is known that he was disenchanted to the point of nausea by the swaying of railway carriages. These facts provide a credible physiological basis for the standard, although not unanimous,[4] Soviet view that Levin's dyspeptic attitude toward the railroad is the correlative of Tolstoj's, that the highly autobiographical Levin was expressing Tolstoj's belief that the railroad served only to pander to and further inflame the already monstrous appetite of the idle and privileged for foreign luxuries, and that this belief overlies their mutual resentment of the forces tending to displace the landholding nobility from its position of inherited privilege: forces which the railroad is said to symbolize. The railroad is present in the novel so that it can be attacked, and this is precisely what Levin does in the book which he writes about contemporary Russian life.[5] There is an indubitable measure of truth in this understanding of the railway motif. It does account for Levin's view of the railroad and it is also true that for him the railroad symbolizes forces harmful to the traditional style of life of

EXAMPLE: Perhaps your instructor has included a PDF le of an article in a collection of readings on the course Web site (see image at right). You are writing a paper in which you use a passage from the work.

government department agency (or agencies)
United States, Department of Agriculture, Food and Nutrition Service, Child

title (long work)
Nutrition Programs. *Eligibility Manual for School Meals: Determining*

Web site title
and Verifying Eligibility. *National School Lunch Program*,

date URL
July 2015, www.fns.usda.gov/sites/default/files/cn/SP40_CACFP18

_SFSP20-2015a1.pdf.

STRATEGY: Look through section 56b for a model that matches the type of source you re working with. Is it an article? A chapter from a book? A photograph? A video? e model or models you nd will give you an idea of the information you need to gather about the source. e usual required information is (1) the author or creator, (2) the title, (3) the date the work was published or created, and (4) the URL for sources on the Web (see p. 471).

CITATION: For your citation, you can give only as much of the required information as you can nd in the source. In this example, you know the source is an article with an author and a title, so you can use item 13a (basic format for an article). Because you don t have much other information about the source, it is a good idea to include the description Course materials and supplementary information about the course (such as its title or number and the term).

author: last name rst article title
Jahn, Gary R. "The Image of the Railroad in *Anna Karenina*."

supplementary information
Course materials, EN101, Fall 2013.

NOTE: When in doubt about how much information to include or where to nd it, consult your instructor.

70. Government document (***cont.***)

Canada, Minister of Aboriginal Affairs and Northern Development. *2015-16 Report on Plans and Priorities*. Minister of Public Works and Government Services Canada, 2015.

71. Testimony before a legislative body

Russel, Daniel R. "Burma's Challenge: Democracy, Human Rights, Peace, and the Plight of the Rohingya." Testimony before the US House Foreign Affairs Committee, Subcommittee on East Asian and Pacific Affairs, *US Department of State: Diplomacy in Action*, 21 Oct. 2015, www.state.gov/p/eap/rls/rm/2015/10/248420.htm.

72. Historical document e titles of most historical documents, such as the US Constitution and the Canadian Charter of Rights and Freedoms, are neither italicized nor put in quotation marks. For a print version, cite as a selection in an anthology (see item 35) or as a book (with the title not italicized). For an online version, cite as a short work from a Web site (see item 47).

Jefferson, Thomas. First Inaugural Address. 1801. *The American Reader: Words That Moved a Nation*, edited by Diane Ravitch, 2nd ed., William Morrow, 2000, pp. 79-82.

Constitution of the United States. 1787. *The Charters of Freedom,* US National Archives and Records Administration, www.archives.gov/exhibits/charters/.

73. Legislative act (law) Begin with the name of the act, neither italicized nor in quotation marks. en provide the act s Public Law number; its Statutes at Large volume and page numbers; and its date of enactment.

Electronic Freedom of Information Act Amendments of 1996. Pub. L. 104-231. 110 Stat. 3048. 2 Oct. 1996.

74. Court case Name the rst plainti and the rst defendant. en give the volume, name, and page number of the law report; the court name; the year of the decision; and publication information. Do not italicize the name of the case. (In the text of the paper, the name of the case is italicized; see item 19 on p. 465.)

Utah v. Evans. 536 US 452. Supreme Court of the US. 2002. *Legal Information Institute,* Cornell U Law School, www.law.cornell.edu/supremecourt/text/536/452.

Personal communication and social media

75. E-mail message Begin with the writer s name and the subject line. en write Received by, followed by the name of the recipient. End with the date of the message.

Lowe, Walter. "Review Questions." Received by Rita Anderson, 20 Oct. 2015.

76. Text message

Wiley, Joanna. Message to the author, 4 Apr. 2014.

77. Posting to an online discussion list 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, in quotation marks (use the label Online posting if the posting has no title). en proceed as for a short work from a Web site (see item 47).

Robin, Griffith. "Write for the Reading Teacher." *Developing Digital Literacies*, NCTE, 23 Oct. 2015, ncte.connectedcommunity.org/communities/community-home/digestviewer/viewthread?GroupId=1693&MID=24520&tab=digestviewer&CommunityKey=628d2ad6-8277-4042-a376-2b370ddceabf.

78. Facebook post or comment Cite as a short work from a Web site (see item 47), beginning with the writer's screen name followed by the real name in parentheses, if both are given. Otherwise use whatever name is given in the source. Follow with the title of the post, if any, in quotation marks. If there is no title, use the label "Post."

Bedford English. "Stacey Cochran explores Reflective Writing in the classroom and as a writer: http://ow.ly/YkjVB." *Facebook*, 15 Feb. 2016, www.facebook.com/BedfordEnglish/posts/10153415001259607.

79. Twitter post (tweet) Begin with the writer's screen name followed by the real name in parentheses, if both are given. Otherwise use whatever name is given in the source. Give the text of the entire tweet in quotation marks, using the writer's capitalization and punctuation. Follow the text with the date and time noted on the tweet, and end with the URL.

Curiosity Rover. "Can you see me waving? How to spot #Mars in the night sky: https://youtu.be/hv8hVvJlcJQ." *Twitter*, 5 Nov. 2015, 11:00 a.m., twitter.com/marscuriosity/status/672859022911889408.

@grammarphobia (Patricia T. O'Conner and Steward Kellerman). "Is 'if you will,' like, a verbal tic? #English #language #grammar #etymology #usage #linguistics #WOTD." *Twitter*, 14 Mar. 2016, 9:12 a.m., twitter.com/grammarphobia.

56c MLA information notes (optional)

Researchers who use the MLA system of parenthetical documentation may also use information notes for one of two purposes:

1. to provide additional material that is important but might interrupt the flow of the paper
2. to refer to several sources that support a single point or to provide comments on sources

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. e 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.

57 MLA manuscript format; sample research paper

e following guidelines are consistent with advice given in the MLA Handbook, 8th edition (MLA, 2016), and with typical requirements for student papers. For a sample MLA research paper, see pages 517 25.

57a MLA manuscript format

Formatting the paper

Papers written in MLA style should be formatted as follows.

Font If your instructor does not require a speci c font, choose one that is standard and easy to read (such as Times New Roman).

Title and identi fcation MLA does not require a title page. On the rst page of your paper, place your name, your instructor s name, the course title, and the date on separate lines against the le margin. en center your title. (See p. 517 for a sample rst page.)

If your instructor requires a title page, ask for formatting guidelines.

Page numbers (running head) 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. Le -align the text.

Double-space throughout the paper. Do not add extra space above or below the title of the paper or between paragraphs.

Indent the rst line of each paragraph one-half inch from the le margin.

Capitalization, italics, and quotation marks In titles of works, capitalize all words except articles (a, an, the), prepositions (to, of, from, between, and so on), coordinating conjunctions (and, but, or, nor, for, so, yet), and the to in in nitives unless the word is rst or last in the title or subtitle. Follow these guidelines in your paper even if the title appears in all capital or all lowercase letters in the source.

In the text of an MLA paper, when a complete sentence follows a colon, lowercase the rst word following the colon unless the sentence is a quotation or a well-known expression or principle.

Italicize the titles of books, journals, magazines, and other long works, such as Web sites. Use quotation marks around the titles of articles, short stories, poems, and other short works.

Long quotations When a quotation is longer than four typed lines of prose or three lines of poetry, set it o from the text by indenting the entire quotation one-half inch from the le margin. Double-space the indented quotation and do not add extra space above or below it.

Do not use quotation marks when a quotation has been set o from the text by indenting. See page 522 for an example.

URLs If you need to break a URL at the end of a line in the text of a paper, break it only a er a slash or a double slash or before

Harba 1

Sophie Harba
Professor Baros-Moon
Engl 1101
30 April 2013

What's for Dinner? Personal Choices vs. Public Health

Title is centered.

Should the government enact laws to regulate healthy eating choices? Many Americans would answer an emphatic "No," arguing that what and how much we eat should be left to individual choice rather than unreasonable laws. Others might argue that it would be unreasonable for the government not to enact legislation, given the rise of chronic diseases that result from harmful diets. In this debate, both the definition of reasonable regulations and the role of government to legislate food choices are at stake. In the name of public health and safety, state governments have the responsibility to shape health policies and to regulate healthy eating choices, especially since doing so offers a potentially large social benefit for a relatively small cost.

Opening research question engages readers.

Writer highlights the research conversation.

Thesis answers the research question and presents Harba's main point.

Debates surrounding the government's role in regulating food have a long history in the United States. According to Lorine Goodwin, a food historian, nineteenth-century reformers who sought to purify the food supply were called "fanatics" and "radicals" by critics who argued that consumers should be free to buy and eat what they want (77). Thanks to regulations, though, such as the 1906 federal Pure Food and Drug Act, food, beverages, and medicine are largely free from toxins. In addition, to prevent contamination and the spread of disease, meat and dairy products are now inspected by government agents to ensure that they meet health requirements. Such regulations

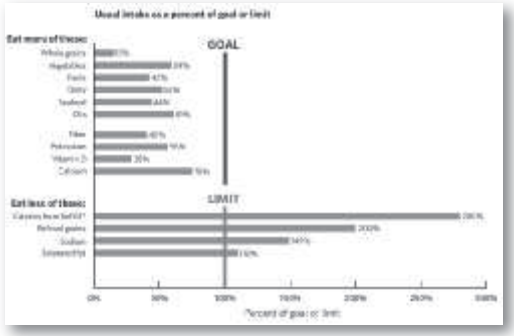
Signal phrase names the author. The parenthetical citation includes a page number.

Historical background provides context for debate.

Marginal annotations indicate MLA-style formatting and **effective writing**.

Harba 2

How Do Typical American Diets Compare to Recommended Intake Levels or Limits?



Harba uses a graph to illustrate Americans' poor nutritional choices.

Fig. 1. This graph shows that Americans consume about three times more fats and sugars and twice as many refined grains as is recommended but only half of the recommended foods (United States, Dept. of Agriculture and Dept. of Health and Human Services, fig. 5-1).

The visual includes a figure number, descriptive caption, and source information.

is not the need to find a cure; the challenge is to prevent chronic diseases from striking in the first place.

Harba sets forth the urgency of her argument.

Legislation, however, is not a popular solution when it comes to most Americans and the food they eat. According to a nationwide poll, 75% of Americans are opposed to laws that restrict or put limitations on access to unhealthy foods (Neergaard and Agiesta). When New York mayor Michael Bloomberg proposed a regulation in 2012 banning the sale of soft drinks in servings greater than twelve ounces in restaurants and movie theaters, he was ridiculed as "Nanny Bloomberg." In California in 2011, legislators failed to pass a law that would impose a penny-per-ounce tax on soda,

Harba treats both sides fairly.

which would have funded obesity prevention programs. And in Mississippi, legislators passed "a ban on bans—a law that forbids . . . local restrictions on food or drink" (Conly A23).

Why is the public largely resistant to laws that would limit unhealthy choices or penalize those choices with so-called fat taxes? Many consumers and civil rights advocates find such laws to be an unreasonable restriction on individual freedom of choice. As health policy experts Mello et al. point out, opposition to food and beverage regulation is similar to the opposition to early tobacco legislation: the public views the issue as one of personal responsibility rather than one requiring government intervention (2602). In other words, if a person eats unhealthy food and becomes ill as a result, that is his or her choice. But those who favor legislation claim that freedom of choice is a myth because of the strong influence of food and beverage industry marketing on consumers' dietary habits. According to one nonprofit health advocacy group, food and beverage companies spend roughly two billion dollars per year marketing directly to children. As a result, kids see nearly four thousand ads per year encouraging them to consume unhealthy food and drinks ("Facts"). As was the case with antismoking laws passed in recent decades, taxes and legal restrictions on junk food sales could help to counter the strong marketing messages that promote unhealthy products.

The United States has a history of state and local public health laws that have successfully promoted a particular behavior by punishing an undesirable behavior. The decline in tobacco use as a result of antismoking

crashes. One government agency reports that seat belt use saved an average of more than fourteen thousand lives per year in the United States between 2000 and 2010 (United States, Dept. of Transportation, Natl. Highway Traffic Safety Administration 231). Perhaps seat belt laws have public support because the cost of wearing a seat belt is small, especially when compared with the benefit of saving fourteen thousand lives per year.

Laws designed to prevent chronic disease by promoting healthier food and beverage consumption also have potentially enormous benefits. To give just one example, Marion Nestle, New York University professor of nutrition and public health, notes that "a 1% reduction in intake of saturated fat across the population would prevent more than 30,000 cases of coronary heart disease annually and save more than a billion dollars in health care costs" (7). Few would argue that saving lives and dollars is not an enormous benefit. But three-quarters of Americans say they would object to the costs needed to achieve this benefit—the regulations needed to reduce saturated fat intake.

Harba introduces a direct quotation with a signal phrase and follows with a comment that shows readers why she chose to use the source.

Why do so many Americans believe there is a degree of personal choice lost when regulations such as taxes, bans, or portion limits on unhealthy foods are proposed? Some critics of anti-junk-food laws believe that even if state and local laws were successful in curbing chronic diseases, they would still be unacceptable. Bioethicist David Resnik emphasizes that such policies, despite their potential to make our society healthier, "open the door to excessive government control over food, which could restrict dietary choices, interfere with cultural, ethnic, and religious traditions, and exacerbate socioeconomic inequalities" (31). Resnik acknowledges that his argument relies on "slippery slope" thinking, but he insists that "social

Harba acknowledges critics and counterarguments.

and political pressures" regarding food regulation make his concerns valid (31). Yet the social and political pressures that Resnik cites are really just the desire to improve public health, and limiting access to unhealthy, artificial ingredients seems a small price to pay. As legal scholars L. O. Gostin and K. G. Gostin explain, "[I]nterventions that do not pose a truly significant burden on individual liberty" are justified if they "go a long way towards safeguarding the health and well-being of the populace" (214).

Including the source's credentials makes Harba more credible.

To improve public health, advocates such as Bowdoin College philosophy professor Sarah Conly contend that it is the government's duty to prevent people from making harmful choices whenever feasible and whenever public benefits outweigh the costs. In response to critics who claim that laws aimed at stopping us from eating whatever we want are an assault on our freedom of choice, Conly offers a persuasive counterargument:

Long quotation is introduced with a signal phrase naming the author.

Long quotation is set off from the text. Quotation marks are omitted.

> [L]aws aren't designed for each one of us individually. Some of us can drive safely at 90 miles per hour, but we're bound by the same laws as the people who can't, because individual speeding laws aren't practical. Giving up a little liberty is something we agree to when we agree to live in a democratic society that is governed by laws. (A23)

Long quotation is followed with comments that connect the source to Harba's argument.

As Conly suggests, we need to change our either/or thinking (either we have complete freedom of choice *or* we have government regulations and lose our freedom) and instead need to see health as a matter of public good, not individual liberty. Proposals such as Mayor Bloomberg's that seek to limit portions of unhealthy beverages aren't about giving up liberty; they are about asking individuals to choose substantial public health benefits at a very small cost.

Harba 7

Despite arguments in favor of regulating unhealthy food as a means to improve public health, public opposition has stood in the way of legislation. Americans freely eat as much unhealthy food as they want, and manufacturers and sellers of these foods have nearly unlimited freedom to promote such products and drive increased consumption, without any requirements to warn the public of potential hazards. Yet mounting scientific evidence points to unhealthy food as a significant contributing factor to chronic disease, which we know is straining our health care system, decreasing Americans' quality of life, and leading to unnecessary premature deaths. Americans must consider whether to allow the costly trend of rising chronic disease to continue in the name of personal choice or whether to support the regulatory changes and public health policies that will reverse that trend.

Conclusion sums up Harba's argument and provides closure.

Heading is centered.

Access date used for an online source that has no update date.

First line of each entry is at the left margin; extra lines are indented ½″.

Double-spacing is used throughout.

List is alphabetized by authors' last names (or by title when a work has no author).

Harba 8

Works Cited

Conly, Sarah. "Three Cheers for the Nanny State." *The New York Times*, 25 Mar. 2013, p. A23.

"The Facts on Junk Food Marketing and Kids." *Prevention Institute*, www.preventioninstitute.org/focus-areas/supporting-healthy-food-a-activity/supporting-healthy-food-and-activity-environments-advocacy/get-involved-were-not-buying-it/735-were-not-buying-it-the-facts-on-junk-food-marketing-and-kids.html. Accessed 21 Apr. 2013.

Goodwin, Lorine Swainston. *The Pure Food, Drink, and Drug Crusaders, 1879-1914*. McFarland, 2006.

Gostin, L. O., and K. G. Gostin. "A Broader Liberty: J. S. Mill, Paternalism, and the Public's Health." *Public Health*, vol. 123, no. 3, 2009, pp. 214-21, doi:10.1016/j.puhe.2008.12.024.

Mello, Michelle M., et al. "Obesity—the New Frontier of Public Health Law." *New England Journal of Medicine*, vol. 354, no. 24, 2006, pp. 2601-10, www.nejm.org/doi/pdf/10.1056/NEJMhpr060227.

Neergaard, Lauran, and Jennifer Agiesta. "Obesity's a Crisis but We Want Our Junk Food, Poll Shows." *Huffington Post*, 4 Jan. 2013, www.huffingtonpost.com/2013/01/04/obesity-junk-food-government-intervention-poll_n_2410376.html.

Nestle, Marion. *Food Politics: How the Food Industry Influences Nutrition and Health*. U of California P, 2013.

Pollan, Michael. "The Food Movement, Rising." *The New York Review of Books*, NYREV, 10 June 2010, www.nybooks.com/articles/2010/06/10/food-movement-rising/.

Resnik, David. "Trans Fat Bans and Human Freedom." *American Journal of Bioethics*, vol. 10, no. 3, Mar. 2010, pp. 27-32.

United States, Department of Agriculture and Department of Health and Human Services. *Dietary Guidelines for Americans, 2010*, health.gov/dietaryguidelines/dga2010/dietaryguidelines2010.pdf.

United States, Department of Health and Human Services, Centers for Disease Control and Prevention. *The Power of Prevention*. National Center for Chronic Disease Prevention and Health Promotion, 2009, www.cdc.gov/chronicdisease/pdf/2009-Power-of-Prevention.pdf.

United States, Department of Transportation, National Highway Traffic Safety Administration. *Traffic Safety Facts 2010: A Compilation of Motor Vehicle Crash Data from the Fatality Analysis Reporting System and the General Estimates System*. 2010, www-nrd.nhtsa.dot.gov/Pubs/811659.pdf.

The government agency is used as the author of a government document.

this page left intentionally blank

Writing Papers in APA Style

DIRECTORY TO APA IN-TEXT CITATION MODELS, 528
DIRECTORY TO APA REFERENCE LIST MODELS, 528

58 Supporting a thesis, 530

59 Citing sources; avoiding plagiarism, 534

60 Integrating sources, 537

61 Documenting sources in APA style, 546

62 APA manuscript format; sample research paper, 580

Directory to APA in-text citation models

1. Basic format for a quotation, 547
2. Basic format for a summary or a paraphrase, 548
3. Work with two authors, 548
4. Work with three to five authors, 548
5. Work with six or more authors, 549
6. Work with unknown author, 549
7. Organization as author, 549
8. Authors with the same last name, 550
9. Two or more works by the same author in the same year, 550
10. Two or more works in the same parentheses, 550
11. Multiple citations to the same work in one paragraph, 550
12. Web source, 551
    a. No page numbers, 551
    b. Unknown author, 551
    c. Unknown date, 551
13. An entire Web site, 552
14. Multivolume work, 552
15. Personal communication, 552
16. Course materials, 552
17. Part of a source (chapter, figure), 552
18. Indirect source (source quoted in another source), 552
19. Sacred or classical text, 553

Directory to APA reference list models

General guidelines for listing authors

1. Single author, 556
2. Two to seven authors, 556
3. Eight or more authors, 556
4. Organization as author, 556
5. Unknown author, 557
6. Author using a pseudonym (pen name) or screen name, 557
7. Two or more works by the same author, 557
8. Two or more works by the same author in the same year, 557
9. Editor, 558
10. Author and editor, 558
11. Translator, 558
12. Editor and translator, 558

Articles and other short works

13. Article in a journal, 559
    a. Print, 559
    b. Web, 559
    c. Database, 559
14. Article in a magazine, 563
    a. Print, 563
    b. Web, 563
    c. Database, 563
15. Article in a newspaper, 563
    a. Print, 563
    b. Web, 564
16. Abstract, 564
    a. Abstract of a journal article, 564
    b. Abstract of a paper, 564
17. Supplemental material, 564
18. Article with a title in its title, 564
19. Letter to the editor, 565
20. Editorial or other unsigned article, 565
21. Newsletter article, 565
22. Review, 565
23. Published interview, 566
24. Article in a reference work (encyclopedia, dictionary, wiki), 566
    a. Print, 566
    b. Web, 566
25. Comment on an online article, 566
26. Testimony before a legislative body, 566
27. Paper presented at a meeting or symposium (unpublished), 566
28. Poster session at a conference, 567

Directory to APA reference list models, continued

Books and other long works

29. Basic format for a book, 567
    a. Print, 567
    b. Web (or online library), 567
    c. E-book, 567
    d. Database, 567
30. Edition other than the first, 569
31. Selection in an anthology or a collection, 569
    a. Entire anthology, 569
    b. Selection in an anthology, 569
32. Multivolume work, 569
    a. All volumes, 569
    b. One volume, with title, 570
33. Introduction, preface, foreword, or afterword, 570
34. Dictionary or other reference work, 570
35. Republished book, 570
36. Book with a title in its title, 570
37. Book in a language other than English, 570
38. Dissertation, 570
    a. Published, 570
    b. Unpublished, 571
39. Conference proceedings, 571
40. Government document, 571
41. Report from a private organization, 571
42. Legal source, 571
43. Sacred or classical text, 572

Web sites and parts of Web sites

44. Entire Web site, 572
45. Document from a Web site, 572
46. Section in a Web document, 572
47. Blog post, 573
48. Blog comment, 573

Audio, visual, and multimedia sources

49. Podcast, 573
50. Video or audio on the Web, 573
51. Transcript of an audio or a video file, 574
52. Film (DVD, BD, or other format), 574
53. Television or radio program, 574
    a. Series, 574
    b. Episode on the air, 574
54. Music recording, 575
55. Lecture, speech, or address, 575
56. Data set or graphic representation of data (graph, chart, table), 575
57. Mobile application software (app), 578
58. Video game, 578
59. Map, 578
60. Advertisement, 578
61. Work of art or photograph, 578
62. Brochure or fact sheet, 579
63. Press release, 579
64. Presentation slides, 579
65. Lecture notes or other course materials, 579

Personal communication and social media

66. E-mail, 579
67. Online posting, 580
68. Twitter post (tweet), 580
69. Facebook post, 580

Most instructors in the social sciences and some instructors in other disciplines will ask you to document your sources with the American Psychological Association (APA) system of in-text citations and references described in section 61.

When writing an APA-style paper that draws on sources, you face three main challenges: (1) supporting a thesis, (2) citing your sources accurately and avoiding plagiarism, and (3) integrating source material e□ectively.

Examples in this section are drawn from one student's research for a review of the literature on treatments for childhood obesity. Luisa Mirano's paper appears on pages 585–96.

NOTE: For advice on □nding and evaluating sources and on managing information in all your college courses, see sections 50–52.

58 Supporting a thesis

Most research 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, the thesis analyzes the o□en competing conclusions drawn by a variety of researchers.

58a Form a working thesis.

Once you have read a range of sources, considered your issue from di□erent perspectives, and chosen an entry point in the research conversation (see 50b), you are ready to form a working thesis to focus your project: a one-sentence (or occasionally a two-sentence) statement of your central idea. (See also 1c.) □e working thesis expresses more than your opinion; it expresses your informed, reasoned answer to your research question—a question about which people might disagree. As you learn more about your subject, your ideas may change, and your working thesis will evolve, too. You can revise your thesis as you dra□. Here, for example, is a research question posed by Luisa Mirano, a student in a psychology class, followed by her thesis in answer to that question.

RESEARCH QUESTION

Is medication the right treatment for the escalating problem of childhood obesity?

WORKING THESIS

Treating cases of childhood obesity with medication alone is too narrow an approach for this growing problem.

□e thesis usually appears at the end of the introductory paragraph. To read Luisa Mirano's thesis in the context of her introduction, see page 587.

For a literature review, headings will vary. Luisa Mirano used four questions to focus her research into treatments for childhood obesity; the questions then became headings in her paper (see 62b).

58c Use sources to inform and support your argument.

Sources can play several di□erent roles to support your thesis and 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 nine million children are classified as obese.

Explaining terms or concepts

If readers are unfamiliar with a term or a concept important to your topic, you will want to de□ne or explain it; or if your argument depends on a term with multiple meanings, you will want to explain your use of the term. Quoting or paraphrasing a source can help you de□ne terms and concepts in accessible language. Luisa Mirano uses a scholarly source to explain how one of the major obesity drugs functions.

> 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 develop your points, back up your assertions with facts, examples, and other evidence from your research (see also 6h).

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 add weight and credibility to your argument (see also 6h). But don't rely on experts to make your points for you. State your ideas 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. A handbook designed to educate doctors on obesity called 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. Instead, use them to give voice to opposing points of view and alternative interpretations before you counter them (see 6i). Readers often have objections in mind already, whether or not they agree with you. Mirano uses a source to acknowledge value in her opponents' position that medication alone can successfully treat 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).

59 Citing sources; avoiding plagiarism

In a research paper, you will draw on the work of other researchers and writers, and you must document their contributions by citing your sources. Sources are cited for two reasons:

1. to tell readers where your information comes from—so that they can assess its reliability and, if interested, find and read the original source
2. to give credit to the writers from whom you have borrowed words and ideas

You must cite anything you borrow from a source, including direct quotations; statistics and other specific facts; visuals such as tables, graphs, and diagrams; and any ideas you present in a summary or paraphrase. Borrowing without proper acknowledgment is a form of dishonesty known as plagiarism.

The only exception is common knowledge—information that your readers may know or could easily locate in any number of reference sources.

59a Understand how the APA system works.

The American Psychological Association recommends an author-date system of citations. The following is a brief description of how the author-date system usually works.

1. The source is introduced by a signal phrase that includes the last name of the author followed by the date of publication in parentheses.
2. The material being cited is followed by a page number in parentheses (unless the source is an unpaginated Web source).
3. At the end of the paper, an alphabetized list of references gives complete publication information for 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

Yanovski, S. Z., & Yanovski, J. A. (2002). Drug therapy: Obesity. *The New England Journal of Medicine, 346,* 591-602.

□ is basic APA format varies for di□erent types of sources. For a detailed discussion and other models, see 61.

59b Avoid plagiarism when quoting, summarizing, and paraphrasing sources.

In a research paper, you draw on the work of other writers and you must document their contributions by citing your sources. When you acknowledge your sources, you avoid plagiarism, a serious academic o□ense.

In general, these three 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. De□nitions of plagiarism may vary; it's a good idea to □nd out how your school de□nes and addresses academic dishonesty.

Citing quotations and borrowed ideas

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 o□ from the text by indenting (see 60b). To omit the quotation marks is to claim—falsely—that the language is your own, as in the example below. Such an omission is plagiarism even if you have cited the source.

ORIGINAL SOURCE

In an e□ort 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 a□er-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, "□e 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: Quotation marks are not used when quoted sentences are set off from the text by indenting (see 60b).

Putting summaries and paraphrases in your own words

Summaries and paraphrases are written in your own words. A summary condenses information from a source; a paraphrase uses roughly the same number of words as the original source to convey information. 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 51c and 60a.)

Half-copying the author's sentences by using the author's phrases in your own sentences without quotation marks or by plugging synonyms into the author's sentence structure (sometimes called patchwriting) is a form of plagiarism.

The following paraphrases are plagiarized—even though the source is cited—because their language and sentence structure are too close to those 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 key factors causing a

rise in childhood obesity, factors that are not tied to media (p. 1).

To avoid plagiarizing an author's language, resist the temptation to look at the source while you are summarizing or paraphrasing. After you have read the passage you want to paraphrase, set the source aside. Ask yourself, "What is the author's meaning?" In your own words, state your understanding of the author's ideas.

Return to the source and check that you haven't used the author's language or sentence structure or misrepresented the author's ideas. When you fully understand another writer's meaning, you can more easily and accurately present those ideas in your own words.

ACCEPTABLE PARAPHRASE

A report by the Henry J. Kaiser Family Foundation (2004) described causes other than media for the childhood obesity crisis.

60 Integrating sources

Your research paper draws on and borrows from the work of others—your sources—to help you develop and support your ideas. As you conduct research, you gather language and ideas from your sources that you might want to use in your paper. Section 59 shows you how to acknowledge those sources to avoid plagiarism. This section will help you integrate those sources seamlessly and effectively into your paper, so that readers understand how your use of quotation, summary, and paraphrase contributes to your argument. As you integrate sources, you need to find a balance between the words of your sources and your own voice. Readers should always know who is speaking in your paper—you or your source. You can use several strategies to integrate research sources into your paper while maintaining your own voice.

- Use sources as concisely as possible so that your own thinking and voice aren't lost (60a and 60b).
- Use signal phrases and avoid dropped quotations. Clearly indicate the boundary between your words and the source's words (60c).
- Discuss and analyze your sources to show readers how each source supports your points and how the sources relate to one another (60d).

60a Summarize and paraphrase effectively.

In your academic writing, keep the emphasis on your ideas and your language; use your own words to summarize and to paraphrase your sources and to explain your points. Whether you choose to summarize or paraphrase a source depends on your purpose.

Summarizing

When you summarize a source, you express another writer's ideas in your own words, condensing the author's key points and using fewer words than the author. Even though a summary is in your own words, the original idea remains the intellectual property of the author, so you must include a citation.

WHEN TO USE A SUMMARY

- When a passage is lengthy and you want to condense a chapter to a short paragraph or a paragraph to a single sentence
- When you want to state the source's main ideas simply and briefly in your own words
- When you want to compare or contrast arguments or ideas from various sources
- When you want to provide readers with an understanding of the source's argument before you respond to it or launch your own

Paraphrasing

When you paraphrase, you express an author's ideas in your own words, using approximately the same number of words and details as in the source. Even though the words are your own, the original idea is the author's intellectual property, so you must give a citation.

WHEN TO USE A PARAPHRASE

- When the ideas and information are important but the author's exact words are not needed for accuracy or emphasis
- When you want to restate the source's ideas in your own words
- When you need to simplify and explain a technical or complicated source
- When you need to reorder a source's ideas

Even though you use your own words to summarize and paraphrase, the original idea remains the intellectual property of the author, so you must include a citation. (See 59b.)

60b Use quotations effectively.

When you quote a source, you borrow some of the author's exact words and enclose them in quotation marks. Quotation marks show your readers that both the idea and the words belong to the author.

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 authority lend weight to an argument
- When you want to discuss the language of a source

Limiting your use of quotations

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 not always necessary to quote full sentences from a source. To reduce your reliance on the words of others, you can integrate language from a source into your own sentence structure. (For the use of signal phrases in integrating quotations, see 60c.)

> Carmona (2004) advised the subcommittee that the situation constitutes an "epidemic" and that the skyrocketing statistics are "astounding."

> 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 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.

> 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 from the source.

When you want to leave out one or more full sentences, 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 you have taken the quoted material from a longer passage. The only exception occurs when you feel it is necessary, for clarity, to indicate that your quotation begins or ends in the middle of a sentence.

USING SOURCES RESPONSIBLY: Make sure that omissions and ellipsis marks do not distort the meaning of your source.

Using brackets

Brackets allow you to insert your own words into quoted material. You can insert words in brackets to clarify 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).

To indicate an error such as a misspelling in a quotation, insert [

Setting off long quotations

When you quote forty or more words from a source, set off the quotation by indenting it one-half inch from the left margin. Use the normal right margin and do not single-space the quotation.

Long quotations should be introduced by an informative sentence, often followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the passage is taken word-for-word 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)

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. 540.)

60c Use signal phrases to integrate sources.

Whenever you include a paraphrase, summary, or direct quotation of another writer's work in your paper, prepare your readers for it with introductory words called a signal phrase. A signal phrase usually names the author of the source, gives the publication year in parentheses, and often provides some context. It is generally acceptable in APA style to call authors by their last name only, even on a first mention. If your paper refers to two authors with the same last name, use initials as well.

When you write a signal phrase, choose a verb that is appropriate for the way you are using the source. Are you providing background, explaining a concept, supporting a claim, lending

authority, or refuting an argument (see 58c)? See the chart on page 543 for a list of verbs commonly used in signal phrases. Note that APA requires using verbs in the past tense or present perfect tense (explained or has explained) to introduce source material. Use the present tense only for discussing the applications or effects of your own results (the data suggest) or knowledge that has been clearly established (researchers agree).

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 year of publication. Signal phrases mark the boundaries between source material and your own words; they can also tell readers why a source is worth quoting. (□e signal phrase is highlighted in the second example.)

DROPPED QUOTATION

Obesity was once considered in a very different light. "For many years, obesity was approached as if it were either a moral failing or evidence of underlying psychopathology" (Yanovski & Yanovski, 2002, p. 592).

QUOTATION WITH SIGNAL PHRASE

Obesity was once considered in a very different light. As researchers Yanovski and Yanovski (2002) have explained, obesity was widely thought of as "either a moral failing or evidence of underlying psychopathology" (p. 592).

Using signal phrases with summaries and paraphrases

As with quotations, you should introduce most summaries and paraphrases with a signal phrase that mentions the author and the year and places the material in the context of your own writing. Readers will then understand where the summary or paraphrase begins.

Without the signal phrase (highlighted) 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 nine 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.

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, you may omit the signal phrase and include the author's name and the year in parentheses.

Using signal phrases in APA papers

To avoid monotony, try to vary both the language and the 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 ". . ."

". . . ," claimed Critser (2003).

". . . ," wrote Duenwald (2004), ". . ."

Researchers McDuffie et al. (2003) have offered a compelling argument for this view: ". . ."

Hilts (2002) answered objections with the following analysis: ". . ."

Verbs in signal phrases

admitted	contended	reasoned
agreed	declared	refuted
argued	denied	rejected
asserted	emphasized	reported
believed	insisted	responded
claimed	noted	suggested
compared	observed	thought
confirmed	pointed out	wrote

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).

There is nothing wrong, however, with using a signal phrase to introduce a statistic or another fact.

Putting source material in context

Readers should not have to guess why source material appears in your paper. A signal phrase can help you make the connection between your own ideas and those of another writer by clarifying how the source will contribute to your paper.

If you use another writer's words, you must explain how they relate to your writing. Quotations don't speak for themselves; you must support them by creating a context for readers. Embed each quotation between sentences of your own: Introduce the quotation with a signal phrase, and follow it with interpretive comments that link the quotation to your own ideas. (See also 60c.)

> 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.

60d Synthesize sources.

When you synthesize multiple sources in a research paper, you create a conversation about your research topic. Your paper includes your active analysis and integration of ideas, not just a series of quotations and paraphrases. Your synthesis will show how your sources relate to one another; one source may support, extend, or counter the ideas of another. Not every source has to "speak" to another in a research paper, but readers should be able to see how each one functions in your argument.

SAMPLE SYNTHESIS (DRAFT)

Medical 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. The financial burden is heavy as well; the drugs cost more than $3 a day on average (Duenwald, 2004). In each of the clinical trials, use of medication was accompanied by expensive behavioral therapies, including counseling, nutrition education, fitness advising, and monitoring. As Critser (2003) noted in his book

e, and(m)18(oh)18(ey(p. 34).Ford(m)18 an)18y,nfes,t hi,

co(gnzey thatsoluati)18(oA)18(smei)18(gh)18(tccor)18(e r

usation, and n)18(esc)18(gm)18(e,)]TJ 0 Tc8.9.03 0 Td ( )Tj (

will require broad mobilization of doctors and concerned parents and also of educators, food industry executives, advertisers, and media representatives.

Student writer

In this synthesis, Mirano uses her own analyses to shape the conversation among her sources. She does not simply string quotations and statistics together or allow her sources to overwhelm her writing. The final sentence, written in her own voice, gives her an opportunity to explain to readers how her sources support and extend her argument.

When synthesizing sources, ask yourself these questions:

- How do your sources speak to your research question?
- How do your sources speak to each other?
- Have you varied the functions of sources—to provide background, explain concepts, lend authority, and anticipate counterarguments?
- Do you explain how your sources support your argument?
- Do you connect and analyze sources in your own voice?
- Is your own argument easy to identify and to understand, with or without your sources?

61 Documenting sources in APA style

In most social science classes and some humanities 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, 6th ed. (Washington, DC: APA, 2010).

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 year of publication, and often a page number in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetized by authors' last names (or by titles for works with no authors). The direct link between the in-text

citation and the entry in the reference list is highlighted 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

Yanovski, S. Z., & Yanovski, J. A. (2002). Drug therapy: Obesity. *The New England Journal of Medicine*, *346*, 591-602.

For a reference list that includes this entry, see pages 595–96.

61a APA in-text citations

APA's in-text citations provide the author's last name and the year of publication, usually before the cited material, and a page number in parentheses directly after the cited material. In the following models, the elements of the in-text citation are highlighted.

NOTE: APA style requires the use of the past tense or the present perfect tense in signal phrases introducing cited material: Smith (2012) reported, Smith (2012) has argued. (See also p. 543.)

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. For sources from the Web without page numbers, see item 12a on page 551.

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). (See items 6 and 12 for citing sources that lack authors; item 12 also explains how to handle sources without dates or page numbers.)

NOTE: Do not include a month in an in-text citation, even if the entry in the reference list includes the month.

2. Basic format for a summary or a paraphrase As with a quotation (see item 1), include the author's last name and the year either in a signal phrase introducing the material or in parentheses following it. Use a page number, if one is available, following the cited material. For sources from the Web without page numbers, see item 12a on page 551.

> Yanovski and Yanovski (2002) explained that sibutramine suppresses appetite by blocking the reuptake of the neurotransmitters serotonin and norepinephrine in the brain (p. 594).

> Sibutramine suppresses appetite by blocking the reuptake of the neurotransmitters serotonin and norepinephrine in the brain (Yanovski & Yanovski, 2002, p. 594).

3. Work with two authors Name both authors in the signal phrase or in 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. Work with three to five authors Identify all authors in the signal phrase or in 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. Work with six or more authors Use the first author's name followed by "et al." in the signal phrase or in 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. Work with 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 parentheses. Titles of short works such as articles are put in quotation marks; titles of long works such as 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 an organization or a government agency, name the organization in the signal phrase or in the parentheses the first time you cite the source.

8. Authors w the same last name To avoid confusion if your reference li includes two or more authors with the same last name, use init s with the last names in your in-text citations.

Research by E. Sı h (1989) revealed that. . . .

One 2012 study cc adicted . . . (R. Smith, p. 234).

9. Two or more w s by the same author in the same year When your list of refer es includes more than one work by the same author in the sam ear, you will use lowercase letters ("a," "b," and so on) with the y to order the entries in the reference list. (See item 8 on p. 557.) e those same letters with the year in the in-text citation.

Research by Durgin (2003b) yielded new findings about the role of counseling in treating chil d obesity.

10. Two or more works in ame parentheses Put the works in the same order that th ear in the reference list, separated with semicolons.

Researchers have indicated that studie armacological treatments for childhood obesity are inc (Berkowitz et al., 2003; McDuffie et al., 2002).

11. Multiple citations to the same work in raph If you give the author's name in the text of you ot in parentheses) and you mention that source again in same paragraph, give only the author's name, not the later citation. If any subsequent reference in the same pa is in parentheses, include both the author and the date in parentheses.

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, 2006).

12. Web source Cite sources from the Web as you would cite any other source, giving the author and the year when they are available.

> 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.

Usually a page number is not available; occasionally a Web source will lack an author or a date (see items 12a, 12b, and 12c).

a. No page numbers When a Web source lacks stable numbered pages, you may include paragraph numbers or headings to help readers locate the passage being cited.

If the source has numbered paragraphs, use the paragraph number preceded by the abbreviation "para.": (Hall, 2012, para. 5). If the source has no numbered paragraphs but contains headings, cite the appropriate heading in parentheses; you may also indicate which paragraph under the heading you are referring to, even if the paragraphs are not numbered.

> 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: For PDF documents that have stable page numbers, give the page number in the parenthetical citation.

b. Unknown author If no author is named in the source, mention the title of the source 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).

c. Unknown date When the source does not give a date, use 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.).

13. An entire Web site If you are citing an entire Web site, not an internal page or a section, give the URL in the text of your paper but do not include it in the reference list.

> The U.S. Center for Nutrition Policy and Promotion website (http://www.cnpp.usda.gov/) provides useful information about diet and nutrition for children and adults.

14. Multivolume work If you have used more than one volume from a multivolume work, add the volume number in parentheses with the page number.

> Banford (2009) has demonstrated stable weight loss over time from a combination of psychological counseling, exercise, and nutritional planning (Volume 2, p. 135).

15. Personal communication Interviews that you conduct, memos, letters, e-mail messages, social media posts, and similar communications that would be difficult for your readers to retrieve should be cited in the text only, not in the reference list. (Use the first initial with the last name in parentheses.)

> 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, 2013).

16. Course materials Cite lecture notes from your instructor or your own class notes as personal communication (see item 15). If your instructor distributes or posts materials that contain publication information, cite as you would the appropriate source (for instance, an article, a section in a Web document, or a video). See also item 65 on page 579.

17. Part of a source (chapter, figure) To cite a specific part of a source, such as a whole chapter or a figure or table, identify the element in parentheses. Don't abbreviate terms such as "Figure," "Chapter," and "Section"; "page" is always abbreviated "p." (or "pp." for more than one page).

> The data support the finding that weight loss stabilizes with consistent therapy and ongoing monitoring (Hanniman, 2010, Figure 8-3, p. 345).

18. 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 words "as cited in." In the following example, Critser is the author of the source given in the reference list; that source contains a quotation by Satcher.

> 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).

19. Sacred or classical text Identify the text, the version or edition you used, and the relevant part (chapter, verse, line). It is not necessary to include the source in the reference list.

> Peace activists have long cited the biblical prophet's vision of a world without war: "And they shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more" (Isaiah 2:4, Revised Standard Version).

61b APA list of references

As you gather sources for an assignment, you will likely find sources in print, on the Web, and in other places. The information you will need for the reference list at the end of your paper will differ slightly for some sources, but the main principles apply to all sources: You should identify an author, a creator, or a producer whenever possible; give a title; and provide the date on which the source was produced. Some sources will require page numbers; some will require a publisher; and some will require retrieval information.

General guidelines for the reference list, **page 554**

Section 61b provides specific requirements for and examples of many of the sources you are likely to encounter. When you cite sources, your goals are to show that the sources you've used are reliable and relevant to your work, to provide your readers with enough information so that they can find your sources easily, and to provide that information in a consistent way according to APA conventions.

In the list of references, include only sources that you have quoted, summarized, or paraphrased in your paper.

General guidelines for listing authors

The formatting of authors' names in items 1–12 applies to all sources in print and on the Web—books, articles, Web sites, and so on. For more models of specific source types, see items 13–69.

General guidelines for the reference list

In APA style, the alphabetical list of works cited, which appears at the end of the paper, is titled "References."

Authors and dates

Alphabetize entries in the list of references by authors' last names; if a work has no author, alphabetize it by its title.

For all authors' names, put the last name first, followed by a comma; use initials for the first and middle 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 seven authors; if there are eight or more authors, give the first six authors, three ellipsis dots, and the last author.

If the author is a company or an organization, give the name in normal order.

Put the date of publication immediately after the first element of the citation. Enclose the date in parentheses, followed by a period (outside the parentheses).

For books, give the year of publication. For magazines, newspapers, and newsletters, give the exact date as in the publication (the year plus the month or the year plus the month and the day). For sources on the Web, give the date of posting, if it is available. Use the season if the publication gives only a season and not a month.

Titles

Italicize the titles and subtitles of books, journals, and other long works.

Use no italics or quotation marks for the titles of articles.

For books and articles, capitalize only the first word of the title and subtitle and all proper nouns.

For the titles of journals, magazines, and newspapers, capitalize all words of four letters or more (and all nouns, pronouns, verbs, adjectives, and adverbs of any length).

Place of publication and publisher

Take the information about a book from its title page and copyright page. If more than one place of publication is listed, use only the first.

Give the city and state for all US cities. Use postal abbreviations for all states.

Give the city and country for all non-US cities; include the province for Canadian cities. Do not abbreviate the country and province.

Do not give a state if the publisher's name includes it (Ann Arbor: University of Michigan Press, for example).

In publishers' names, omit terms such as "Company" (or "Co.") and "Inc." but keep "Books" and "Press." Omit first names or initials (Norton, not W. W. Norton, for example).

If the publisher is the same as the author, use the word "Author" in the publisher position.

Volume, issue, and page numbers

For a journal or a magazine, give only the volume number if the publication is paginated continuously through each volume; give the volume and issue numbers if each issue begins on page 1.

Italicize the volume number and put the issue number, not italicized, in parentheses.

For monthly magazines, give the year and the month; for weekly magazines, add the day.

For daily and weekly newspapers, give the month, day, and year; use "p." or "pp." before page numbers (if any). For journals and magazines, do not add "p." or "pp."

When an article appears on consecutive pages, provide the range of pages. When an article does not appear on consecutive pages, give all page numbers: A1, A17.

URLs, DOIs, and other retrieval information

For articles and books from the Web, use the DOI (digital object identifier) if the source has one, and do not give a URL. If a source does not have a DOI, give the URL.

Use a retrieval date for a Web source only if the content is likely to change. Most of the examples in 61b do not show a retrieval date because the content of the sources is stable. If you are unsure about whether to use a retrieval date, include the date or consult your instructor.

1. Single author

author: last name + initial(s) | year (book) | title (book) | place of publication | publisher

Brown, S. (2014). *Mean streak*. New York, NY: Grand Central.

2. Two to seven authors List up to seven authors by last names followed by initials. Use an ampersand (&) before the name of the last author. (See items 3–5 on pp. 548–49 for citing works with multiple authors in the text of your paper.)

all authors: last name + initial(s) | year (book) | title (book)

Stanford, D. J., & Bradley, B. A. (2012). *Across the Atlantic ice: The origins of America's Clovis culture*. Berkeley: University of California Press.

place of publication | publisher

all authors: last name + initial(s)

Ludwig, J., Duncan, G. J., Gennetian, L. A., Katz, L. F., Kessler, R. C., Kling, J. R., & Sanbonmatsu, L. (2012). Neighborhood effects on the long-term well-being of low-income adults. *Science*, *337*, 1505-1510. doi:10.1126/science.1224648

year (journal) | title (article) | journal title | volume | page(s) | DOI

3. Eight or more authors List the first six authors followed by three ellipsis dots and the last author's name.

Tøttrup, A. P., Klaassen, R. H. G., Kristensen, M. W., Strandberg, R., Vardanis, Y., Lindström, Å., . . . Thorup, K. (2012). Drought in Africa caused delayed arrival of European songbirds. *Science*, *338,* 1307. doi:10.1126/science.1227548

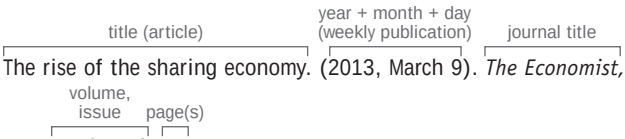
4. Organization as author

author: organization name | year | title (book)

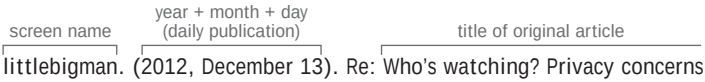
American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders* (5th ed.). Washington, DC: Author.

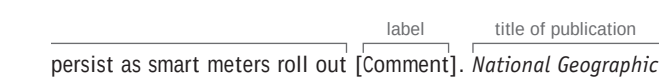
edition | place of publication | organization as author and publisher

5. Unknown author Begin the entry with the work's title.



6. Author using a pseudonym (pen name) or screen name Use the author's real name, if known, and give the pseudonym or screen name in brackets exactly as it appears in the source. If only the screen name is known, begin with that name and do not use brackets. (See also items 47 and 68 on citing screen names in social media.)





7. Two or more works by the same author Use the author's name for all entries. List the entries by year, the earliest first.

Heinrich, B. (2009). *Summer world: A season of bounty*. New York, NY: Ecco.

Heinrich, B. (2012). *Life everlasting: The animal way of death*. New York, NY: Houghton Mifflin Harcourt.

8. 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. 584 and item 9 on p. 550.)

Bower, B. (2012a, December 15). Families in flux. *Science News, 182*(12), 16.

Bower, B. (2012b, November 3). Human-Neandertal mating gets a new date. *Science News, 182*(9), 8.

9. Editor Begin with the name of the editor or editors; place the abbreviation "Ed." (or "Eds." for more than one editor) in parentheses following the name. (See item 10 for a work with both an author and an editor.)

all editors: last name + initial(s) — year

Carr, S. C., MacLachlan, M., & Furnham, A. (Eds.). (2012).

title (book) — place of publication — publisher

Humanitarian work psychology. New York, NY: Palgrave.

10. Author and editor Begin with the name of the author, followed by the name of the editor and the abbreviation "Ed." For an author with two or more editors, use the abbreviation "Ed." after each editor's name: Gray, W., & Jones, P. (Ed.), & Smith, A. (Ed.).

author — editor — year — title (book)

James, W., & Pelikan, J. (Ed.). (2009). *The varieties of religious experience*.

place of publication — publisher — original publication information

New York, NY: Library of America. (Original work published 1902)

11. Translator Begin with the name of the author. After the title, in parentheses place the name of the translator (in normal order) and the abbreviation "Trans." (for "Translator"). Add the original date of publication at the end of the entry.

author — year — title (book) — translator — place of publication

Scheffer, P. (2011). *Immigrant nations* (L. Waters, Trans.). Cambridge,

publisher — original publication information

England: Polity Press. (Original work published 2007)

12. Editor and translator If the editor and translator are the same person, the same name appears in both the editor position and the translator position.

Girard, R., & Williams, J. G. (Ed.). (2012). *Resurrection from the underground* (J. G. Williams, Trans.). East Lansing: Michigan State University Press. (Original work published 1996)

Articles and other short works

Citation at a glance: Article in a journal or magazine, **page 560**
Citation at a glance: Article from a database, **page 562**

13. Article in a journal If an article from the Web or a database has no DOI, include the URL for the journal's home page.

a. Print

all authors: last name + initial(s) | year | article title

Bippus, A. M., Dunbar, N. E., & Liu, S.-J. (2012). Humorous responses to interpersonal complaints: Effects of humor style and nonverbal expression. *The Journal of Psychology, 146*, 437-453.

journal title | volume | page(s)

b. Web

all authors: last name + initial(s) | year | article title

Vargas, N., & Schafer, M. H. (2013). Diversity in action: Interpersonal networks and the distribution of advice. *Social Science Research, 42*(1), 46-58. doi:10.1016/j.ssresearch.2012.08.013

journal title | volume, issue | page(s) | DOI

author | year | article title

Brenton, S. (2011). When the personal becomes political: Mitigating damage following scandals. *Current Research in Social Psychology*. Retrieved from http://www.uiowa.edu/~grpproc/crisp/crisp.html

journal title (no volume available) | URL for journal home page

c. Database

author | year (journal) | article title

Sohn, K. (2012). The social class origins of U.S. teachers, 1860-1920. *Journal of Social History, 45*(4), 908-935. doi:10.1093/jsh/shr121

journal title | volume, issue | page(s) | DOI

Citation at a glance

Article in a journal or magazine (APA)

To cite an article in a print journal or magazine in APA style, include the following elements:

1. Author(s)
2. Year of publication for journal; complete date for magazine
3. Title and subtitle of article
4. Name of journal or magazine
5. Volume number; issue number, if required (see p. 555)
6. Page number(s) of article

JOURNAL TABLE OF CONTENTS

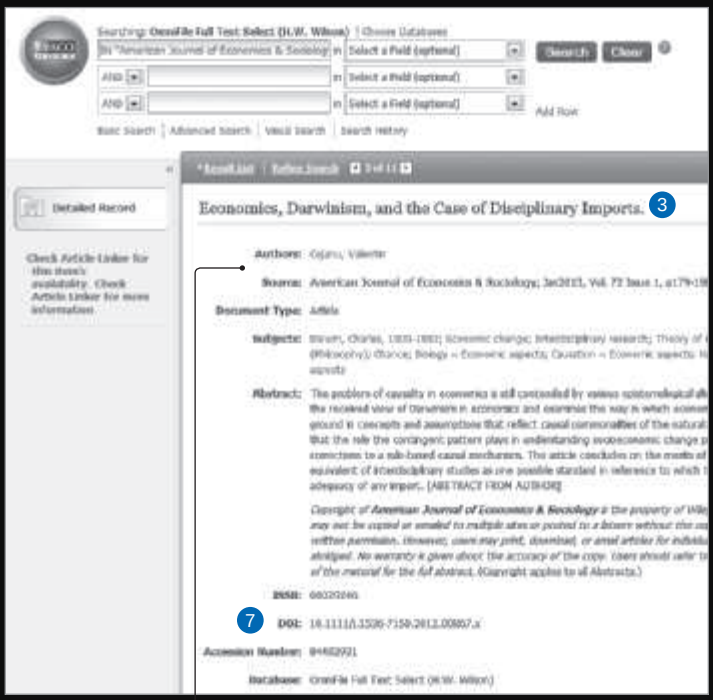
Citation at a glance

Article from a database (APA)

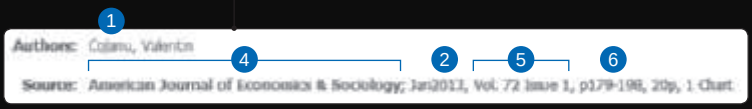
To cite an article from a database in APA style, include the following:

1. Author(s)
2. Year of publication for journal; complete date for magazine or newspaper
3. Title and subtitle of article
4. Name of periodical
5. Volume number; issue number, if required (see p. 555)
6. Page number(s)
7. DOI (digital object identifier)
8. URL for periodical's home page (if there is no DOI)

DATABASE RECORD



Reprinted by permission of EBSCO Publishing.



For more on citing articles from a database in APA style, see items 13–15.

REFERENCE LIST ENTRY FOR AN ARTICLE FROM A DATABASE

1 2 3

Cojanu, V. (2013). Economics, Darwinism, and the case of disciplinary

4 5 6

imports. *American Journal of Economics & Sociology,* 72, 179-198.

7

doi:10.1111/j.1536-7150.2012.00867.x

14. Article in a magazine If an article from the Web or a database has no DOI, include the URL for the magazine's home page.

a. Print

author | year + month (monthly magazine) | article title | magazine title

Comstock, J. (2012, December). The underrated sense. *Psychology Today,*

page(s)

45(6), 46-47.

b. Web

author | date of posting (when available) | article title | magazine title

Burns, J. (2012, December 3). The measure of all things. *The American*

URL for home page

Prospect. Retrieved from http://prospect.org/

c. Database

author | year + month (monthly magazine) | article title | magazine title | volume, issue | page(s)

Tucker, A. (2012, November). Primal instinct. *Smithsonian, 43*(7), 54-63.

URL for magazine home page

Retrieved from http://www.smithsonianmag.com/

15. Article in a newspaper

a. Print

author | year + month + day | article title

Swarns, R. L. (2012, December 9). A family, for a few days a year.

newspaper title | page(s)

The New York Times, pp. 1, 20.

15. Article in a newspaper (***cont.***)

b. Web

author: last name + initial(s) | year + month + day | article title

Villanueva-Whitman, E. (2012, November 27). Working to stimulate

newspaper title

memory function. *Des Moines Register*. Retrieved from

URL for home page

http://www.desmoinesregister.com/

16. Abstract Add the label "Abstract," in brackets, after the title.

a. Abstract of a journal article

Morales, J., Calvo, A., & Bialystok, E. (2013). Working memory development in monolingual and bilingual children [Abstract]. *Journal of Experimental Child Psychology, 114*, 187-202. Retrieved from http://www.sciencedirect.com/

b. Abstract of a paper

Denham, B. (2012). Diffusing deviant behavior: A communication perspective on the construction of moral panics [Abstract]. Paper presented at the AEJMC 2012 Conference, Chicago, IL. Retrieved from http://www.aejmc.org/home/2012/04/ctm-2012-abstracts/

17. Supplemental material If an article on the Web contains supplemental material that is not part of the main article, cite the material as you would an article and add the label "Supplemental material" in brackets following the title.

Reis, S., Grennfelt, P., Klimont, Z., Amann, M., ApSimon, H., Hettelingh, J.-P., . . . Williams, M. (2012). From acid rain to climate change [Supplemental material]. *Science 338*(6111), 1153-1154. doi:10.1126/science.1226514

18. Article with a title in its title If an article title contains another article title or a term usually placed in quotation marks, use quotation marks around the internal title or the term.

Easterling, D., & Millesen, J. L. (2012, Summer). Diversifying civic leadership: What it takes to move from "new faces" to adaptive

problem solving. *National Civic Review*, 20-27. doi:10.1002/ncr.21073

19. Letter to the editor Insert the words "Letter to the editor" in brackets after the title of the letter. If the letter has no title, use the bracketed words as the title (as in the following example).

Lim, C. (2012, November-December). [Letter to the editor]. *Sierra*. Retrieved from http://www.sierraclub.org/sierra/

20. Editorial or other unsigned article

The business case for transit dollars [Editorial]. (2012, December 9). *Star Tribune*. Retrieved from http://www.startribune.com/

21. Newsletter article Cite as you would an article in a magazine, giving whatever publication information is available (volume, issue, page numbers, and so on).

Scrivener, L. (n.d.). Why is the minimum wage issue important for food justice advocates? *Food Workers Food Justice, 15*. Retrieved from http://www.thedatabank.com/dpg/199/pm.asp?nav=1&ID=41429

22. Review Give the author and title of the review (if any) and, in brackets, the type of work, the title, and the author for a book or the year for a film. If the review has no author or title, use the material in brackets as the title.

author of review | year (journal) | book title

Aviram, R. B. (2012). [Review of the book *What do I say? The therapist's guide to answering client questions*, by L. N. Edelstein & C. A. Waehler].

book author(s)

journal title | volume, issue | page(s) | DOI

Psychotherapy, 49(4), 570-571. doi:10.1037/a0029815

author(s) | year (journal) | review title

Bradley, A., & Olufs, E. (2012). Family dynamics and school violence [Review of the motion picture *We need to talk about Kevin*, 2011].

film title | year (film)

journal title | volume, issue | DOI

PsycCRITIQUES, 57(49). doi:10.1037/a0030982

23. Published interview Begin with the person interviewed, and put the interviewer in brackets following the title (if any).

Githongo, J. (2012, November 20). A conversation with John Githongo [Interview by Baobab]. *The Economist*. Retrieved from http://www.economist.com/

24. Article in a reference work (encyclopedia, dictionary, wiki)

a. Print See also item 32 on citing a volume in a multivolume work.

Konijn, E. A. (2008). Affects and media exposure. In W. Donsbach (Ed.), *The international encyclopedia of communication* (Vol. 1, pp. 123-129). Malden, MA: Blackwell.

b. Web

Ethnomethodology. (2006). In *STS wiki*. Retrieved December 15, 2012, from http://www.stswiki.org/index.php?title=Ethnomethodology

25. Comment on an online article Begin with the writer's real name or screen name. If both are given, put the real name first, followed by the screen name in brackets. Before the title, use "Re" and a colon. Add "Comment" in brackets following the title.

Danboy125. (2012, November 9). Re: No flowers on the psych ward [Comment]. *The Atlantic*. Retrieved from http://www.theatlantic.com/

26. Testimony before a legislative body

Carmona, R. H. (2004, March 2). *The growing epidemic of childhood obesity*. Testimony before the Subcommittee on Competition, Foreign Commerce, and Infrastructure of the U.S. Senate Committee on Commerce, Science, and Transportation. Retrieved from http://www.hhs.gov/asl/testify/t040302.html

27. Paper presented at a meeting or symposium (unpublished)

Karimi, S., Key, G., & Tat, D. (2011, April 22). *Complex predicates in focus*. Paper presented at the West Coast Conference on Formal Linguistics, Tucson, AZ.

28. Poster session at a conference

Lacara, N. (2011, April 24). *Predicate which appositives*. Poster session presented at the West Coast Conference on Formal Linguistics, Tucson, AZ.

Books and other long works

Citation at a glance: Book, **page 568**

29. Basic format for a book

a. Print

author(s): last name + initial(s) | year | book title

Child, B. J. (2012). *Holding our world together: Ojibwe women and the survival of community*. New York, NY: Viking.

place of publication | publisher

b. Web (or online library) Give the URL for the home page of the Web site or the online library.

author(s) | year | book title

Amponsah, N. A., & Falola, T. (2012). *Women's roles in sub-Saharan Africa*. Retrieved from http://books.google.com/

URL

c. E-book Give the version in brackets after the title ("Kindle version," "Nook version," and so on). Include the DOI or, if a DOI is not available, the URL for the home page of the site from which you downloaded the book.

Wolf, D. A., & Folbre, N. (Eds.). (2012). *Universal coverage of long-term care in the United States* [Adobe Digital Editions version]. Retrieved from https://www.russellsage.org/

d. Database Give the URL for the database.

Beasley, M. H. (2012). *Women of the Washington press: Politics, prejudice, and persistence*. Retrieved from http://muse.jhu.edu/

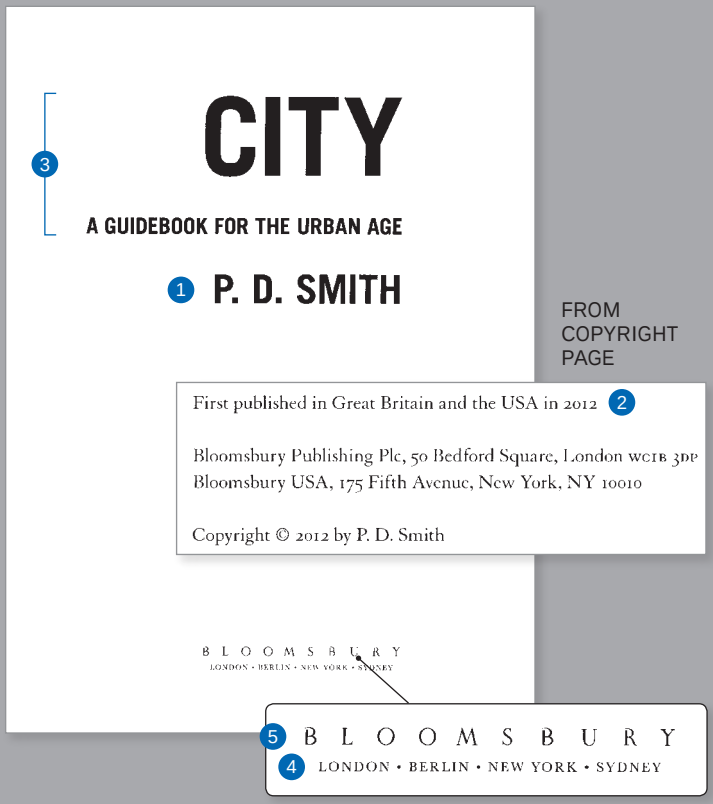
Citation at a glance

Book (APA)

To cite a print book in APA style, include the following elements:

1 Author(s)
2 Year of publication
3 Title and subtitle
4 Place of publication
5 Publisher

TITLE PAGE



REFERENCE LIST ENTRY FOR A PRINT BOOK

Smith, P. D. (2012). *City: A guidebook for the urban age*. London, England: Bloomsbury.

For more on citing books in APA style, see items 29–37.

30. Edition other than the first Include the edition number (abbreviated) in parentheses after the title.

Harvey, P. (2013). *An introduction to Buddhism: Teachings, history, and practices* (2nd ed.). Cambridge, England: Cambridge University Press.

31. Selection in an anthology or a collection An anthology is a collection of works on a common theme, often with different authors for the selections and usually with an editor for the entire volume.

a. Entire anthology

Warren, A. E. A., Lerner, R. M., & Phelps, E. (Eds.). (2011). *Thriving and spirituality among youth: Research perspectives and future possibilities*.

b. One volume, with title

Jensen, R. E. (Ed.). (2012). *Voices of the American West: Vol. 1. The Indian interviews of Eli S. Ricker, 1903-1919*. Lincoln: University of Nebraska Press.

33. Introduction, preface, foreword, or afterword

Zachary, L. J. (2012). Foreword. In L. A. Daloz, *Mentor: Guiding the journey of adult learners* (pp. v-vii). San Francisco, CA: Jossey-Bass.

34. Dictionary or other reference work

Leong, F. T. L. (Ed.). (2008). *Encyclopedia of counseling* (Vols. 1-4). Thousand Oaks, CA: Sage.

Nichols, J. D., & Nyholm, E. (2012). *A concise dictionary of Minnesota Ojibwe*. Minneapolis: University of Minnesota Press.

35. Republished book

Mailer, N. (2008). *Miami and the siege of Chicago: An informal history of the Republican and Democratic conventions of 1968*. New York, NY: New York Review Books. (Original work published 1968)

36. Book with a title in its title

If the book title contains another book title or an article title, do not italicize the internal title and do not put quotation marks around it.

Marcus, L. (Ed.). (1999). *Sigmund Freud's* The interpretation of dreams*: New interdisciplinary essays*. Manchester, England: Manchester University Press.

37. Book in a language other than English

Place the English translation, not italicized, in brackets.

Carminati, G. G., & Méndez, A. (2012). *tapes de vie, tapes de soins* [Stages of life, stages of care]. Chêne-Bourg, Switzerland: Médecine & Hygiène.

38. Dissertation

a. Published

Hymel, K. M. (2009). *Essays in urban economics* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (AAT 3355930)

b. Unpublished

Mitchell, R. D. (2007). *The Wesleyan Quadrilateral: Relocating the conversation* (Unpublished doctoral dissertation). Claremont School of Theology, Claremont, CA.

39. Conference proceedings

Yu, F.-Y., Hirashima, T., Supnithi, T., & Biswas, G. (2011). *Proceedings of the 19th International Conference on Computers in Education: ICCE 2011*. Retrieved from http://www.apsce.net:8080/icce2011/program/proceedings/

40. Government document If the document has a number, place the number in parentheses after the title.

U.S. Transportation Department, Pipeline and Hazardous Materials Safety Administration. (2012). *Emergency response guidebook 2012*. Washington, DC: Author.

U.S. Census Bureau, Bureau of Economic Analysis. (2012, December). *U.S. international trade in goods and services, October 2012* (Report No. CB12-232, BEA12-55, FT-900 [12-10]). Retrieved from http://www.census.gov/foreign-trade/Press-Release/2012pr/10/

41. Report from a private organization If the publisher and the author are the same, begin with the publisher. For a print source, use "Author" as the publisher at the end of the entry (see item 4 on p. 556); for an online source, give the URL. If the report has a number, put it in parentheses following the title.

Ford Foundation. (2012, November). *Eastern Africa*. Retrieved from http://www.fordfoundation.org/pdfs/library/Eastern-Africa-brochure-2012.pdf

Atwood, B., Beam, M., Hindman, D. B., Hindman, E. B., Pintak, L., & Shors, B. (2012, May 25). *The Murrow Rural Information Initiative: Final report*. Pullman: Murrow College of Communication, Washington State University.

42. Legal source The title of a court case is italicized in an in-text citation, but it is not italicized in the reference list.

Sweatt v. Painter, 339 U.S. 629 (1950). Retrieved from Cornell University Law School, Legal Information Institute website: http://www.law.cornell.edu/supct/html/historics/USSC_CR_0339_0629_ZS.html

43. Sacred or classical text It is not necessary to list sacred works such as the Bible or the Qur'an or classical Greek and Roman works (such as the Odyssey) in your reference list. See item 19 on page 553 for how to cite these sources in the text of your paper.

Web sites and parts of Web sites

Citation at a glance: Section in a Web document, **page 576**

NOTE: In an APA paper or an APA reference list entry, the word "website" is spelled all lowercase, as one word.

44. Entire Web site Do not include an entire Web site in the reference list. Give the URL in parentheses when you mention it in the text of your paper. (See item 13 on p. 552.)

45. Document from a Web site List as many of the following elements as are available: author's name, publication date (or "n.d." if there is no date), title (in italics), publisher (if any), and URL. If the publisher is known and is not named as the author, include the publisher in your retrieval statement.

Wagner, D. A., Murphy, K. M., & De Korne, H. (2012, December). *Learning first: A research agenda for improving learning in low-income countries*. Retrieved from Brookings Institution website: http://www.brookings.edu/research/papers/2012/12/learning-first-wagner-murphy-de-korne

Gerber, A. S., & Green, D. P. (2012). *Field experiments: Design, analysis, and interpretation*. Retrieved from Yale Institution for Social and Policy Studies website: http://isps.yale.edu/research/data/d081#.UUy2HFdPL5w

Centers for Disease Control and Prevention. (2012, December 10). *Concussion in winter sports*. Retrieved from http://www.cdc.gov/Features/HockeyConcussions/index.html

46. Section in a Web document Cite as you would a chapter in a book or a selection in an anthology (see item 31b on p. 569).

Pew Research Center. (2012, December 12). About the 2012 Pew global attitudes survey. In *Social networking popular across globe*. Retrieved from http://www.pewglobal.org/2012/12/12/social-networking-popular-across-globe

50. Video or audio on the Web (***cont.***)

Malone, T. W. *Collective intelligence* [Video file]. Retrieved from http://edge.org/conversation/collective-intelligence

Bever, T., Piattelli-Palmarini, M., Hammond, M., Barss, A., & Bergesen, A. (2012, February 2). *A basic introduction to Chomsky's linguistics* [Audio file]. Retrieved from University of Arizona, College of Social & Behavioral Sciences, Department of Linguistics website: http://linguistics.arizona.edu/node/711

51. Transcript of an audio or a video file

Malone, T. W. *Collective intelligence* [Transcript of video file]. Retrieved from http://edge.org/conversation/collective-intelligence

Glass, I. (2012, September 14). *Back to school* [Transcript of audio file No. 474]. In *This American life*. Retrieved from http://www.thisamericanlife.org/

52. Film (DVD, BD, or other format) Give the director, producer, and other relevant contributors, followed by the year of the film's release and the title. In brackets, add a description of the medium. Use "Motion picture" if you viewed the film in a theater; "Video file" if you downloaded the film from the Web or through a streaming service such as Netflix; "DVD" or "BD" if you viewed the film on DVD or Blu-ray Disc. For a motion picture or a DVD or BD, add the location where the film was made and the studio. If you retrieved the film from the Web or used a streaming service, give the URL for the home page.

Affleck, B. (Director). (2012). *Argo* [Motion picture]. Burbank, CA: Warner Bros.

Ross, G. (Director and Writer), & Collins, S. (Writer). (2012). *The hunger games* [Video file]. Retrieved from http://netflix.com/

53. Television or radio program

a. Series

Hager, M. (Executive producer), & Schieffer, B. (Moderator). (2012). *Face the nation* [Television series]. Washington, DC: CBS News.

b. Episode on the air

Harleston, R. (Host). (2012, December 1). Federal role in support of autism [Television series episode]. In *Washington journal*. Washington, DC: C-SPAN.

c. Episode on the Web

Morton, D. (Producer). (2012). Fast times at West Philly High [Television series episode]. In M. Hager (Executive producer), *Frontline*. Retrieved from http://www.wgbh.org/

Glass, I. (Host). (2012, November 23). Little war on the prairie (No. 479) [Radio series episode]. In *This American life*. Retrieved from http://www.thisamericanlife.org/

54. Music recording

Chibalonza, A. Jubilee. (2012). On *African voices* [CD]. Merenberg, Germany: ZYX Music.

African voices [CD]. (2012). Merenberg, Germany: ZYX Music.

55. Lecture, speech, or address

Verghese, A. (2012, December 6). *Colonialism and patterns of ethnic conflict in contemporary India*. Address at the Freeman Spogli Institute, Stanford University, Stanford, CA.

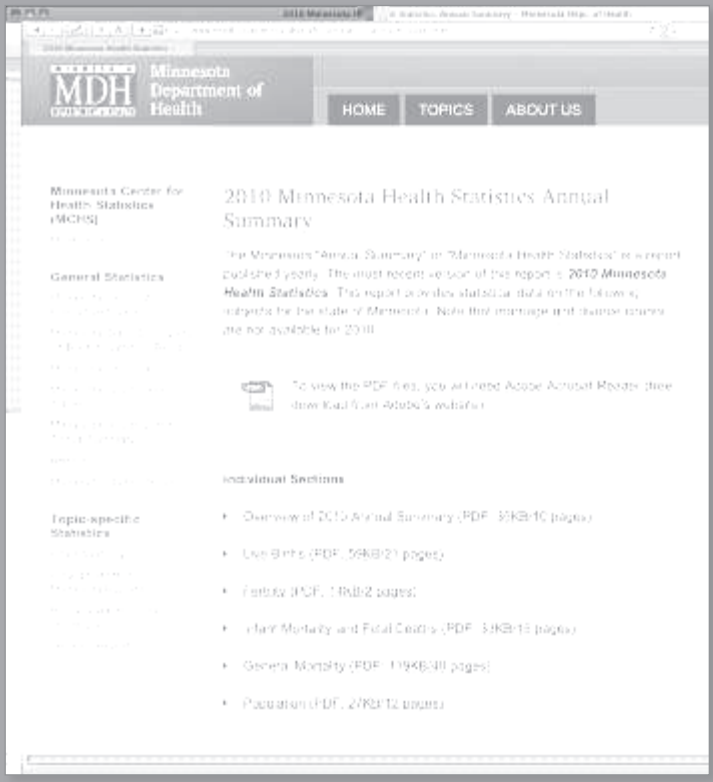
Donovan, S. (2012, June 12). *Assisted housing mobility in challenging times* [Video file]. Address at the 5th National Conference on Assisted Housing Mobility, Urban Institute, Washington, DC. Retrieved from http://www.urban.org/events/HUD-Secretary-Shaun-Donovan-Speaks-on-Housing-Mobility.cfm

56. Data set or graphic representation of data (graph, chart, table) Give information about the type of source in brackets following the title. If there is no title, give a brief description of the content of the source in brackets in place of the title. If the item is numbered in the source, indicate the number in parentheses after the title. If the graphic appears within a larger document, do not italicize the title of the graphic.

U.S. Department of Agriculture, Economic Research Service. (2011). *Daily intake of nutrients by food source: 2005-08* [Data set]. Retrieved from http://www.ers.usda.gov/data-products/food-consumption-and-nutrient-intakes.aspx

Citation at a glance

Section in a Web document (APA)



Fertility (PDF: 14KB/2 pages)

56. Data set or graphic representation of data (***cont.***)

Gallup. (2012, December 5). *In U.S., more cite obesity as most urgent health problem* [Graphs]. Retrieved from http://www.gallup.com/poll/159083/cite-obesity-urgent-health-problem.aspx

57. Mobile application software (app) Begin with the developer of the app, if known (as in the second example).

MindNode Touch 2.3 [Mobile application software]. (2012). Retrieved from http://itunes.apple.com/

Source Tree Solutions. (2012). mojoPortal [Mobile application software]. Retrieved from http://www.microsoft.com/web/gallery/

58. Video game Begin with the creator of the video game, if known. Add the label "Video game" in brackets after the title of the program. If the game can be played on the Web or was downloaded from the Web, give the URL instead of publication information.

Firaxis Games. (2010). Sid Meier's Civilization V [Video game]. New York, NY: Take-Two Interactive. Xbox 360.

Atom Entertainment. (2012). Edgeworld [Video game]. Retrieved from http://www.addictinggames.com/

59. Map

Ukraine [Map]. (2008). Retrieved from the University of Texas at Austin Perry-Castañeda Library Map Collection website: http://www.lib.utexas.edu/maps/cia08/ukraine_sm_2008.gif

Syrian uprising map [Map]. (2012, October). Retrieved from http://www.polgeonow.com/2012/10/syria-uprising-map-october-2012-7.html

60. Advertisement

VMware [Advertisement]. (2012, September). *Harvard Business Review, 90*(9), 27.

61. Work of art or photograph

Olson, A. (2011). *Short story* [Painting]. Museum of Contemporary Art, Chicago, IL.

Crowner, S. (2012). *Kurtyna fragments* [Painting]. Retrieved from http://www.walkerart.org/

Weber, J. (1992). *Toward freedom* [Outdoor mural]. Sherman Oaks, CA.

62. Brochure or fact sheet

National Council of State Boards of Nursing. (2011). *A nurse's guide to professional boundaries* [Brochure]. Retrieved from https://www.ncsbn.org/

World Health Organization. (2012, September). *Road traffic injuries* (No. 358) [Fact sheet]. Retrieved from http://www.who.int/mediacentre/factsheets/fs358/en/index.html

63. Press release Generally, list the organization responsible for the press release. Give the exact date.

Urban Institute. (2012, October 11). Two studies address health policy on campaign trail [Press release]. Retrieved from http://www.urban.org/publications/901537.html

64. Presentation slides

Boeninger, C. F. (2008, August). *Web 2.0 tools for reference and instructional services* [Presentation slides]. Retrieved from http://libraryvoice.com/archives/2008/08/04/opal-20-conference-presentation-slides

65. Lecture notes or other course materials Cite materials that your instructor has posted on the Web as you would a Web document or a section in a Web document (see item 45 or 46). If the materials are handouts or printouts, cite whatever information is available in the source. Cite the instructor's personal notes or material that is not posted (such as slides) as personal communication in the text of your paper (see items 15 and 16 on p. 552).

Blum, R. (2011). Neurodevelopment in the first decade of life [Lecture notes and audio file]. In R. Blum & L. M. Blum, *Child health and development*. Retrieved from http://ocw.jhsph.edu/index.cfm/go/viewCourse/course/childhealth/coursePage/lectureNotes/

Personal communication and social media

66. E-mail E-mail messages, letters, and other personal communication are not included in the list of references. (See item 15 on p. 552 for citing these sources in the text of your paper.)

67. Online posting If an online posting is not archived, 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 is archived, give the URL and the name of the discussion list if it is not part of the URL.

McKinney, J. (2006, December 19). Adult education-healthcare partnerships [Electronic mailing list message]. Retrieved from http://www.nifl.gov/pipermail/healthliteracy/2006/000524.html

68. Twitter post (tweet) Use the author's real name, if it is given, and put the screen name in brackets exactly as it appears in the source (including capitalization and punctuation). If only the screen name is known, begin with that name and do not enclose it in brackets. Include the entire text of the tweet as the title, followed by the label "Tweet" in brackets; end with the URL.

CQ Researcher. (2012, December 5). Up to 80 percent of the 600,000 processed foods sold in America have sugar added to their recipes. See http://bit.ly/UmfA4L [Tweet]. Retrieved from https://twitter.com/cqresearcher/status/276449095521038336

69. Facebook post Use the author's name exactly as it appears in the post. In place of a title, give a few words of the post followed by the label "Facebook post" in brackets. Include the date you retrieved the source and the URL for the poster's Facebook page. If you are citing a personal Facebook page that will not be accessible to your readers, cite it as personal communication in your text, not in the reference list (see item 15 on p. 552).

U.S. Department of Education. (2012, October 9). They are resilient [Facebook post]. Retrieved October 15, 2012, from http://www.facebook.com/ED.gov

62 APA manuscript format; sample research paper

The guidelines in this section are consistent with advice given in the Publication Manual of the American Psychological Association, 6th ed. (Washington, DC: APA, 2010), and with typical requirements for undergraduate papers.

62a APA manuscript format

Formatting the paper

The guidelines on pages 581–83 describe APA's recommendations for formatting the text of your paper. For guidelines on preparing the reference list, see pages 583–84.

Font If your instructor does not require a specific font, choose one that is standard and easy to read (such as Times New Roman).

Title page Begin at the top left, with the words "Running head," followed by a colon and the title of your paper (shortened to no more than fifty characters) in all capital letters. Put the page number 1 flush with the right margin.

About halfway down the page, on separate lines, center the full title of your paper, your name, and your school's name. At the bottom of the page, you may add the heading "Author Note," centered, followed by a brief paragraph that lists specific information about the course or department or provides acknowledgments or contact information. See page 585 for a sample title page.

Page numbers and running head Number all pages with arabic numerals (1, 2, 3, and so on) in the upper right corner one-half inch from the top of the page. Flush with the left margin on the same line as the page number, type a running head consisting of the title of the paper (shortened to no more than fifty characters) in all capital letters. On the title page only, include the words "Running head" followed by a colon before the title. See pages 585–96.

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. Indent the first line of each paragraph one-half inch.

Capitalization, italics, and quotation marks In headings and in titles of works that appear in the text of the paper, capitalize all words of four letters or more (and all nouns, pronouns, verbs, adjectives, and adverbs of any length). Capitalize the first word following a colon if the word begins a complete sentence.

In the body of your paper, italicize the titles of books, journals, magazines, and other long works, such as Web sites. Use quotation marks around the titles of articles, short stories, and other short works.

NOTE: APA has different requirements for titles in the reference list. See page 584.

Long quotations When a quotation is forty or more words, set it off from the text by indenting it one-half inch from the left margin. Double-space the quotation. Do not use quotation marks around it. (See p. 594 for an example. See also p. 541 for more information about integrating long quotations.)

Footnotes If you insert a footnote number in the text of your paper, place the number, raised above the line, immediately following any mark of punctuation except a dash. At the bottom of the page, begin the note with a one-half-inch indent and the superscript number corresponding to the number in the text. Insert an extra double-spaced line between the last line of text on the page and the footnote. Double-space the footnote. (See p. 587 for an example.)

Abstract and keywords An abstract is a 150-to-250-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.

If your instructor requires one, include an abstract on a new page after the title page. Center the word "Abstract" (in regular font, not boldface) one inch from the top of the page. Double-space the abstract and do not indent the first line.

A list of keywords follows the abstract; the keywords help readers search for a published paper on the Web or in a database. Leave one line of space after the abstract and begin the next line with the word "Keywords," italicized and indented one-half inch, followed by a colon. Then list important words related to your paper. Check with your instructor for requirements in your course. (See p. 586 for an example of an abstract.)

Headings Although headings are not always necessary, their use is encouraged in the social sciences. For most undergraduate papers, one level of heading is usually sufficient. (See pp. 588–92.)

First-level headings are centered and boldface. In research papers and laboratory reports, the major headings are "Method," "Results," and "Discussion." In other types of papers, the major headings should be informative and concise, conveying the structure of the paper.

Second-level headings are flush left and boldface. Third-level headings are indented and boldface, followed by a period and the text on the same line.

In first- and second-level headings, capitalize the first and last words and all words of four or more letters (and nouns, pronouns, verbs, adjectives, and adverbs of any length). In third-level headings, capitalize only the first word, any proper nouns, and the first word after a colon.

First-Level Heading Centered

Second-Level Heading Flush Left

Third-level heading indented. Text immediately follows.

Visuals (tables and figures) APA classifies visuals as tables and figures (figures include graphs, charts, drawings, and photographs).

Label each table with an arabic numeral (Table 1, Table 2, and so on) and provide a clear title. Place the label and title on separate lines above the table, flush left and double-spaced. Type

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 the works alphabetically by title. Add the letters "a," "b," and so on within the parentheses after the year. For journal articles, use only the year and the letter: (2012a). For articles in magazines and newspapers, use the full date and the letter in the reference list: (2012a, July 7); use only the year and the letter in the in-text citation.

Authors' names Invert all authors' names and use initials instead of first names. Separate the names with commas. For two to seven authors, use an ampersand (&) before the last author's name. For eight or more authors, give the first six authors, three ellipsis dots, and the last author (see item 3 on p. 556).

Titles of books and articles In the reference list, italicize the titles and subtitles of books. Do not italicize or use quotation marks around the titles of articles. For both books and articles, capitalize only the first word of the title and subtitle (and all proper nouns). Capitalize names of journals, magazines, and newspapers as you would capitalize them normally (see 45c).

Abbreviations for page numbers Abbreviations for "page" and "pages" ("p." and "pp.") are used before page numbers of newspaper articles and selections in anthologies (see item 15 on p. 563 and item 31 on p. 569). Do not use "p." or "pp." before page numbers of articles in journals and magazines (see items 13 and 14 on pp. 559 and 563).

Breaking a URL or DOI When a URL or a DOI (digital object identifier) must be divided, break it after a double slash or before any other mark of punctuation. Do not insert a hyphen; do not add a period at the end.

62b Sample APA research paper

On the following pages is a research paper on the effectiveness of treatments for childhood obesity, written by Luisa Mirano, a student in a psychology class. Mirano's assignment was to write a literature review paper documented with APA-style citations and references.

Running head: CAN MEDICATION CURE OBESITY IN CHILDREN? 1

A running head consists of a title (shortened to no more than fifty characters) in all capital letters. On the title page, it is preceded by the label "Running head." Page numbers appear in the upper right corner.

Can Medication Cure Obesity in Children?

A Review of the Literature

Luisa Mirano

Northwest-Shoals Community College

Full title, writer's name, and school name are centered halfway down the page.

Author Note

This paper was prepared for Psychology 108, Section B, taught by Professor Kang.

An author's note lists specific information about the course or department and can provide acknowledgments and contact information.

Marginal annotations indicate APA-style formatting and **effective writing**.

Abstract appears on a separate page. Heading is centered and not boldface.

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.

Keywords help readers search for a paper on the Web or in a database.

Keywords: obesity, childhood, adolescence, medication, public policy

Can Medication Cure Obesity in Children?

A Review of the Literature

Full title, centered and not boldface.

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 nine million children are classified as obese.[1] While the traditional response to a medical epidemic is to hunt for a vaccine or a cure-all pill, childhood obesity is 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?

Mirano sets up her organization by posing four questions.

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.

Mirano states her thesis.

[1]Obesity is measured in terms of body-mass index (BMI): weight in kilograms divided by square of height in meters. A child or an adolescent with a BMI in the 95th percentile for his or her age and gender is considered obese.

Mirano uses a footnote to define an essential term that would be cumbersome to define within the text.

Headings, centered and boldface, help readers follow the organization.

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 anxiety, depression, and binge eating (Complications section, Table 4).

In a signal phrase, the word "and" links the names of two authors; the date is given in parentheses.

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). And as the number of children who suffer from obesity grows, long-term costs will only increase.

Because the author (Carmona) is not named in the signal phrase, his name and the date appear in parentheses.

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).

Ellipsis mark indicates omitted words.

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. 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).

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.

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.

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.

Table 1

Effectiveness of Sibutramine and Orlistat in Adolescents

Medication	Subjects	Treatment[a]	Side effects	Average weight loss/gain
Sibutramine	Control	0-6 mos.: placebo 6-12 mos.: sibutramine	Mos. 6-12: increased blood pressure; increased pulse rate	After 6 mos.: loss of 3.2 kg (7 lb) After 12 mos.: loss of 4.5 kg (9.9 lb)
	Medicated	0-12 mos.: sibutramine	Increased blood pressure; increased pulse rate	After 6 mos.: loss of 7.8 kg (17.2 lb) After 12 mos.: loss of 7.0 kg (15.4 lb)
Orlistat	Control	0-12 mos.: placebo	None	Gain of 0.67 kg (1.5 lb)
	Medicated	0-12 mos.: orlistat	Oily spotting; flatulence; abdominal discomfort	Loss of 1.3 kg (2.9 lb)

Mirano uses a table to summarize the findings presented in two sources.

Note. The data on sibutramine are adapted from "Behavior Therapy and Sibutramine for the Treatment of Adolescent Obesity," 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 from http://www.rocheusa.com/products/xenical/pi.pdf

A note gives the source of the data.

[a]The medication and/or placebo were combined with behavioral therapy in all groups over all time periods.

A content note explains data common to all subjects.

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.

A quotation longer than forty words is indented without quotation marks.

> 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)

Mirano interprets the evidence; she doesn't just report it.

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 tone of the conclusion is objective.

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 nine 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.

References

Berkowitz, R. I., Wadden, T. A., Tershakovec, A. M., & Cronquist, J. L. (2003). Behavior therapy and sibutramine for the treatment of adolescent obesity. *Journal of the American Medical Association, 289*, 1805-1812.

Carmona, R. H. (2004, March 2). *The growing epidemic of childhood obesity*. Testimony before the Subcommittee on Competition, Foreign Commerce, and Infrastructure of the U.S. Senate Committee on Commerce, Science, and Transportation. Retrieved from http://www.hhs.gov/asl/testify/t040302.html

Critser, G. (2003). *Fat land*. Boston, MA: Houghton Mifflin.

Duenwald, M. (2004, January 6). Slim pickings: Looking beyond ephedra. *The New York Times*, p. F1. Retrieved from http://nytimes.com/

Henry J. Kaiser Family Foundation. (2004, February). *The role of media in childhood obesity*. Retrieved from http://www.kff.org/entmedia/7030.cfm

Hilts, P. J. (2002, March 20). Petition asks for removal of diet drug from market. *The New York Times*, p. A26. Retrieved from http://nytimes.com/

Hoppin, A. G., & Taveras, E. M. (2004, June 25). Assessment and management of childhood and adolescent obesity. Clinical Update. Retrieved from http://www.medscape.com/viewarticle/481633

McDuffie, J. R., Calis, K. A., Uwaifo, G. I., Sebring, N. G., Fallon, E. M., Hubbard, V. S., & Yanovski, J. A. (2002). Three-month tolerability of orlistat in adolescents with obesity-related comorbid conditions. *Obesity Research, 10*, 642-650.

List of references begins on a new page. Heading is centered and not boldface.

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 ½ .

Double-spacing is used throughout.

Roche Laboratories. (2003, December). *Xenical (orlistat) capsules: Complete product information*. Retrieved from http://www.rocheusa.com/products/xenical/pi.pdf

Yanovski, S. Z., & Yanovski, J. A. (2002). Drug therapy: Obesity. *The New England Journal of Medicine*, *346*, 591-602.

APPENDIX

A document design gallery

Good document design promotes readability and increases the chances that you will achieve your purpose for writing and reach your readers. How you design a document — how you format it for the printed page or for a computer screen, for example — affects your readers' response to it. Most readers have expectations about document design and format, usually depending on the context and the purpose of the piece of writing.

This gallery features pages from both academic and business documents. The annotations on the sides of the pages point out design choices as well as important features of the writing.

Pages from an MLA-style research paper, 598–99
Pages from an APA-style review of the literature, 600–2
Page from a business report (showing a visual), 603
Business letter, 604
Résumé, 605
Professional memo, 606
E-mail message, 607

Standard academic formatting

Use the manuscript format that is recommended for your academic discipline. In most English and some other humanities classes, you will be asked to use MLA (Modern Language Association) format (see 57). In most social science, business, education, and health-related classes, you'll be asked to use APA (American Psychological Association) format (see 62).

Pages 598–602 show basic formatting in MLA and APA styles. For complete student papers in MLA and APA formats, see 57b and 62b.

Standard professional formatting

It helps to look at examples when you are preparing to write a professional document such as a letter, a memo, or a résumé. (See pp. 604–6 for examples.) In general, business and professional writing is direct, clear, and courteous, and documents are designed to be read easily and quickly. When writing less formal documents such as e-mail messages in academic contexts, it's just as important to craft the document for easy readability. (See p. 607 for a sample e-mail message.)

MLA ESSAY FORMAT

1

½

Larson 1

Writer's name, instructor's name, course title, date flush left on first page; title centered.

Writer's last name and page number in upper right corner of each page.

Dan Larson

Professor Duncan

English 102

19 April 2013

The Transformation of Mrs. Peters:

An Analysis of "A Jury of Her Peers"

½

Double-spacing throughout.

In Susan Glaspell's 1917 short story "A Jury of Her Peers," two women accompany their husbands and a county attorney to an isolated house where a farmer named John Wright has been choked to death in his bed with a rope. The chief suspect is Wright's wife, Minnie, who is in jail awaiting trial. The sheriff's wife, Mrs. Peters, has come along to gather some personal items for Minnie, and Mrs. Hale has joined her. Early in the story, Mrs. Hale sympathizes with Minnie and objects to the way the male investigators are "snoopin' round and criticizin'" her kitchen (249). In contrast, Mrs. Peters shows respect for the law, saying that the men are doing "no more than their duty" (249). By the end of the story, however, Mrs. Peters has joined Mrs. Hale in a conspiracy of silence, lied to the men, and committed a crime—hiding key evidence. What causes this dramatic change?

1

Quotations from source cited with page numbers in parentheses.

One critic, Leonard Mustazza, argues that Mrs. Hale recruits Mrs. Peters "as a fellow 'juror' in the case, moving the sheriff's wife away from her sympathy for her husband's position and towards identification with the accused wom[a]n" (494). While this is true, Mrs. Peters also reaches insights on her own. Her observations in the kitchen lead her to understand Minnie's grim and lonely plight as the wife of an abusive farmer, and her identification with both Minnie and Mrs. Hale is strengthened as the men conducting the investigation trivialize the lives of women.

1

The first evidence that Mrs. Peters reaches understanding on her own surfaces in the following passage:

A long quotation is set off by indenting; no quotation marks are needed; ellipsis dots indicate a sentence omitted from the source.

> The sheriff's wife had looked from the stove to the sink—to the pail of water which had been carried in from outside. . . . That look of seeing into things, of seeing through a thing to something else, was in the eyes of the sheriff's wife now. (251-52)

Something about the stove, the sink, and the pail of water connects

1

MLA WORKS CITED PAGE

Works Cited

Ben-Zvi, Linda. "'Murder, She Wrote': The Genesis of Susan Glaspell's *Trifles*." *Susan Glaspell: Essays on Her Theater and Fiction*, edited by Ben-Zvi, U of Michigan P, 1995, pp. 19-48. Originally published in *Theatre Journal*, vol. 44, no. 2, May 1992, pp. 141-62.

Glaspell, Susan. "A Jury of Her Peers." *Literature and Its Writers: An Introduction to Fiction, Poetry, and Drama*, edited by Ann Charters and Samuel Charters, 6th ed., Bedford/St. Martin's, 2013, pp. 243-58.

Hedges, Elaine. "Small Things Reconsidered: 'A Jury of Her Peers.'" *Susan Glaspell: Essays on Her Theater and Fiction*, edited by Linda Ben-Zvi, U of Michigan P, 1995, pp. 49-69.

Mustazza, Leonard. "Generic Translation and Thematic Shift in Susan Glaspell's *Trifles* and 'A Jury of Her Peers.'" *Studies in Short Fiction*, vol. 26, no. 4, 1989, pp. 489-96.

APA TITLE PAGE

Running head: REACTION TIMES IN VISUAL SEARCH TASKS 1

Reaction Times for Detection of Objects
in Two Visual Search Tasks

Allison Leigh Johnson
Carthage College

Author Note

Allison Leigh Johnson, Department of Psychology, Carthage College. This research was conducted for Psychology 2300, Cognition: Theories and Application, taught by Professor Leslie Cameron.

APA ABSTRACT

REACTION TIMES IN VISUAL SEARCH TASKS 2

Abstract

Visual detection of an object can be automatic or can require attention. The reaction time varies depending on the type of search task being performed. In this visual search experiment, 3 independent variables were tested: type of search, number of distracters, and presence or absence of a target. A feature search contains distracters notably different from the target, while a conjunctive search contains distracters with features similar to the target. For this experiment, 14 Carthage College students participated in a setting of their choice. A green circle was the target. During the feature search, reaction times were similar regardless of the number of distracters and the presence or absence of the target. In the conjunctive search, the number of distracters and the presence or absence of the target affected reaction times. This visual search experiment supports the idea that feature searches are automatic and conjunctive searches require attention from the viewer.

Keywords: visual search, cognition, feature search, conjunctive search

REACTION TIMES IN VISUAL SEARCH TASKS 3

Reaction Times for Detection of Objects
in Two Visual Search Tasks

BUSINESS REPORT WITH A VISUAL

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 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.

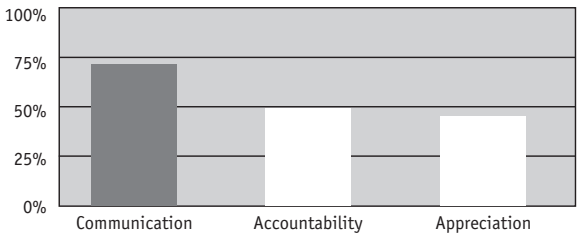


Figure 1. Areas of greatest need for improvements in motivation.

BUSINESS LETTER IN FULL BLOCK STYLE

Voice

March 16, 2013

Jonathan Ross
Managing Editor
Latino World Today
2971 East Oak Avenue
Baltimore, MD 21201

Dear Mr. Ross:

Thank you very much for taking the time yesterday to speak to the University of Maryland's Latino Club. A number of students have told me that they enjoyed your presentation and found your job search suggestions to be extremely helpful.

As I mentioned to you, the club publishes a monthly newsletter, *Latino Voice*. Our purpose is to share up-to-date information and expert advice with members of the university's Latino population. Considering how much students benefited from your talk, I would like to publish excerpts from it in our newsletter.

I have transcribed parts of your presentation and organized them into a question-and-answer format for our readers. Would you mind looking through the enclosed article and letting me know if I may have your permission to print it? I'm hoping to include this article in our next newsletter, so I would need your response by April 4.

Once again, Mr. Ross, thank you for sharing your experiences with us. I would love to be able to share your thoughts with students who couldn't hear you in person.

Sincerely,

Jeffrey Richardson
Associate Editor

Enc.

210 Student Center College Park, MD 20742

RÉSUMÉ

Alexis A. Smith

404 Ponce de Leon NE, #B7 404-231-1234
Atlanta, GA 30308 asmith@smith.localhost

SKILLS SUMMARY

- Writing: competent communicating to different audiences, using a range of written forms (articles, reports, flyers, pamphlets, memos, letters)
- Design: capable of creating visually appealing, audience appropriate documents; skilled at taking and editing photographs
- Technical: proficient in Microsoft Office; comfortable with Dreamweaver, Photoshop, InDesign
- Language: fluent in spoken and written Spanish

EDUCATION

Bachelor of Arts, English expected May 2014
Georgia State University, Atlanta, GA

- Emphasis areas: journalism and communication
- Study Abroad, Ecuador (Fall 2012)
- Dean's List (Fall 2012, Fall 2013, Spring 2014)

EXPERIENCE

Copyeditor Sept. 2013-present
The Signal, Atlanta, GA

- copyedit articles for spelling, grammar, and style
- fact-check articles
- prepare copy for Web publication in Dreamweaver

Writing Tutor Oct. 2011-present
Georgia State University Writing Studio, Atlanta, GA

- work with undergraduate and graduate students on writing projects in all subject areas
- provide technical support for multimedia projects

OUTREACH AND ACTIVITIES

- Publicity Director, English Department Student Organization Aug. 2013-present
- Coordinator, Georgia State University Relay for Life Student Team April 2013, 2014

PROFESSIONAL MEMO

COMMONWEALTH PRESS

MEMORANDUM

February 26, 2013

To: Editorial assistants, Advertising Department

cc: Stephen Chapman

From: Helen Brown

Subject: Training for new database software

The new database software will be installed on your computers next week. I have scheduled a training program to help you become familiar with the software and with our new procedures for data entry and retrieval.

Training program

A member of our IT staff will teach in-house workshops on how to use the new software. If you try the software before the workshop, please be prepared to discuss any problems you encounter.

We will keep the training groups small to encourage hands-on participation and to provide individual attention. The workshops will take place in the training room on the third floor from 10:00 a.m. to 2:00 p.m.

Lunch will be provided in the cafeteria.

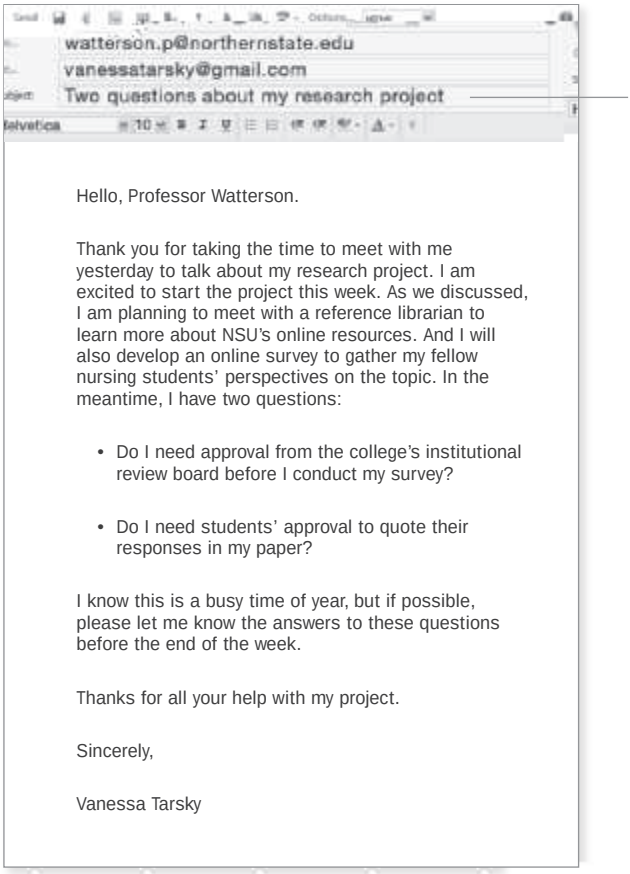
Sign-up

Please sign up by March 1 for one of the following dates by adding your name in the department's online calendar:

- Monday, March 4
- Wednesday, March 6
- Friday, March 8

If you will not be in the office on any of those dates, please let me know by March 1.

E-MAIL MESSAGE



Hello, Professor Watterson.

Thank you for taking the time to meet with me yesterday to talk about my research project. I am excited to start the project this week. As we discussed, I am planning to meet with a reference librarian to learn more about NSU's online resources. And I will also develop an online survey to gather my fellow nursing students' perspectives on the topic. In the meantime, I have two questions:

- Do I need approval from the college's institutional review board before I conduct my survey?
- Do I need students' approval to quote their responses in my paper?

I know this is a busy time of year, but if possible, please let me know the answers to these questions before the end of the week.

Thanks for all your help with my project.

Sincerely,

Vanessa Tarsky

APPENDIX

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 ain't). It also discusses colloquialisms and jargon. Colloquialisms are casual 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 singular verbs (such as sang, sung), see 27a. For idiomatic use of prepositions, see

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 an vowel sound: 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 *u*niversity and *u*nion begin with a consonant sound (a *y* sound), so use *a*: a union. Words such as *u*ncle and *u*mbrella begin with a vowel sound, so use *an*: an uncle, an umbrella. When an abbreviation or an acronym begins with a vowel sound, use *an*: an EKG, an MRI, an AIDS prevention program.

accept, except *Accept* is a verb meaning "to receive." *Except* is usually a preposition meaning "excluding." I will accept all the packages except that one. *Except* is also a verb meaning "to exclude." Please except 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 child, who quickly adapted to his new life.

adverse, averse *Adverse* means "unfavorable." *Averse* means "opposed" or "reluctant"; it is usually followed by *to*. We have no adverse 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 use of *aggravate* meaning "to annoy or irritate." Her babbling annoyed (not aggravated) me.

A g ree to means "to give consent to." A g with means "to be in accord with" or "to come to ar ing with." He a g rees with me about the need or chan g e, but he won't a g ree to my plan.

ain't Ain't is nonstandard. Use, am not (are), n't or is not (is) n't am not (not) n't g oin g home or sprin g break

all ready, already All ready means "completely prepared." Already means "previously." Susan was all ready or the concert, but her riends had already le□.

all right All ri g ht, written as two words, is correct. Also, alright is nonstandard.

all together, altogether All to g ether means "everyone or everything one place." Alto g ether means "entirely." We were not alto g ether certain that we could brin g the amily all to g ether or the reunion.

allude To allude to something is to make an indirect reference not use allude to mean "to refer directly." In his lecture, the professor r erred (not allude) 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 g ive the room an illusion o depth.

a lot A lot is two words. Do not. Sam to write a lot o wei g ht. See also lots, lots o.

among, between See between, among

amongst In American English, among is preferred.

amoral, immoral Amoral means "neither moral nor immoral"; it means "not caring about moral judgments." Immoral means "morally wrong." Until recently, most business courses were tau g ht rom an amoral perspective. Murder is immoral.

amount, number Use amount with quantities that cannot be counte use number with those that can. □ is recipe calls or a lar g e amount o su g ar. We have a lar g e number o toads in our g arden.

an See a, an

and etc. Et cetera (etc) means "and so forth"; is and etc. redundant. See also etc

and/or Avoid the awkward construction and/or except in technic legal documents.

angry at, angry with Use an g ry with, not an g ry at, when referring to a person. □ e coach was an g ry with the reeree.

ante-, anti- e prefix ante- means "earlier" or "in front of"; the anti- means "against" or "opposed to." William Lloyd Garrison was leader o the antislavery movement durin g the antebellum period. Anti- should be used with a hyphen when it is followed by (anti-Semitic) or a word beginning with i (a) anti-intellectual

Anxious means "worried" or "apprehensive." In formal writ avoid using **anxious** to mean "eager." We are eager (not anxious) to see your new house.

anybody, anyone Anybody and anyone are singular. (See 21e and 22a.)

anymore Use the adverb anymore in a negative context to mean longer" or "now." The factory isn't producing shoes anymore. In a positive context is colloquial; in formal writing, stead. We order all our food online now (not anymore).

anyone See anybody, anyone.

anyone, any one Anyone, an indefinite pronoun, means "any person all." Any one, the pronoun preceded by the adjective any, refers a particular person or thing in a group. Anyone from the winnin may choose any one of the games on display.

anyplace Anyplace is colloquial. In formal writing, use anywhere.

anyways, anywhere Anyways and anywhere are nonstandard. Use any way and anywhere.

as Do not use as to mean "because" if there is any chance We canceled the picnic because (not as) it began raining. As here could mean either "because" or "when."

as, like See like, as.

as to As to is jargon for He inquired about (not as to) the job.

averse See adverse, averse.

awful The adjective awful and the adverb awfully not appropriate in formal writing.

awhile, a while Awhile is an adverb; it can modify a verb, but be the object of a preposition. As such, two-word form a while noun preceded by an article and therefore can be the object tion. Stay awhile. Stay for a while.

back up, backup Back up is a verb phrase. Back up the car carefully. Be sure to back up your hard drive. Backup is a noun meaning "a copy electronically stored data." Keep your backup in a safe place. Backup can also be used as an adjective. I regularly create backup disks.

bad, badly Bad is an adjective, and badly is an adverb. They felt bad about ruining the surprise. Her arm hurt badly after she slid into second base. (See 26a, 26b, and 26c.)

being as, being that Being as and being that are nonstandard expressions. Write because instead. Because (not Being as) I slept late, I had to skip breakfast.

beside, besides Beside is a preposition meaning "at the side of" to." Annie sleeps with a flashlight beside her bed. Besides is a preposition meaning "except" or "in addition to." No one besides Terrie can have tha ice cream. Besides is also an adverb meaning "in addition." I'm no gry; besides, I don't like ice cream.

Ordinarily, use among with three or more entities, between with two. The prize was divided among several contestants. You have a choice between carrots and beans.

bring, take Use bring when an object is being transported toward take when it is being moved away. Please bring me a glass of water take these forms to Mr. Scott.

burst, bursted; bust, busted Burst is an irregular verb meaning "to open or fly apart suddenly or violently." Its past tense is tense form bursted is nonstandard. Bust and busted are slang for burst and, along with bursted, should not be used in formal writing.

can, may The distinction between can and may is fading, but some writers still observe it in formal writing. Can is traditionally reserved for ability, may for permission. Can you speak French? May I help you?

capital, capitol Capital refers to capitality, to a building where lawmakers meet. Capital also refers to wealth or resources. The resid of the state capital protested plans to close the streets surrounding the capitol.

censor, censure Censor means "to remove or suppress material co ered objectionable." Censure means "to criticize severely." The adm tration's policy of censoring books has been censured by the media.

cite, site Cite means "to quote as an authority. Site or is example." ally a noun meaning "a particular place." He cited the zoning law argument against the proposed site of the gas station. Locations on the Internet are usually referred to as sites. The library's Web site improv every week.

climactic, climatic Climactic is derived from the climax point of greatest intensity in a series or progression of events. Climatic is derived from climate and refers to meteorological conditions. The climactic peri in the dinosaurs' reign was reached just before severe climatic conditions brought on an ice age.

coarse, course Coarse means "crude" or "rough in texture." The co weave of the wall hanging gave it a three-dimensional quality. Course usually refers to a path, a playing field, or a unit of study; course means "certainly." I plan to take a course in car repair this summer. Of course, you are welcome to join me.

compare to, compare with Compare to means "to represent as similar." She compared him to a wild stallion. Compare with means "to examine similarities and differences." The study compared the language ability of apes with that of dolphins.

complement, compliment Complement is a verb meaning "to go wi complete" or a noun meaning "something that completes." As compliment means "to flatter"; as a noun, it means "flattering Her skill at rushing the net complements his skill at volleying. Martha's flower arrangements receive many compliments.

conscience, conscious Conscience is a noun meaning "moral principles." Conscious is an adjective meaning "aware or alert." Let your conscience your guide. Were you conscious of his love for you?

continual, continuous Continual means "repeated regularly and frequently." She grew weary of the continual telephone calls. Continuous means "extended or prolonged without interruption." The broken siren made a continuous wail.

could care less Could care less is nonstandard. Write couldn't care less instead. He couldn't (not could) care less about his psychology final.

could of Could of is nonstandard for could have. We could have (not could of) taken the train.

council, counsel A council is a deliberative body, and a councilor is a member of such a body. Usually, counsel means "advice" and can also mean "lawyer"; a counselor is one who gives advice or guidance. The councilors met to draft the council's position paper. The pastor offered wise counsel to the troubled teenager.

criteria Criteria is the plural of criterion. Criterion means "a standard or rule or test on which a judgment or decision can be based." The criterion for the scholarship is ability.

data Data is a plural noun technically meaning "facts or propositions." But data is increasingly being accepted as a singular mass noun. The data suggest (or suggests) that our theory is correct. (The singular datum is rarely used.)

different from, different than Ordinarily, write different from. Your sense of style is different from Jim's. However, different than is acceptable to avoid an awkward construction. Please let me know if your plans are different than (to avoid from) what they were six weeks ago.

differ from, differ with Differ from means "to be unlike"; differ with means "to disagree with." My approach to the problem differed from hers. She differed with me about the wording of the agreement.

disinterested, uninterested Disinterested means "impartial, objective"; uninterested means "not interested." We sought the advice of a disinterested counselor to help us solve our problem. Mark 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 which does is not. 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. His success was due to hard work.

each Each is singular. (See 21e and 22a.)

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 21e and 22a.) For either . . . or constructions, see 21d and 22a.

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 1903, my great-grandfather emigrated from Russia to escape the religious pogroms. Immigrate means "to enter another country and reside there." More than ty thousand Bosnians immigrated to the United States in the 1990s.

eminent, imminent Eminent means "outstanding" or "distinguished." We met an eminent professor of Greek history. Imminent means "about to happen." The snowstorm is imminent.

enthused Avoid using enthused as an adjective. Use enthusiastic instead. The children were enthusiastic (not enthused) about baking.

etc. Avoid ending a list with etc. It is more emphatic to end with an example, and in most contexts readers will understand that the list is not exhaustive. When you don't wish to end with an example, and so on is more graceful than etc. (See also and etc.)

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 existentialists considered suicide the ultimately rational act.

everybody, everyone Everybody and everyone are singular. (See 21e and 22a.)

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 informal 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. I would be grateful for further suggestions.

fewer, less Use fewer for items that can be counted; use less for items that cannot be counted. Fewer people are living in the city. Please put less sugar in my tea.

Finalize is jargon meaning "to make final or complete." nary English instead. □e architect prepared final drawing (not s finalized the drawing).

firstly Firstly sounds pretentious, and it leads to the ungainly 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 g the following: "to evoke an emotional response" (□at music always to me); "to annoy" (A□er a while, his sulkin g g ot to me); "to take re on" I (g ot back at her by leavin g the room); "to become" (He g ot sick); " start or begin" (Let's g et g oin g). Avoid using have g ot to in I must (not have g ot to) □nish this paper toni g ht.

good, well Good is an adjective, an well adverb. (See 26a, 26b, and 2 He hasn't elt g ood about his g ame since he sprained his wrist last season. She performed well on the uneven parallel bars.

graduate Both of the following uses of are g raduated: My sister was g raduated from UCLA last year. My sister g raduated from UCLA last year. It is nonstandard, however, to drop: My sister g raduated UCLA last year. ough this usage is common in informal Eng many readers object to it.

grow Phrases such to as g row the economy and to g row a business are jargon. Usually the verb is g row intransitive (it does not take a dir ject). Our business has g rown very quickly. Use g row in a transitive sense, with a direct object, to mean "to cultivate" or "to allow to to g row tomatoes this year. John is g rowin g a beard.

hanged, hung Han g ed is the past-tense and past-participle form of verb han g meaning "to execute." □e prisoner was han g ed at dawn. Hun g is the past-tense and past-participle form of han g the verb meaning "to fasten or suspend." Hun g sewere hun g by the chim ney with care.

hardly Avoid expressions such as can't hardly, not hardly, which are considered double negatives. I can't hardly describe my surprise at g ettin g the job. (See 26e.)

has got, have got Got is unnecessary and awkward in such const tions. It should be dropped. We have got three days to prepare or the openin g .

he At one time was commonly used to mean "he or she." To usage is inappropriate. (See 17e and 22a.)

he/she, his/her In formal writing, use he or she or his or her. For -alter natives to these wordy constructions, see 17e and 22a.

hisself Hissel is nonstandard. Use. himsel

hopefully Hopeully means "in a hopeful manner." We looked hopeull to the uture . Some usage experts object to hopeully use a sen- tence adverb, apparently on grounds of clarity. To be safe,

hopefully in sentences such as the following: Hopefully, your son will recover soon. Instead, indicate who is doing the hoping: I hope the son will recover soon.

however In the past, some writers objected to the conjunctive however at the beginning of a sentence, but current experts ing the word according to the intended meaning and empha the following sentences are correct. Pam decided, however, to attend the lecture. However, Pam decided to attend the lecture. (She had been considering other activities.) Pam, however, decided to attend the lecture. (Unlike someone else, Pam chose to attend the lecture.) (See

hung See hanged

i.e. In formal writing, use "in other words" or "that is" rat Latin abbreviation to i.e. introduce a clarifying statement. Exposure to borax usually causes only mild skin irritation; in other words (not i.e.), it's not especially toxic.

if, whether Use if to express a condition and whether to express alternatives. If you go on a trip, whether to Nebraska or Italy, remember to bring traveler's checks.

illusion See allusion, illusion.

immigrate See emigrate, immigrate to

imminent See eminent, imminent

immoral See amoral, immoral.

implement Implement is a pretentious way of saying "do," "carry "accomplish." Use ordinary language instead. We carried out (not in mented) the director's orders

implicit See explicit, implicit.

imply, infer Imply means "to suggest or state indirectly"; "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

plural and should be used only when you mean more than one. These kinds of chairs are rare.

kind of, sort of Avoid using *kind of* or *sort of* to mean "somewhat." The movie was somewhat (not *sort of*) boring. Do not put a article 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 also the present 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 noun meaning "to permit." Let (not *leave*) me help you with the dishes.

led See *lead, led*.

less See *fewer, less*.

let, leave See *leave, let*.

liable Liable means "obligated" or "responsible." Do not use it for "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 forms are *lie, lay, lain, lying*. Lay is a transitive verb meaning "to put down or place." Its forms are *lay, laid, laid, laying*. (See 27b.)

like, as Like is a preposition, not a subordinating conjunction. It is followed only by a noun or a noun phrase. As is a subordinating conjunction that introduces a subordinate clause. In casual speech, we say *She looks like she hasn't slept* or *You don't know her like I do*. But in formal writing, use *She looks as if she hasn't slept*. *You don't know her as I do*. (See also 46f and 46g.)

loose, lose Loose is an adjective meaning "not securely fastened." *Lose* is a verb meaning "to misplace" or "to be defeated." Did you lose your only loose pair of work pants?

lots, lots of Lots and *lots of* are informal substitutes for *many, much, 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 17e.)

may See *can, may*.

maybe, may be Maybe is an adverb meaning "possibly." *Maybe the sun will shine tomorrow*. *May be* is a verb phrase. *Tomorrow may be brighter*.

may of, might of *May of* and *might of* are nonstandard for *may have* and *might have*. *We might have* (not *might of*) *had too many cookies*.

media, medium Media is the plural of *medium*. *The media that cover the Olympics, television is the medium that best captures the spectacle of the events.*

See may, might.

most Most is informal when used to mean "almost" and s avoided. Almost (not Most) everyone went to the parade.

must of See may, might. Must of is nonstandard for must have

myself Myself is a reflexive or intensive pronoun. Reflexive: I cut Intensive: I will drive you myself. Do not use myself in place of I or m He gave the pie to Ed and me (not myself). (See also 24a and 24b.)

neither Neither is singular. For neither . . . nor constructions, see 21 22a, and 22d.

none None may be singular or plural. (See 21e.)

nowheres Nowheres is nonstandard. Use nowhere instead.

number See amount, number

of Use the verb, have not the preposition, after the verbs could should, would, may, might, and must. Only must have (not must of) le early.

off of Off is sufficient. Omit of. The ball rolled off (not) the table

OK, O.K., okay All three spellings are acceptable, but avoid these sions in formal speech and writing.

parameters Parameter is a mathematical term that has become for "boundary" or "guideline." Use ordinary English instead. Force worked within certain guidelines (not parameters)

passed, past Passed is the past tense of pass. Then passed me another slice of cake. Past usually means "belonging to a former time "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 percent) is always used with a specific number. Percentage is used with a de such as large, small or not with a specific number. The candidate won percent of the primary vote. A large percentage of registered voters turned out for the election.

phenomena Phenomena is the plural of phenomenon. Phenomenon 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. Plus 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 or an organization" or "a sum of money." It is also an a "most important." Principle is a noun meaning "a basic truth or

principal expelled her or three principal reasons. We believe in the principle o equal justice or all.

proceed, precede See precede, proceed.

quote, quotation Quote is a verb; quotation is an noun. Avoid using quo as a shortened form of. Her quotation quotations (not quotes) rom current movies intri g ued us.

raise, rise Raise is a transitive verb meaning "to move or cause upward." It takes a direct object. I raised the shades. Rise is an intra verb meaning "to go up.". Heat rises

real, really Real is an adjective; is really an adverb. is Real sometimes used informally as an adverb, but avoid this use in formal was really (not) real n g ry (See 26a and 26b.)

reason . . . is because Use that instead of because. □ e reason she's cranky is that (not because) she didn't sleep last ni g ht. (See 11c.)

reason why e expression reason why is redundant. □ e reason (not □ e reason why) Jones lost the election is clear.

relation, relationship Relation describes a connection between things. Relationship describes a connection between people. □ ere is a rela tion between poverty and in ant mortality. Our business relationship has cooled over the years.

respectfully, respectively Respectfully means "showing or marked by re spect." Respectively means "each in the order given." He respectfully sub mitted his opinion to the jud g e. John, Tom, and Larry were a butcher, a baker, and a lawyer, respectively.

rise See raise, rise.

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, nature. □ e sensuous music and balmy air led the dancers to more sensual movements.

set, sit Set is a transitive verb meaning "to put" or "to pla tense is set. She set the dou g h in a warm corner o the kitchen. Sit is an intransitive verb meaning "to be seated." Its past tense is sat in the doorway.

shall, will Shall was once used in place of the helping or verb will we: I shall, we shall. Today, however, is will generally accepted even when the subject is . I e or we would shall occurs primarily in polite questions (Shall I □nd you a pillow?) and in legalistic sentences suggesting duty obligation (□ e applicant shall □le orm A by December 31).

should of Should o is nonstandard for should have. □ e should have (not should o) been home an hour a g o.

since Do not use since mean "because" if there is any chance biguity. Because (not Since) we won the g ame, we have been celebratin g

with a pitcher of root beer. Since here could mean "because" or "from time that."

sit See **set, sit**.

site See **cite, site**.

somebody, someone Somebody and someone are singular. (See 21e and 22a.)

something Something is singular. (See 21e.)

sometime, some time, sometimes Sometime is an adverb meaning "at an indefinite time." Some time is the adjective some modifying the noun time and means "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 see him at work.

suppose to Suppose to is nonstandard for supposed to. I was supposed to (not suppose) to be there by noon.

sure and Write sure to. We were all taught to be sure to (not sure 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 32e.)

theirselves Theirselves is nonstandard for themselves. The victims pushed the car out of the way themselves (not theirselves).

them The use of them in place of those is nonstandard. Please take those (not them) flowers to the patient in room 220.

then, than See **than, then**.

there, their, they're There is an adverb specifying place; it is also a expletive (placeholder). Adverb: Sylvia is sitting there patiently. 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 later than usual today.

they're The use of they're to indicate possession is nonstandard. Use their instead. Cindy and Sam decided to sell their (not they're) 1975 Corvette.

they, their The use of the plural pronouns they and their to refer to singular nouns or pronouns is nonstandard. No one handed in his or her (not their) drawing on time. (See 22a.)

this kind See **kind(s)**.

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 towards 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 more unique, most unique, quite unique, less perfect, very round. Either something is unique or it isn't. It is illogical to speak of degrees of uniqueness. (See 26d.)

usage The noun usage should not be substituted for use when the meaning is "employment or use." The use (not usage) of insulated shades has cut fuel costs dramatically.

use to Use to is nonstandard for used to. We used to (not use to) take the bus to work.

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 "to await." Wait on means "to serve." We're waiting (not waiting on) for Ruth to take us to the museum.

ways Ways is nonstandard 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. I wondered whether the weather would clear.

well, good See good, adv., and well.

where Do not use in where in place of that. I heard that (not where) the crime rate is increasing.

whether See if, whether.

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/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) 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 25.)

who's, whose Who's is a contraction of who is or who has; whose is a possessive pronoun. Who's ready for more popcorn? Whose coat is this? (See 36c and 36e.)

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 23d.) 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 bike? You're in the finals. (See 36c and 46b.)

Answers to Lettered Exercises

EXERCISE 6–1, page 102

a. hasty generalization; b. false analogy; c. either . . . or fallacy; d. biased language; e. faulty cause-and-e□ect reasoning.

EXERCISE 8–1, page 129 Possible revisions:

a. □e Prussians defeated the Saxons in 1745.
b. Ahmed, the producer, manages the entire operation.
c. □e tour guides expertly paddled the sea kayaks.
d. Emphatic and active; no change.
e. Protesters were shouting on the courthouse steps.

EXERCISE 9–1, page 132 Possible revisions:

a. Police dogs are used for □nding lost children, tracking criminals, and detecting bombs and illegal drugs.
b. Hannah told her rock-climbing partner that she bought a new harness and that she wanted to climb Otter Cli□s.
c. It is more di□cult to sustain an exercise program than to start one.
d. During basic training, I was told not only what to do but also what to think.
e. Jan wanted to drive to the wine country or at least to Sausalito.

EXERCISE 10–1, page 136 Possible revisions:

a. A grapefruit or an orange is a good source of vitamin C.
b. □e women entering the military academy can expect haircuts as short as those of the male cadets.
c. Looking out the family room window, Sarah saw that her favorite tree, which she had climbed as a child, was gone.
d. □e graphic designers are interested in and knowledgeable about producing posters for the balloon race.
e. □e Great Barrier Reef is larger than any other coral reef in the world.

EXERCISE 11–1, page 140 Possible revisions:

a. Using surgical gloves is a precaution now taken by dentists to prevent contact with patients' blood and saliva.
b. A career in medicine, which my brother is pursuing, requires at least ten years of challenging work.
c. □e pharaohs had bad teeth because tiny particles of sand found their way into Egyptian bread.
d. Recurring bouts of □u caused the team to forfeit a record number of games.
e. □is box contains the key to your future.

EXERCISE 12–1, page 143 Possible revisions:

a. More research is needed to evaluate e□ectively the risks posed by volcanoes in the Paci□c Northwest.
b. Many students graduate from college with debt totaling more than □y thousand dollars.

c. It is a myth that humans use only 10 percent of their brains.
d. A coolhunter is a person who can □nd the next wave of fashion in the unnoticed corners of modern society.
e. Not all geese □y beyond Narragansett for the winter.

EXERCISE 12–6, page 146 Possible revisions:

a. To complete an online purchase with a credit card, you must enter the expiration date and the security code.
b. □ough Martha was only sixteen, UCLA accepted her application.
c. As I settled in the cockpit, the pounding of the engine was mu□ed only slightly by my helmet.
d.

d. Williams was a stubborn man; for example, he always refused to tip his cap to the crowd after a home run because he claimed that fans were fickle.
e. Williams's relationship with the media was unfriendly at best; he sarcastically called baseball writers the "knights of the keyboard" in his memoir.

EXERCISE 14–2, page 158 Possible revisions:

a. The X-Men comic books and Japanese woodcuts of kabuki dancers, all part of Marlena's research project on popular culture, covered the tabletop and the chairs.
b. Our waitress, costumed in a kimono, had painted her face white and arranged her hair in a lacquered beehive.
c. Students can apply for a spot in the leadership program, which teaches thinking and communication skills.
d. Shore houses were flooded up to the first floor, beaches were washed away, and Brant's Lighthouse was swallowed by the sea.
e. Laura Blackray, an engineer at Volvo Car Corporation, addressed women's safety needs by designing a pregnant crash-test dummy.

EXERCISE 14–8, page 159 Possible revisions:

a. These particles, known as "stealth liposomes," can hide in the body for a long time without detection.
b. Irena, a competitive gymnast majoring in biochemistry, intends to apply her athletic experience and her science degree to a career in sports medicine.
c. Because students, textile workers, and labor unions have loudly protested sweatshop abuses, apparel makers have been forced to examine their labor practices.
d. Developed in a European university, IRC (Internet relay chat) was created as a way for a group of graduate students to talk from their dorm rooms about projects.
e. The cafeteria's new menu, which has an international flavor, includes everything from enchiladas and pizza to pad thai and sauerbraten.

EXERCISE 14–10, page 161 Possible revisions:

a. To help the relief effort, Gina distributed food and medical supplies.
b. Janbir, who spent every Saturday learning tabla drumming, noticed with each hour of practice that his memory for complex patterns was growing stronger.
c. When the rotor hit, it gouged a hole about an eighth of an inch deep in my helmet.
d. My grandfather, who was born eighty years ago in Puerto Rico, raised his daughters the old-fashioned way.
e. By reversing the depressive effect of the drug, the Narcan saved the patient's life.

EXERCISE 15–1, page 165 Possible revisions:

a. Across the hall from the fossils exhibit are the exhibits for insects and spiders.
b. After growing up desperately poor, Sayuri becomes a successful geisha.
c. Researchers who have been studying Mount St. Helens for years believe that earthquakes may have caused the 1980 eruption.

d. Ice cream typically contains 10 percent milk fat, but premium ice cream may contain up to 16 percent milk fat and has considerably less air in it.
e. If home values climb, the economy may recover quickly.

EXERCISE 16–1, page 169 Possible revisions:

a. Martin Luther King Jr. set a high standard for future leaders.
b. Alice has loved cooking since she could □rst peek over a kitchen tabletop.
c. Bloom's race for the governorship is futile.
d. A successful graphic designer must have technical knowledge and an eye for color and balance.
e. You will deliver mail to all employees.

EXERCISE 17–1, page 173 Possible revisions:

a. When I was young, my family was poor.
b. □is conference will help me serve my clients better.
c. □e meteorologist warned the public about the possible dangers of the coming storm.
d. Government studies show a need for a□er-school programs.
e. Passengers should try to complete the customs declaration form before leaving the plane.

EXERCISE 17–6, page 178 Possible revisions:

a. Dr. Geralyn Farmer is the chief surgeon at University Hospital. Dr. Paul Green is her assistant.
b. All applicants want to know how much they will earn.
c. Elementary school teachers should understand the concept of nurturing if they intend to be e□ective.
d. Obstetricians need to be available to their patients at all hours.
e. If we do not stop polluting our environment, we will perish.

EXERCISE 18–2, page 182 Possible revisions:

a. We regret this delay; thank you for your patience.
b. Ada's plan is to acquire education and experience to prepare herself for a position as property manager.
c. Serena Williams, the ultimate competitor, has earned millions of dollars just in endorsements.
d. Many people take for granted that public libraries have up-to-date computer systems.
e. □e e□ect of Gao Xingjian's novels on other Chinese exiles is hard to gauge.

EXERCISE 18–5, page 183 Possible revisions:

a. Queen Anne was so angry with Sarah Churchill that she refused to see her again.
b. Correct
c. □e parade moved o□ the street and onto the beach.
d. □e frightened refugees intend to make the dangerous trek across the mountains.
e. What type of wedding are you planning?

EXERCISE 18–8, page 186 Possible revisions:

a. John stormed into the room like a hurricane.
b. Some people insist that they'll always be available to help, even when they haven't been before.
c. The Cubs easily beat the Mets, who were in trouble early in the game today at Wrigley Field.
d. We worked out the problems in our relationship.
e. My mother accused me of evading her questions when in fact I was just saying the first thing that came to mind.

EXERCISE 19–1, page 194 Possible revisions:

a. Listening to the CD her sister had sent, Mia was overcome with a mix of emotions: happiness, homesickness, and nostalgia.
b. Cortés and his soldiers were astonished when they looked down from the mountains and saw Tenochtitlán, the magnificent capital of the Aztecs.
c. Although my spoken Spanish is not very good, I can read the language with ease.
d. There are several reasons for not eating meat. One reason is that dangerous chemicals are used throughout the various stages of meat production.
e. To learn how to sculpt beauty from everyday life is my intention in studying art and archaeology.

EXERCISE 20–1, page 200 Possible revisions:

a. The city had one public swimming pool that stayed packed with children all summer long.
b. The building is being renovated, so at times we have no heat, water, or electricity.
c. The view was not what the travel agent had described. Where were the rolling hills and the shimmering rivers?
d. Walker's coming-of-age novel is set against a gloomy scientific backdrop: the earth's rotation has begun to slow down.
e. City officials had good reason to fear a major earthquake. Most [or most] of the business district was built on landfill.

EXERCISE 20–2, page 201 Possible revisions:

a. Wind power for the home is a supplementary source of energy that can be combined with electricity, gas, or solar energy.
b. Correct
c. In the Middle Ages, when the streets of London were dangerous places, it was safer to travel by boat along the Thames.
d. "He's not drunk," I said. "He's in a state of diabetic shock."
e. Are you able to endure extreme angle turns, high speeds, frequent jumps, and occasional crashes? Then supermoto racing may be a sport for you.

EXERCISE 21–1, page 211

a. One of the main reasons for elephant poaching is the profits received from selling the ivory tusks.
b. Correct
c. A number of students in the seminar were aware of the importance of joining the discussion.

d. Batik cloth from Bali, blue and white ceramics from Delft, and a bocce ball from Turin have made Angelie's room the talk of the dorm.
e. Correct

EXERCISE 22–1, page 217 Possible revisions:

a. Every presidential candidate must appeal to a wide variety of ethnic and social groups to win the election.
b. David lent his motorcycle to someone who allowed a friend to use it.
c. The aerobics teacher mottioned for all the students to move their arms in wide, slow circles.
d. Correct
e. Applicants should be bilingual if they want to quatify for this position.

EXERCISE 23–1, page 221 Possible revisions:

a. Some professors say that engineering students should have hands-on experience with dismantling and reassembling machines.
b. Because she had decorated her living room with posters from chamber music festivals, her date thought that she was interested in classical music. Actually, she preferred rock.
c. In my high school, students didn't need to get all A's to be considered a success; they just needed to work to their ability.
d. Marianne told Jenny, "I am worried about your mother's illness." [or ". . . about my mother's illness."]
e. Though Lewis cried for several minutes after scraping his knee, eventually his crying subsided.

EXERCISE 24–1, page 226

a. Correct [But the writer could change the end of the sentence: . . . than he was.]
b. Correct [But the writer could change the end of the sentence: . . . that she was the coach.]
c. She appreciated his telling the truth in such a difficult situation.
d. The director has asked you and me to draft a proposal for a new recycling plan.
e. Five close friends and I rented a station wagon, packed it with food, and drove two hundred miles to Mardi Gras.

EXERCISE 25–1, page 230

a. Correct
b. The environmental policy conference featured scholars whom I had never heard of. [or . . . scholars I had never heard of.]
c. Correct
d. Daniel always gives a holiday donation to whoever needs it.
e. So many singers came to the audition that Natalia had trouble deciding whom to select for the choir.

EXERCISE 26–1, page 236

a. Do you expect to perform well on the exam next week?
b. With the budget deadline approaching, our office has hardly had time to handle routine correspondence.

c. Correct
d. The customer complained that he hadn't been treated nicely by the agent on the phone.
e. Of all the smart people in my family, Aunt Ida is the cleverest. [or . . . most clever.]

EXERCISE 27–1, page 242

a. When I get the urge to exercise, I lie down until it passes.
b. Grandmother had driven our new hybrid to the sunrise church service, so we were left with the station wagon.
c. A pile of dirty rags was lying at the bottom of the stairs.
d. How did the game know that the player had gone from the room with the blue ogre to the hall where the gold was heaped?
e. Abraham Lincoln took good care of his legal clients; the contracts he drew for the Illinois Central Railroad could never be broken.

EXERCISE 27–5, page 247

a. The glass sculptures of the Swan Boats were prominent in the brightly lit lobby.
b. Visitors to the glass museum were not supposed to touch the exhibits.
c. Our church has all the latest technology, even a closed-circuit television.
d. Christos didn't know about Mario's promotion because he never listens. He is [or He's] always talking.
e. Correct

EXERCISE 27–9, page 254 Possible revisions:

a. Correct
b. Watson and Crick discovered the mechanism that controls inheritance in all life: the workings of the DNA molecule.
c. When city planners proposed rezoning the waterfront, did they know that the mayor had promised to curb development in that neighborhood?
d. Tonight's concert begins at 9:30. If it were earlier, I'd consider going.
e. Correct

EXERCISE 28–1, page 261

a. In the past, tobacco companies denied any connection between smoking and health problems.
b. The volunteer's compassion has touched many lives.
c. I want to register for a summer tutoring session.
d. By the end of the year, the state will have tested 139 birds for avian flu.
e. The golfers were prepared for all weather conditions.

EXERCISE 28–4, page 263

a. A major league pitcher can throw a baseball more than ninety-five miles per hour.
b. The writing center tutor will help you revise your essay.
c. A reptile must adjust its body temperature to its environment.
d. Correct
e. My uncle, a cartoonist, could sketch a face in less than two minutes.

c. her old blue wool sweater
d. Joe's delicious Scandinavian bread
e. many beautiful antique jewelry boxes

EXERCISE 31–1, page 289

a. Whenever we eat at the Centerville Café, we sit at a small table in the corner of the room.
b. Correct
c. On Thursday, Nancy will attend her first home repair class at the community center.
d. Correct
e. We decided to go to a restaurant because there was no fresh food in the refrigerator.

EXERCISE 32–1, page 296

a. Alisa brought the injured bird home and fashioned a splint out of Popsicle sticks for its wing.
b. Considered a classic of early animation, The Adventures of Prince Achmed used hand-cut silhouettes against colored backgrounds.
c. If you complete the evaluation form and return it within two weeks, you will receive a free breakfast during your next stay.
d. Correct
e. Roger had always wanted a handmade violin, but he couldn't afford one.

EXERCISE 32–2, page 296

a. J. R. R. Tolkien finished writing his draft of The Lord of the Rings trilogy in 1949, but the first book in the series wasn't published until 1954.
b. In the first two minutes of its ascent, the space shuttle had broken the sound barrier and reached a height of over twenty-five miles.
c. German shepherds can be gentle guide dogs, or they can be fierce attack dogs.
d. Some former professional cyclists admit that the use of performance-enhancing drugs is widespread in cycling, but they argue that no rider can be competitive without doping.
e. As an intern, I learned most aspects of the broadcasting industry, but I never learned about fundraising.

EXERCISE 32–5, page 298

a. The cold, impersonal atmosphere of the university was unbearable.
b. An ambulance threaded its way through police cars, fire trucks, and irate citizens.
c. Correct
d. After two broken arms, three cracked ribs, and one concussion, Ken quit the varsity football team.
e. Correct

EXERCISE 32–6, page 299

a. NASA's rovers on Mars are equipped with special cameras that can take close-up, high-resolution pictures of the terrain.
b. Correct
c. Correct

d. Love, vengeance, greed, and betrayal are common themes in Western literature.
e. Many experts believe that shark attacks on surfers are a result of the sharks' mistaking surfboards for small injured seals.

EXERCISE 32–9, page 302

a. Choreographer Alvin Ailey's best-known work, Revelations, is more than just a crowd-pleaser.
b. Correct
c. Correct
d. A member of an organization that provides job training for teens was also appointed to the education commission.
e. Brian Eno, who began his career as a rock musician, turned to meditative compositions in the late 1970s.

EXERCISE 32–11, page 307

a. Cricket, which originated in England, is also popular in Australia, South Africa, and India.
b. At the sound of the starting pistol, the horses surged forward toward the first obstacle, a sharp incline three feet high.
c. After seeing an exhibition of Western art, Gerhard Richter escaped from East Berlin and smuggled out many of his notebooks.
d. Corrie's new wet suit has an intricate blue pattern.
e. We replaced the rickety old spiral staircase with a sturdy new ladder.

EXERCISE 32–12, page 308

a. On January 15, 2012, our office moved to 29 Commonwealth Avenue, Mechanicsville, VA 23111.
b. Correct
c. Ms. Carlson, you are a valued customer whose satisfaction is very important to us.
d. Mr. Mundy was born on July 22, 1939, in Arkansas, where his family had lived for four generations.
e. Correct

EXERCISE 33–1, page 312

a. Correct
b. Tricia's first artwork was a bright blue clay dolphin.
c. Some modern musicians (trumpeter John Hassell is an example) blend several cultural traditions into a unique sound.
d. Myra liked hot, spicy foods such as chili, kung pao chicken, and buffalo wings.
e. On the display screen was a soothing pattern of light and shadow.

EXERCISE 34–1, page 316

a. Do not ask me to be kind; just ask me to act as though I were.
b. When men talk about defense, they always claim to be protecting women and children, but they never ask the women and children what they think.
c. When I get a little money, I buy books; if any is left, I buy food and clothes.
d. Correct
e. Wit has truth in it; wisecracking is simply calisthenics with words.

EXERCISE 34–2, page 317

a. Strong black co□ee will not sober you up; the truth is that time is the only way to get alcohol out of your system.
b. Margaret was not surprised to see hail and vivid lightning; conditions had been right for violent weather all day.
c. □ere is o□en a □ne line between right and wrong, good and bad, truth and deception.
d. Correct.
e. Severe, unremitting pain is a ravaging force, especially when the patient tries to hide it from others.

EXERCISE 35–1, page 319

a. Correct [Either It or it is correct.]
b. If we have come to □ght, we are far too few; if we have come to die, we are far too many.
c. □e travel package includes a round-trip ticket to Athens, a cruise through the Cyclades, and all hotel accommodations.
d. □e news article portrays the land use proposal as reckless, although 62 percent of the town's residents support it.
e. Psychologists Kindlon and □omp̲son (2000) o□er parents a simple starting point for raising male children: "Teach boys that there are many ways to be a man" (p. 256).

EXERCISE 36–1, page 322

a. Correct.
b. □e innovative shoe fastener was inspired by the designer's young son.
c. Each day's menu features a di□erent European country's dish.
d. Sue worked overtime to increase her family's earnings.
e. Ms. Jacobs is unwilling to listen to students' complaints about computer failures.

EXERCISE 37–1, page 328

a. As for the advertisement "Sailors have more fun," if you consider chipping paint and swabbing decks fun, then you will have plenty of it.
b. Correct.
c. A□er winning the lottery, Juanita said that she would give half the money to charity.
d. A□er the movie, Vicki said, "□e reviewer called this □ick 'trash of the □rst order.' I guess you can't believe everything you read."
e. Correct.

EXERCISE 39–1, page 335

a. A client le□ his or her [or a] cell phone in our conference room a□er the meeting.
b. □e □lms we made of Kilauea on our trip to Hawaii Volcanoes National Park illustrate a typical spatter cone eruption.
c. Correct.
d. Of three engineering □elds—chemical, mechanical, and materials—Keegan chose materials engineering for its application to toy manufacturing.
e. Correct.

EXERCISE 40–1, page 341

a. Correct
b. Some combat soldiers are trained by government diplomats to be sensitive to issues of culture, history, and religion.
c. Correct
d. How many pounds have you lost since you began running four miles a day?
e. Denzil spent all night studying for his psychology exam.

EXERCISE 41–1, page 342

a. MLA style: □e carpenters located three maple timbers, twenty-one sheets of cherry, and ten oblongs of polished ebony for the theater set. APA style: □e carpenters located three maple timbers, 21 sheets of cherry, and 10 oblongs of polished ebony for the theater set.
b. Correct
c. Correct
d. Eight students in the class had been labeled "learning disabled."
e. □e Vietnam Veterans Memorial in Washington, DC, had 58,132 names inscribed on it when it was dedicated in 1982.

EXERCISE 42–1, page 345

a. Howard Hughes commissioned the Spruce Goose, a beautifully built but thoroughly impractical wooden aircra□.
b. □e old man screamed his anger, shouting to all of us, "I will not leave my money to you worthless layabouts!"
c. I learned the Latin term ad in□nitum from an old nursery rhyme about □eas: "Great □eas have little □eas upon their back to bite 'em, / Little □eas have lesser □eas and so on ad in□nitum."
d. Correct
e. Neve Campbell's lifelong interest in ballet inspired her involvement in the □lm □e Company, which portrays a season with the Jo□rey Ballet.

EXERCISE 44–1, page 356

a. Correct
b. □e swi□ly moving tugboat pulled alongside the barge and directed it away from the oil spill in the harbor.
c. Correct
d. Your dog is well known in our neighborhood.
e. Roadblocks were set up along all the major highways leading out of the city.

EXERCISE 45–1, page 360

a. Assistant Dean Shirin Ahmadi recommended o□ering more world language courses.
b. Correct
c. Kalindi has an ambitious semester, studying di□erential calculus, classical Hebrew, brochure design, and Greek literature.
d. Lydia's aunt and uncle make modular houses as beautiful as modernist works of art.
e. We amused ourselves on the long □ight by discussing how spring in Kyoto stacks up against summer in London.

EXERCISE 46–1, page 362

a. stage, confrontation, proportions; b. courage, mountain (noun/adjective), climber, inspiration, rescuers; c. need, quest, honor, fog; d. defense (noun/adjective), attorney, appeal, jury; e. museum, women (noun/adjective), artists, 1987

EXERCISE 46–5, page 365

a. his; b. that, our (pronoun/adjective); c. he, himself, some, his (pronoun/adjective); d. I, my (pronoun/adjective), you, one; e. no one, her

EXERCISE 46–9, page 367

a. told; b. were, killed; c. brought down; d. Stay, 'll [will] arrive; e. struggled, was trapped

EXERCISE 46–13, page 369

a. Adjectives: weak, unfocused; b. Adjectives: □e (article), Spanish, □exible; adverb: wonderfully; c. Adjectives: □e (article), fragrant, the (article), steady; adverb: especially; d. Adjectives: hot, cold; adverbs: rather, slightly, bitterly; e. Adjectives: □e (article), its (pronoun/adjective), wicker (noun/adjective); adverb: soundly

EXERCISE 47–1, page 377

a. Complete subjects: □e hills and mountains, the snow atop them; simple subjects: hills, mountains, snow; b. Complete subject: points; simple subject: points; c. Complete subject: (You); d. Complete subject: hundreds of □re□ies; simple subject: hundreds; e. Complete subject: □e evidence against the defendant; simple subject: evidence

EXERCISE 47–5, page 381

a. Subject complement: expensive; b. Direct object: death; c. Direct object: their players e□orts; d. Subject complement: the capital of the Russian Empire; e. Subject complement: bitter

EXERCISE 47–6, page 381

a. Direct objects: adults and children; object complement: weary; b. Indirect object: students; direct object: healthy meal choices; c. Direct object: the work; object complement: □nished; d. Indirect objects: the agent, us; direct objects: our tickets, boarding passes; e. Direct object: community service; object complement: her priority

EXERCISE 48–1, page 385

a. In northern Italy (adverb phrase modifying met), as their □rst language (adverb phrase modifying speak); b. through the thick forest (adjective phrase modifying hike), with ease (adverb phrase modifying completed); c. To my bosss dismay (adverb phrase modifying was), for work (adverb phrase modifying late); d. of Mayan artifacts (adjective phrase modifying exhibit), into pre-Columbian culture (adjective phrase modifying insight); e. In 2002, in twelve European countries (adverb phrases modifying became)

EXERCISE 48–6, page 388

a. Updating your software (gerund phrase used as subject); b. decreasing the town budget (gerund phrase used as object of the preposition in); identifying nonessential services (gerund phrase used as subject complement); c. to help her mother by raking the lawn (infinitive phrase used as direct object); raking the lawn (gerund phrase used as object of the preposition by); d. Understanding little (participial phrase modifying I); passing my biology final (gerund phrase used as object of the preposition of); e. Working with animals (gerund phrase used as subject).

EXERCISE 48–10, page 391

a. so that every vote would count (adverb clause modifying adjusted); b. that targets baby boomers (adjective clause modifying campaign); c. After the Tambora volcano erupted in the southern Pacific in 1815 (adverb clause modifying realized); that it would contribute to the "year without a summer" in Europe and North America (noun clause used as direct object of realized); d. that at a certain point there will be no more oil to extract from the earth (noun clause used as direct object of implies); e. when you are rushing (adverb clause modifying are overlooked).

EXERCISE 49–1, page 394

a. Complex; that are ignited in dry areas (adjective clause); b. Compound; c. Simple; d. Complex; Before we leave for the station (adverb clause); e. Compound-complex; when you want to leave (noun clause).

Index

A

a, an. See also the
  a vs. an, 271, 608
    choosing, with common nouns, 274–76
  de ned, 270
  multilingual/ESL challenges with, 270–71, 274–76
  needed, 136
  omission of, 136, 274–76
Abbreviations, 338–41
  acronyms, 339
  in APA reference list, 584
  common, 338–39
  inappropriate, 340
  Latin, 340
  in MLA works cited list, 470
  periods with, 330–31, 338–39
  plurals of, 322, 340
  for titles with proper names, 338
  for units of measurement, 339–40
abide by (not with) a decision, 182
Absolute concepts (such as unique), 235
Absolute phrases
  commas with, 304
  de ned, 388
Abstract nouns, 181
Abstracts
  in APA papers, 582, 586, 601
  citing
    APA style, 562
    MLA style, 482–83
  in databases, 421
  keywords in, 580, 584, 601
Academic degrees, abbreviations for, 338–39
Academic habits, developing. See Habits of mind
Academic writing, 66–123. See also Sample student writing
  analysis papers, 66–91
  APA papers, 527–96
  argument papers, 91–119
  assignments, understanding, 6–7
  audience for, 4, 8–9
  e-mail, 607
  genre (type of writing) and, 4, 10
  manuscript formats, 597–99
    APA style, 580–84
    MLA style, 45–48, 513–16, 598–99
  MLA papers, 431–525
  oral presentations, 119–23
  purpose of, 4, 7–8
  reading for, 66–73
  research papers, 396–430
  speeches, 119–23
accept, except, 608
according to (not with), 182
Acronyms, 339
Active reading. See Reading
Active verbs, 126–29. See also Active voice
Active voice
  vs. be verbs, 127–28
  changing to passive, 379, 383
  vs. passive, 126–29, 383
  shi s between passive and, avoiding, 149–50
  verb tenses in, 257–59
  and wordy sentences, 168
adapt, adopt, 608
AD, BC (CE, BCE), 339
Addresses. See also URLs
  commas with, 306
  e-mail, 355–56
  numbers in, 342
ad hominem fallacy, 98–100
Adjective clauses
  avoiding repetition in, 282–83
  de ned, 389
  punctuation of, 301
  words introducing, 389, 390
Adjective phrases
  in nitive, 387
  introductory, with comma, 295
  participial, 386
  prepositional, 384–85
  punctuation of, 301–02
  restrictive (essential) vs. nonrestrictive (nonessential), 301–02
Adjectives
  and absolute concepts, 235
  and adverbs, 230–37, 368–69

commas with coordinate, 297–98
comparative forms (with -er or more), 234–35
de ned, 367
a er direct objects (object complements), 232, 379
hyphens with, 354
a er linking verbs (subject complements), 231–32, 378
no commas with cumulative, 297–98, 309–10
order of, 287
with prepositions (idioms), 291
superlative forms (with -est or most), 234–35
adopt. See adapt, adopt, 608
Adverb clauses
comma with, 295
de ned, 390
no comma with, 310–11
punctuation of, 295, 310–11
words introducing, 390
Adverb phrases
in nitive, 387
prepositional, 384–85
Adverbs. See also Conjunctive adverbs
and adjectives, 230–37
comparative forms (with -er or more), 234–35
de ned, 368
introducing clauses, 282–83, 389
placement of, 284
relative, 282–83, 389, 390
repetition of, avoiding, 282–83
superlative forms (with -est or most), 234–35
adverse, averse, 608
Advertisements, writing about. See Multimodal texts
advice, advise, 608
a□ect, e□ect, 608
aggravate, 608
Agreement of pronoun and antecedent, 213–18
with antecedents joined by and, 215
with antecedents joined by or or nor, 216–17
with collective nouns (audience, family, team, etc.), 215
with generic nouns, 214–15
with inde nite pronouns, 213–14
and sexist language, avoiding, 213–14, 216
Agreement of subject and verb, 202–12
with collective nouns (audience, family, team, etc.), 207–08
with company names, 211
with gerund phrases, 211
with inde nite pronouns, 206–07
with intervening words, 202–03
with nouns of plural form, singular meaning (athletics, economics, etc.), 211
standard subject-verb combinations, 202, 204–05
with subject, not subject complement, 209–10
with subject a er verb, 209
with subjects joined with and, 203, 206
with subjects joined with or or nor, 206
with the number, a number, 208
with there is, there are, 209
with titles of works, 211
with units of measurement, 208
with who, which, that, 210
with words between subject and verb, 202–03
with words used as words, 211
agree to, agree with, 182, 609
ain't (nonstandard), 609
Aircra , italics for names of, 344
Alignment of text (le , right, centered, justi ed)
in APA papers, 581
in MLA papers, 514, 598–99
all (singular or plural), 206–07
all-, as pre x, with hyphen, 355
all ready, already, 609
all right (not alright), 609
all together, altogether, 609
allude, 609
allusion, illusion, 609
almost, placement of, 140–41
a lot (not alot), 609
already. See all ready, already, 609
alright (nonstandard). See all right, 609
although
avoiding with but or however, 283–84
introducing subordinate clause, 370
no comma a er, 312
altogether. See all together, altogether, 609

American Psychological Association. See APA papers
among, between. See between, among, 611
amongst, 609
amoral, immoral, 609
amount, number, 609
a.m., p.m., AM, PM, 339
am vs. is or are. See Agreement of subject and verb
an, a. See a, an
Analogy
as argument strategy, 93–94
false, 93–94
as paragraph pattern, 56
Analysis. See also Analysis papers
critical thinking, 66–73
evaluating sources, 403–04, 416–30
synthesizing sources
APA style, 545–46
MLA style, 454–56
of visual and multimodal texts, 80–91
of written texts, 66–80, 410, 412
Analysis papers, 66–91. See also Analysis
and critical thinking, 66–73, 81–84
dra ing, 73–77
evidence for, 73–74, 86–87
judgment in, 75, 76, 86–87
interpretation in, 73–75, 86–88
revising, 77
sample papers, 78–80, 88–91
summaries in, 72–73
balancing with analysis, 74, 76, 86–87
revising, 77
writing, 73, 85
thesis in, 75, 76–77, 87
writing guide for, 76–77
and
antecedents joined by, 215
comma with, 294–95
as coordinating conjunction, 131, 370
excessive use of, 158–60
no comma with, 308–09, 311
no semicolon with, 316
parallelism and, 131
subjects joined by, 203, 206
and etc. (nonstandard), 609
and/or
avoiding, 609
slash with, 335
angry with (not at), 182, 609
Annotated bibliography, 427–30
sample entry (MLA style), 430
writing guide for, 428–29
Annotating texts
electronic texts, 67, 72
to generate ideas, 13, 67–68, 412–13
guidelines for, 70
visual or multimodal texts, 81–82, 83
sample annotated visual text, 83
written texts, 67–68, 70
sample annotated written texts, 67–68, 413, 454
ante-, anti-, 609
Antecedent
agreement of pronoun and, 213–18
de ned, 213, 218, 363
pronoun reference, 218–22
singular vs. plural, 213–18
unclear or unstated, 219–20
of who, which, that, 210
Anthology or collection, citing
APA style, 569
MLA style, 464–65, 491
citation at a glance, 492–93
anti-, ante-. See ante-, anti-, 609
Antonyms (opposites), 350
a number (plural), the number (singular), 208
anxious, 610
any, 206–07
anybody (singular), 206–07, 213–14, 610
anymore, 610
anyone (singular), 206–07, 213–14, 610
anyone, any one, 610
anyplace, 610
anything (singular), 206–07, 213–14
anyways, anywheres (nonstandard), 610
APA papers, 527–96
abstracts in, 582, 586, 601
authority in, 405, 533
author note in (optional), 600
citation at a glance
article from a database, 562–63
article in a journal or magazine, 560–61
book, 568
section in a Web document, 576–77

citations, in-text
directory to models for, 528
models for, 547–53

Articles (a, an, the), 270–79. See also a, an; the
Articles in periodicals. See also Article from a database
abstracts of, 421
capitalizing titles of, 358–59
APA style, 554, 581, 584
MLA style, 470, 514
citation at a glance
APA style, 560–61
MLA style, 478–79
citing
APA style, 559–67
MLA style, 477–87
nding, 402–06
keeping records of, 409, 410
previewing, 418, 420
quotation marks for titles of, 325
APA style, 554, 581, 584
MLA style, 471, 514
Artwork, italics for title of, 343–44
as
ambiguous use of, 610
needed word, 135
parallelism and, 131–32
pronoun a er, 225
as, like. See like, as, 616
Assignments, understanding, 6–7
Assumptions, in arguments, 96
as to, 610
at, in idioms (common expressions)
with adjectives, 291
vs. in, on, to show time and place, 288–89
with verbs, 291–92
athletics (singular), 211
audience. See Collective nouns
Audience
for argument paper, 103–05
assessing, 4, 8–9
and document design, 597
for e-mail, 9
and genre (type of writing), 10
and global (big-picture) revision, 38–39
and level of formality, 175–76
for speech or oral presentation, 120
and thesis, 14–15, 16
Authority, establishing in research papers, 405
in APA papers, 533
in MLA papers, 438, 451–52
Author note, in APA papers, 600
Authors, of sources
in APA reference list, 554
identifying, 425, 474–75
in MLA works cited list, 469–76
in reposted les, 502–03
Auxiliary verbs. See Helping verbs
averse. See adverse, averse, 608
awful, 610
awhile, a while, 610
Awkward sentences, 137–40

B

back up, backup, 610
bad, badly, 233–34, 610
Bandwagon appeal fallacy, 100
Base form of verb, 237–38, 366–67
modal (can, should, etc.) with, 246, 261–63
in negatives with do, 264
BC, AD (BCE, CE), 339
be, as irregular verb, 237–38, 244, 256–57
be, forms of, 204, 256–57, 366–67
vs. active verbs, 127–28
and agreement with subject, 202–12
in conditional sentences, 266
as helping verbs, 127–28, 258–60, 366
as linking verbs, 127–28, 246, 280, 378
in passive voice, 126–27, 259–61
in progressive forms, 248–49, 258
and subjunctive mood, 252–53
in tenses, 238, 247–49
as weak verbs, 127–28
because
avoiding a er reason is, 139, 618
avoiding with so or therefore, 283–84
introducing subordinate clause, 370
not omitting, 132
Beginning of essays. See Introduction
Beginning of sentences
capitalizing words at, 359
numbers at, 342
varying, 163
being as, being that (nonstandard), 610
beside, besides, 610
better, best, 234–35
between, among, 611
Bias, signs of, 423

Biased language, avoiding, 98, 179. See also Sexist language, avoiding
Bible. See Sacred texts (Bible, Qur'an)
Bibliography. See also Reference list (APA); Works cited list (MLA)
annotated, 427–30
sample entry (MLA style), 430
for nding sources, 405–06
working, 409
information for, 29, 411
Block quotation. See Quotations, long
Blog
citing
APA style, 573
MLA style, 498
to explore ideas, 14
Body
of essay, 24–27
of speech or oral presentation, 120–21
Books
capitalizing titles of, 358–59
APA style, 554, 581, 584
MLA style, 470, 514
citation at a glance
APA style, 568
MLA style, 489, 492–93
citing
APA style, 567–72
MLA style, 488–95
italics for titles of, 343
APA style, 554, 581, 584
MLA style, 471, 514
library catalog for nding, 403, 418
previewing, 406, 418, 420
Borrowed language and ideas. See Citing sources; Plagiarism, avoiding
both . . . and, 370–71
parallelism and, 131
Brackets, 334
APA style, 540
MLA style, 449
Brainstorming, 13
Bridges. See Transitions
bring, take, 611
Broad reference of this, that, which, it, 219
burst, bursted; bust, busted, 611
Business writing, 597, 603–07
abbreviations in, 604
audience for, 8–9
e-mail, 9, 607
letters, 604
memos, 606
reports, 603
résumés, 605
but
avoiding with although or however, 283–84
comma with, 294–95
as coordinating conjunction, 131, 370
excessive use of, 158–60
no comma with, 308–09, 311
no semicolon with, 316
parallelism and, 131
as preposition, 370
by, not omitting, 132

C

can, as modal verb, 261, 262, 366
can, may, 611
capable of (not to), 182
capital, capitol, 611
Capitalization, 356–60
a er colon, 318, 359–60
APA style, 581
MLA style, 514
of rst word of sentence, 359
of Internet terms, 358, 572
misuse of, 356–58
of proper nouns, 356–58
in quotations, 359
of titles of persons, 358
of titles of works, 358–59
APA style, 554, 581, 584
MLA style, 470, 514
capitol. See capital, capitol, 611
Captions
APA style, 583, 603
MLA style, 515, 519
Case. See Pronoun case
Catalog, library, 403, 418
Causative verbs, 269
Cause and e ect
as paragraph pattern, 56–57
reasoning, 95
CE, BCE (AD, BC), 339
censor, censure, 611
Central idea. See Focus; esis
cf., 340
Charts, 26. See also Visuals, in documents
Choppy sentences, 157

Citation at a glance
APA style
article from a database, 562–63
article in a journal or magazine, 560–61
book, 568
section in a Web document, 576–77
MLA style
article from a database, 480–81
article in a journal, 478–79
book, 489
selection from an anthology or a collection, 492–93
short work from a Web site, 497
Citations. See Citation at a glance; Citing sources
cited in, for a source in another source, 552–53. See also quoted in
cite, site, 611
Citing sources. See also Integrating sources; Plagiarism, avoiding; Quotations
APA style
in-text citations, 534–37
reference list, 546–80
common knowledge
in APA papers, 534
in MLA papers, 442–43
MLA style
in-text citations, 441–45
works cited list, 458–512
so ware for, 409
in speeches or presentations, 121
Claims. See Arguments, evaluating; esis
class. See Collective nouns
Classi cation, as paragraph pattern, 57–58
Clauses. See Independent clauses; Subordinate clauses
Clichés, 184–85
climactic, climatic, 611
coarse, course, 611
Coherence, 59–63
Collaborative writing. See Peer review
Collection. See Anthology or collection, citing
Collective nouns (audience, family, team, etc.)
agreement of pronouns with, 215
agreement of verbs with, 207–08
College writing. See Academic writing
Colloquial words, 175, 350–51
Colon, 317–19
with appositives (nouns that rename other nouns), 317
capitalization a er, 318, 359–60
APA style, 581
MLA style, 514
for emphasis, 317–18
to x run-on sentences, 198–99
with greetings and salutations, 318, 604
between hours and minutes, 318
introducing quotations, 317, 327
with lists, 317
misuse of, 318
outside quotation marks, 326
with ratios, 318
between titles and subtitles of works, 318
Combining sentences (coordination and subordination), 152–61
Commands. See Imperative mood; Imperative sentences
Commas, 294–313. See also Commas, unnecessary
with absolute phrases, 304
in addresses, 306
with and, but, etc., 294–95
with contrasted elements, 305
between coordinate adjectives, 297–98
before coordinating conjunctions, 154, 294–95
in dates, 306
with interrogative tags (questions), 305
with interruptions (he writes etc.), 303–05
a er introductory elements, 295, 327
with items in a series, 297
with mild interjections, 305
with modi ers, 297–98
with nonrestrictive (nonessential) elements, 299–303
with nouns of direct address, 305
in numbers, 306–07
with parenthetical expressions, 304
to prevent confusion, 307
with quotation marks, 305, 326
with semicolons, 314–15
to set o words or phrases, 303–05

with titles following names, 306
with transitional expressions, 303–04
before which or who, 301
with yes and no, 305
Commas, unnecessary, 308–13
between adjective and noun, 309–10
a er although, 312
a er and, but, etc., 311
between compound elements, 308–09
before concluding adverb clauses, 310–11
a er a coordinating conjunction, 311
between cumulative adjectives, 297–98, 309–10
with indirect quotations, 312
in an inverted sentence (verb before subject), 311
before a parenthesis, 312
with a question mark or an exclamation point, 312
with restrictive (essential) elements, 310
before or a er a series, 309
between subject and verb, 309
a er such as or like, 312
between verb and object, 309
Comma splices. See Run-on sentences
Comments on a dra , understanding. See Revising with comments
Comments on online articles, citing
APA style, 566
MLA style, 484
committee. See Collective nouns
Common ground, establishing,
in argument papers, 104, 105–06, 111, 118
in MLA papers, 438
Common knowledge
in APA papers, 534
in MLA papers, 442–43
Common nouns, 271–76, 356–58
Company names
abbreviations in, 338–39, 340–41
agreement of verb with, 211
Comparative form of adjectives and adverbs (with -er or more), 234–35. See also Superlative form of adjectives and adverbs
compare to, compare with, 611
Comparisons
with adjectives and adverbs, 234–35
needed words in, 134–35
as paragraph pattern, 55–56
parallel elements in, 131–32
with pronoun following than or as, 225
complement, compliment, 611
Complements, object, 379
Complements, subject
adjectives as, 231–32, 378
case of pronouns as, 223
de ned, 378
and subject-verb agreement, 209–10
Complete subject, 375–76
Complex sentences, 393
compliment. See complement, compliment, 611
comply with (not to), 183
Compound antecedents, 215–17
Compound-complex sentences, 393–94
Compound elements
case of pronoun in, 223–24
comma with, 294–95
needed words in, 133–34
no comma with, 308–09
parallelism and, 130–32
Compound nouns (father-in-law etc.)
plural of, 347
possessive of, 320
Compound numbers, hyphens with, 354
Compound predicates
fragmented, 192
no comma in, 294–95, 308–09
Compound sentences
comma in, 294–95
de ned, 393
excessive use of, 158–60
semicolon in, 313–15
Compound subjects
agreement of pronoun with, 215–17
agreement of verb with, 203, 206
de ned, 376
Compound verbs. See Compound predicates
Compound words
in dictionary entry, 349
hyphens with, 353–54
plural of, 347

Conciseness, 166–70
Conclusion
in deductive reasoning, 96–97
of essay, 25, 28
in inductive reasoning, 91–92, 94
of speech or presentation, 120–21, 122
strategies for dra ing, 25
Concrete nouns, 181
Conditional sentences, 265–66. See also Subjunctive mood
Confused words, 181–82. See also Glossary of usage
Conjunctions, 370–71. See also Conjunctive adverbs
in coordination and subordination, 153–55
to x run-on sentences, 197–98
Conjunctive adverbs
comma a er, 303–04, 371
and coordination, 153, 154
de ned, 371
and run-on sentences, 197, 198
semicolon with, 314–15, 371
Connections. See Transitions
Connotation (implied meaning of word), 180
conscience, conscious, 612
Consistency
in mood and voice, 149–50
in paragraphs, 61
in point of view, 147–48
in questions and quotations, 150–51
in verb tense, 148–49
Constructive criticism, 33–34
Context, establishing
in APA papers, 544
in argument papers, 103, 118
in MLA papers, 453–54
when researching, 397–98, 406
in speech or presentation, 120
continual, continuous, 612
Contractions
apostrophe in, 321
in informal language, 175
needed verbs and, 246
Contrary-to-fact clauses, 252–53, 266
Contrast, as paragraph pattern, 55–56
Contrasted elements, comma with, 305
Conversations, academic and research. See Synthesizing sources; Talking and listening
Conversing with a text, 68–69, 82–84
Coordinate adjectives, comma with, 297–98
Coordinating conjunctions
comma before, 294–95
coordination and, 153, 154
de ned, 370
to x run-on sentences, 197–98
no comma a er, 308–09, 312
no semicolon with, 316
parallelism and, 131
Coordination
for combining ideas of equal importance, 153, 154
comma and coordinating conjunction for, 294–95
excessive use of, 158–60
to x choppy sentences, 157
to x run-on sentences, 197–98
and subordination, 158–59
Copies, of dra s, saving, 29
Correlative conjunctions
de ned, 370–71
parallelism with, 131
could, as modal verb, 261, 262, 366
could care less (nonstandard), 612
could of (nonstandard), 612
council, counsel, 612
Counterarguments
addressing, 109–11, 118
in APA papers, 533
evaluating, 70, 100–02, 423–24
in MLA papers, 438–39
revising for, 32
Count nouns, articles (a, an, the) with, 271–75
Country names, abbreviations for, 338–39
couple. See Collective nouns
course. See coarse, course, 611
Course materials, citing
APA style, 552, 579
MLA style, 498–99, 508–09
Cover letters, for portfolios, 49
Credibility, establishing. See also Authority
in argument papers, 104, 105–06
in research papers, 417
criteria, 612
Critical reading. See Reading
Critical thinking
for analysis, 66–73, 81–84
about arguments, 91–102
evaluating sources, 403–04, 416–30

Criticism, constructive, 33–34
crowd. See Collective nouns
Cumulative adjectives
no comma with, 297–98, 309–10
order of, 287
Curiosity. See Habits of mind

D

-d, -ed, verb ending, 237–38, 245–46, 257
Dangling modi ers, 144–46
Dashes, 332–33
for emphasis, 332
to x run-on sentences, 198–99
data, 612
Database, article from. See Article from a database
Databases, for nding sources, 403, 405, 418
Dates
abbreviations in, 339, 340
in APA reference list, 554
capitalization of, 357
commas with, 306
in MLA works cited list, 470–71
numbers in, 342
Days of the week
abbreviations of, 340
capitalization of, 357
Deadlines, 5, 396–97
Debates. See Argument papers; Arguments, evaluating
Declarative sentences, 394
Deductive reasoning, 96–97
De nite article. See the
De nition
of key terms or concepts, providing
in APA papers, 532
in MLA papers, 437–38
as paragraph pattern, 58–59
of words, 180, 350
Degree of adjectives and adverbs. See Comparative form of adjectives and adverbs; Superlative form of adjectives and adverbs
Degrees, academic, abbreviations for, 338–39
Demonstrative pronouns, 364
Denotation (dictionary de nition), 180
Dependent clauses. See Subordinate clauses
Description, as paragraph pattern, 54
Descriptive word groups. See Adjective phrases; Adverb phrases
Design. See Document design; Visuals, in documents
desirous of (not to), 183
Detail, adequate, 52. See also Development, of ideas; Evidence
Determiners, 270–79
Development, of ideas, 24, 41–42, 52. See also Paragraph patterns
Diagrams, 27. See also Visuals, in documents
Dialects, 174–75
Dialogue
paragraphing of, 324
quotation marks in, 324
Diction. See Words
Dictionaries
guide to use of, 347–51
sample online entry, 349
sample print entry, 348
di erent from, di erent than, 183, 612
di er from, di er with, 612
Digital object identi er (DOI)
APA style, 555, 584
MLA style, 470, 471, 479, 480
Digital texts. See Electronic documents; Multimodal texts; Web and digital sources
Direct address, commas with, 305
Direct language, 167–68
Direct objects
case of pronouns as, 223–24
de ned, 378
followed by adjective or noun (object complement), 379
placement of adverbs and, 284
transitive verbs and, 378–79
Directories, to documentation models
APA style, 528–29
MLA style, 432–34
Direct questions. See Questions, direct and indirect
Direct quotations. See Quotations, direct and indirect
disinterested, uninterested, 612
Division, as paragraph pattern, 58

Division of words
in dictionary entry, 348–50
hyphen and, 355–56
do, as irregular verb, 239
do, forms of
in forming negatives, 264
as helping verbs, 366
and subject-verb agreement, 204, 244
do vs. does. See Agreement of subject and verb
Document design, 597–607
academic manuscripts, 597–98
APA format, 580–84, 600–02
MLA format, 513–16, 598–99
business letters, 604
and critical reading, 81–82
e-mail, 9, 607
format options, 5, 11
genre (type of writing) and, 4, 10
headings
in APA papers, 601
in memos, 606
in MLA papers, 599
lists, displayed, 606
memos, 606
model documents, 597–607
résumés, 605
visuals, 25, 26–27, 603
Documenting sources. See Citing sources
does vs. do. See Agreement of subject and verb
DOI (digital object identi er), 555, 584
don't vs. doesn't, 612. See also Agreement of subject and verb
Dots, ellipsis. See Ellipsis mark
Double comparatives and superlatives, avoiding, 235
Double-entry notebook, 68–69, 84
Double negatives, avoiding, 235–36, 264
Doublespeak, avoiding, 171–72
Double subjects, avoiding, 281–82
Dra , comments on. See Revising with comments
Dra ing
analysis papers, 73–77
annotated bibliographies, 429
argument papers, 103–11, 119
body, 24–27
conclusion, 25, 28
introduction, 22–24
sample rough dra , 35–37
and saving les, 29, 48
thesis, 14–19, 22–24
Drawing conclusions (deductive reasoning), 96–97
Dropped quotation, avoiding
in APA papers, 542
in MLA papers, 451
due to, 612

E

each (singular), 206–07, 213–14, 612
E-books, citing
APA style, 567
MLA style, 488
economics (singular), 211
-ed, verb ending, 237–38, 245–46, 257
Editing log, 31, 44
Editing sentences, 30, 43–44
e ect. See a ect, e ect, 608
E ect. See Cause and e ect
e.g. ("for example"), 340, 613
either (singular), 206–07, 213–14, 613
either . . . or
and parallelism, 131
and pronoun-antecedent agreement, 216–17
and subject-verb agreement, 206
either . . . or fallacy, 95–96
-elect, hyphen with, 355
Electronic documents. See also Multimodal texts; Web and digital sources
annotating, 67, 72
avoiding plagiarism from, 410, 412
double-entry notebooks, 68–69
e-mail messages, 9, 607
managing, 29
reading, 72
elicit, illicit, 613
Ellipsis mark
in arguments, 101–02
for deleted lines of poetry, 334
for omissions in sources, 334
APA style, 540
MLA style, 448
Elliptical clause, dangling, 144–45
Elliptical constructions, 391
E-mail
addresses, division of, 355–56
audience for, 9
e ective, 9, 607
formatting, 607
italics in, 343
emigrate from, immigrate to, 613

eminent, imminent, 613
Emotional appeals (pathos), in argument, 98–100, 104, 105
Emphasis, 152–62
active verbs for, 126–29
choppy sentences and, 157
colon for, 317–18
dash for, 332
exclamation point for, 331
parallel structure and, 162
sentence endings for, 162, 164
subordinating minor ideas for, 160
Enc. ("enclosure"), in business writing, 604
Ending. See Conclusion
Endnotes. See Footnotes or endnotes
End punctuation, 330–32
Engagement. See Habits of mind
English as a second language (ESL). See Multilingual writers
enough, with in nitive, 269
enthused, 613
-er ending (faster, stronger), 234–35
Errors
identifying, 44
sic for, 334
in APA papers, 540
in MLA papers, 449
ESL (English as a second language). See Multilingual writers
especially, and sentence fragments, 193
-es, -s
spelling rules, for plurals, 340, 346–47
as verb ending, 202, 204–05, 242–43
Essays. See also Sample student writing
adapting for a speech or presentation, 123
dra ing, 22–28
editing, 43–44
planning, 3–22
researching, 396–430
reviewing, 30–38
revising, 38–42
saving dra s of, 29
-est ending (fastest, strongest), 234–35
et al. ("and others"), 340
in APA papers, 548–49
in MLA papers, 461, 469, 470, 472
etc., 340, 613
Ethos (ethical appeals), in arguments, 99, 100, 104, 105
Etymology, 350
Euphemisms, avoiding, 171–72
Evaluating arguments. See Arguments, evaluating
Evaluating sources, 403–04, 416–30
even, placement of, 140–41
eventually, ultimately, 613
everybody, everyone (singular), 206–07, 213–14, 613
everyone, every one, 613
Evidence
in analysis papers, 73–74, 86–87
in APA papers, 532–33
in argument papers, 104, 107–09, 118
in MLA papers, 437–39
in speeches or presentations, 120
writing situation and, 5
ex-, hyphen with, 355
Exact language, 180–86
Examples
as evidence, 108
as paragraph pattern, 53
as sentence fragments, 193
except. See accept, except, 608
Excerpts, of articles and books, online, 421–22
Exclamation points, 331
with in-text citations (MLA style), 327, 459–60
no comma with, 312
with quotation marks, 326–27
Exclamations (interjections), 305, 331, 371
Exclamatory sentence, 394
expect, 613
Expert opinion, using as support, 109
Expletives there, it
and subject following verb, 209, 280–81, 376–77, 382
and subject-verb agreement, 209
and wordy sentences, 168
explicit, implicit, 613
Expressions
idiomatic (common), 182–84
regional, 174–75
transitional, 303–04, 314–15
trite or worn-out (clichés), 184–85

F

Facebook. See Social media, citing
Facts
in APA papers, 532, 544
in argument papers, 107–08

Facts (continued)
in MLA papers, 437, 457
scienti c, and verb tense, 249–50
Fairness, in arguments, 98–100, 109–11
Fallacies, logical
ad hominem, 98–100
bandwagon appeal, 100
biased language, 98
either . . . or, 95–96
false analogy, 93–94
hasty generalization, 93
non sequitur, 96
post hoc, 95
red herring, 100
stereotype, 93
straw man, 101
transfer, 100
False analogy, 93–94
family. See Collective nouns
farther, further, 613
Faulty apposition, 139
Faulty predication, 138–39
Feedback, giving, 33–34
Feedback, seeking and using, 30–34. See also Peer review
fewer, less, 613
Field research, 406–07
Figures. See Numbers; Visuals, in documents
Figures of speech, 185
Files, managing, 29, 48
□nalize, 614
□rstly, 614
First-person point of view
consistency with, 147
revising for, 42
Flow (coherence), 59–63
Flowcharts, 27. See also Visuals, in documents
Focus. See also esis
of argument paper, 105–07
of essay, 5–7, 14–19, 22–24, 42
of introduction, 32
of paragraph, 49–51
of research paper, 399–400
sharpening, 39
of speech or presentation, 120
Footnotes or endnotes
APA style, 582, 587
MLA style, 512–13
for
comma before, 294–95
as coordinating conjunction, 131, 370
parallelism and, 131
as preposition, 370
Foreign words, italics for, 344
for example
no colon a er, 318
and sentence fragments, 193
Formality, level of, 175–76
Formal outline, 20–21, 71–72. See also Informal outline
Format. See Document design; Manuscript formats
Fractions
hyphens with, 354
numerals for, 342
Fragments, sentence
ac.006 Tw [(S)-12(en)203 82 Td [(F[(a)3(um).d0(
o
umerac2(a6(a).-41 2 72. 93(um)3(em).75F4(m)1e

following verbs, 267–68
phrases, agreement of verb with, 211
possessives as modi ers of, 226
get, 614
Global (big-picture) revisions, 38–42. See also Revising with comments
Glossary of usage, 608–21
good, well, 233–34, 614
Government documents, citing
APA style, 571
MLA style, 508–10
graduate, 614
Grammar, mixed. See Mixed constructions
Graphic narrative, citing (MLA style), 474–75
Graphs, 26. See also Visuals, in documents
Greetings and salutations, colon with, 318, 604
grow, 614
Guides to writing. See Writing guides

H

Habits of mind, 2
curiosity, 2, 3, 5–6, 91
engagement, 2, 91, 396
re ection, 2, 48–49
responsibility, 2
Handouts (course materials), citing
APA style, 552, 579
MLA style, 498–99, 508–09
hanged, hung, 614
hardly, 614
avoiding double negative with, 235–36
placement of, 140–41
has got, have got, avoiding, 614
Hasty generalization, 93
has vs. have, 204, 243–44. See also Agreement of subject and verb
have, as irregular verb, 240
have, forms of
as helping verbs, 258–60, 366
and passive voice, 259–60
and perfect tenses, 258, 260
and subject-verb agreement, 204, 243–44
have got, has got, avoiding, 614
have vs. has, 204, 243–44. See also Agreement of subject and verb
Headings
in APA papers, 531–32, 582–83, 601
in document design, 599, 601, 606
in MLA papers, 515, 599
to organize ideas, 41, 531–32
planning with, 21–22, 531–32
he, him, his, sexist use of, 177, 214, 216, 614
Helping verbs
contractions with, 246
de ned, 246, 366
and forming passive voice, 238, 259–61
and forming perfect tenses, 238, 248, 250–51, 258
and forming verb tenses, 238, 258–60
modals (can, should, etc.) as, 246, 261–63, 366
needed, 246
and progressive forms, 258–59
here, not used as subject, 281
her vs. she, 222–27
he/she, his/her, 335, 614
he vs. him, 222–27
he writes, she writes, comma with, 305, 327
hisself (nonstandard), 614
Homophones (words that sound alike), 351
Hook, in introduction, 22–23, 32, 439
hopefully, 614–15
however
avoiding with but or although, 283–84
at beginning of sentence, 615
comma with, 303–04
semicolon with, 314–15
“How to” boxes
citing a source reposted from another source, 502–03
citing course materials, 508–09
identifying authors, 474–75
Humanities, writing in. See MLA papers
hung. See hanged, hung, 614
Hyphens, 353–56
with adjectives, 354
to avoid confusion, 355
in compound words, 353–54
and division of words, 355–56
in e-mail addresses, 355–56
to form dash, 332

Hyphens (continued)
in fractions, 354
in numbers, 354
with pre xes and su xes, 355
in a series, 354
in URLs, 355–56
APA style, 584
MLA style, 514–15, 516

I

I
vs. me, 222–27
point of view, 42, 147
shi s with you, he, or she, avoiding, 147
Idioms (common expressions)
adjective + preposition combinations, 291
with prepositions showing time and place (at, on, in, etc.), 288–89
standard, 182–84
verb + preposition combinations, 291–92
i.e. ("that is"), 340, 615
-ie, -ei, spelling rule, 345–46
if clauses
conditional sentences, 265–66
contrary to fact (subjunctive), 252–53
if, whether, 615
illicit. See elicit, illicit, 613
illusion. See allusion, illusion, 609
Illustrated work, citing (MLA style), 474–75
Illustrations (examples). See also Visuals, in documents
as evidence, 108
as paragraph pattern, 53
Images. See Visuals, in documents; Visual texts
immigrate. See emigrate from, immigrate to, 613
imminent. See eminent, imminent, 613
immoral. See amoral, immoral, 609
Imperative mood, 252
Imperative sentences
de ned, 376, 394
you understood in, 280, 376, 382
implement, 615
implicit. See explicit, implicit, 613
Implied meaning of word (connotation), 180
imply, infer, 615
in, in idioms (common expressions)
with adjectives, 291
vs. at, on, to show time and place, 288–89
with verbs, 291–92
including, no colon a er, 318
Inclusive language, 176–79, 216
Incomplete comparison, 134–35
Incomplete construction, 133–36
Incomplete sentences. See Fragments, sentence
Inde nite articles. See a, an
Inde nite pronouns
agreement of verb with, 206–07
as antecedents, 213–14
apostrophe with, 320
de ned, 364
Indenting
in APA reference list, 583, 602
of long quotations, 324–25
APA style, 541, 582, 594
MLA style, 449–50, 514, 522, 598
no quotation marks with, 324–25
in MLA works cited list, 516, 599
in outlines, 20–21
Independent clauses
colon between, 317–18
combined with subordinate clauses, 393–94
and comma with coordinating conjunction, 294–95
de ned, 392
and run-on sentences, 195–201
semicolon between, 313–15
Indexes to periodical articles. See Databases, for nding sources
Indicative mood, 252
Indirect objects
case of pronouns as, 223–24
de ned, 379
Indirect questions
no question mark a er, 331
shi s to direct questions, avoiding, 150–51
Indirect quotations
no comma with, 312
shi s to direct quotations, avoiding, 150–51
Indirect source (source quoted in another source), citing
APA style, 552–53
MLA style, 466–67, 476–77

Inductive reasoning, 91–92, 94
infer. See imply, infer, 615
In nitive phrases, 387
In nitives
case of pronouns with, 225–26
dangling, 144–45
following verbs, 267–68
marked (with to), 267–68, 290
and sequence of tenses, 251–52
split, 142–43
subject of, objective case for, 225–26
to, in nitive marker vs. preposition, 290
with too and enough, 269
unmarked (without to), 269
In ated phrases, 167–68
Infographics, 26. See also Visuals, in documents; Visual texts
Informal language, 175–76
Informal outline, 19–20, 84–85. See also Formal outline
Information, for essay nding, 396–408
managing, 408–15
sources of, 4–5, 10–11
working bibliography, 409
Information notes (MLA), 512–13
-ing verb ending. See Gerunds; Present participles
in, into, 615
in regards to, 615
Inserted material, in quotations. See Brackets
Institutional review board (IRB), for research subjects, 406
Instructor's comments, responding to. See Revising with comments
Integrating sources
in APA papers, 537–44
in MLA papers, 445–57
parallelism and, 132
in speeches and presentations, 121
intend to do (not on doing), 183
Intensive pronouns, 363–64
Interjections (exclamations), 305, 331, 371
Internet. See also URLs; Web and digital sources
avoiding plagiarism from, 410, 412, 415
capitalization of terms for, 358, 572
reading on, 72
searching, 403–04, 405
Interpretation
in analysis papers, 73–75, 86–88
di erent perspectives and, 70
of visual and multimodal texts, 80–91
of written texts, 66–80
Interrogative pronouns
de ned, 364
who, whom, 227–30
Interrogative sentences, 394
Interrogative tags (questions), commas with, 305
Interruptions, commas with, 303–05
Interviews, as information source, 11, 406–07
In-text citations. See also Integrating sources
APA style
directory to models for, 528
models for, 547–53
MLA style
directory to models for, 432
models for, 458–68
periods with, 326
into. See in, into, 615
Intransitive verbs
de ned, 380–81
not used in passive voice, 261
Introduction. See also esis
of argument paper, 105–06
of essay, 22–24
hook in, 22–23, 32
of MLA paper, 439–40
revising, 32, 40
of speech or presentation, 120–21, 122
strategies for dra ing, 23
to portfolio, 48–49
Introductory word groups, comma with, 295
Inverted sentence order
for emphasis, 162, 164
with expletives there, it, 209, 280–81, 376–77, 382
no comma with, 311
and position of subject, 376–77, 382
in questions, 377, 382
and subject-verb agreement, 209
for variety, 164
IRB (institutional review board), for research subjects, 406
irregardless (nonstandard), 615

Irregular verbs, 237–42
be, am, is, are, was, were, 237–38, 244
do, does, 239, 244
have, has, 240, 243–44
lie, lay, 241–42
list of, 238–41
Issue and volume numbers, in APA reference list, 555
is vs. are. See Agreement of subject and verb
is when, is where, avoiding, 139, 615
it
broad reference of, 219
as expletive (placeholder), 280–81
inde nite use of, 220
as subject of sentence, 280–81
Italics, 343–45
in e-mail, 343
for foreign words, 344
for names of ships, spacecra , and aircra , 344
for titles of works, 343–44
APA style, 554, 581, 584
MLA style, 470, 514
for words as words, 344–45
its, it's, 321, 322, 351, 615

J

Jargon, avoiding, 171
Journal, keeping a, 13
Journalist's questions, 13
Journals. See Periodicals
Judgment, in analysis papers, 75, 76, 86–87
jury. See Collective nouns
just, placement of, 140–41

K

Key words
in APA abstracts, 582, 586, 601
de ning for readers
in APA papers, 532
in MLA papers, 437–38
repeating for coherence, 60, 121
kind(s), 615–16
kind of, sort of, 616

L

Labels for visuals. See Captions
Language. See also Tone; Words
appropriate, 170–79
biased, avoiding, 179
borrowed. See Citing sources; Plagiarism, avoiding
clichés, avoiding, 184–85
colloquial, 175, 350–51
direct, 121, 167–68
doublespeak, avoiding, 171–72
euphemisms, avoiding, 171–72
exact, 180–86
formality of, 175–76
idioms (common expressions), 182–84
jargon, avoiding, 171
nonstandard English, avoiding, 174–75
o ensive, avoiding, 179
plain, 121, 171–73
pretentious, avoiding, 171–72
regionalisms, avoiding, 174–75
sexist, avoiding, 176–79
slang, avoiding, 174–75
wordy, 166–70
Latin abbreviations, 340
lay, lie; laying, lying, 241–42, 616
Layout of documents. See Document design
lead, led, 616
learn, teach, 616
leave, let, 616
Length
of paper, 5, 11
of paragraph, 49, 63–64
less. See fewer, less, 613
let. See leave, let, 616
Letters, writing
for business, 604
for a portfolio, 49
Letters of the alphabet
capitalizing, 356–60
italics for, 344–45
plural of, 321
liable, 616
Library resources, 403, 405–06, 418
lie, lay; lying, laying, 241–42, 616
like
no comma a er, 312
and sentence fragments, 193
like, as, 616
Limiting modi ers (only, almost, etc.), 140–41
Line spacing
in APA paper, 581, 602
and document design, 598–99, 602, 604
in MLA paper, 514

Linking verbs
adjective a er, 231–32, 378
de ned, 378
omission of, 246, 280
pronoun a er, 223
Listening, 121. See also Talking and listening
Listing ideas, 13
List of sources. See Reference list (APA); Works cited list (MLA)
Lists. See also Series
with colon, 317
with dash, 333
and document design, 606
as fragments, 192–93
for generating ideas, 13
Literacy narrative, 45–48
sample student writing, 35–37, 45–48
Literary present tense, 148–49, 249–50
Literature review, sample paper (APA style), 585–96
Logic
analogies, 93–94
cause-and-e ect reasoning, 95
deductive reasoning, 96–97
fallacies. See Fallacies, logical
inductive reasoning, 91–92, 94
logos (logical appeals), 91–97, 99, 104
of sentences, 138–39
Logos (logical appeals), in arguments, 91–97, 99, 104. See also Logic
Logs
editing, 31, 44
reading, 68–69
research, 396–97, 398, 402
revision, 31
loose, lose, 616
lots, lots of, 616
-ly ending on adverbs, 230, 354
lying vs. laying, 241–42

M

Magazines. See Periodicals
Main clauses. See Independent clauses
Main point. See Focus; esis; Topic sentence
Main verbs, 256, 366–67
with modals (can, should, etc.), 246, 261–63
man, mankind, sexist use of, 177, 616
Manuscript formats. See also Document design
academic formats, 5, 597–99
APA style, 580–84, 600–02
MLA style, 45–48, 513–16, 598–99
business and professional formats, 597, 603–07
writing situation and, 11
Mapping. See Outlines
Maps, 27. See also Visuals, in documents
Margins
in APA papers, 581, 602
in MLA papers, 514, 598
Mass (noncount) nouns, 271–77
mathematics (singular), 211
may. See can, may, 611
may, as modal verb, 261, 262, 366
maybe, may be, 616
may of, might of (nonstandard), 616
Meaning, nding in a text, 73–75, 86–88, 410, 412
measles (singular), 211
Measurement, units of
abbreviations for, 339–40
and agreement of subject and verb, 208
media, medium, 616
Memos, 606
Metaphor, 185
me vs. I, 222–27
might, as modal verb, 261, 262, 366
might of (nonstandard). See may of, might of, 616
Minor ideas. See Subordination
Misplaced modi ers, 140–43. See also Modi ers
Missing claims, in arguments, 96
Missing words. See Needed words
Misspelled words, common, 351–52
Misuse of words, 181–82
Mixed constructions
illogical connections, 138–39
is when, is where, 139, 615
mixed grammar, 137–38
reason . . . is because, 139, 618
Mixed metaphors, 185
MLA Handbook, 458, 513
MLA papers, 431–525
authority in, 405, 438, 451–52

MLA papers (continued)
citation at a glance
article from a database, 480–81
article in a journal, 478–79
book, 489
selection from an anthology or a collection, 492–93
short work from a Web site, 497
citations, in-text
directory to models for, 432
models for, 458–68
evidence for, 437–39
information notes (optional), 512–13
manuscript format, 45–48, 513–16, 598–99
organizing, 436–37
plagiarism, avoiding, 441–45
sample papers
analysis, 78–80, 88–91
argument, 112–17
research, 517–25
signal phrases in, 450–54
sources in
citing, 441–45, 458–513
integrating, 445–57
synthesizing, 454–56
uses of, 437–39
supporting arguments in, 437–39, 454–56
tenses in, 148–49, 249–50, 451
thesis in, 435–36
URLs in, 470, 471, 496, 497, 516
voice (tone) in, 440
works cited list
directory to models for, 432–34
formatting, 515–16
general guidelines for, 470–72
models for, 468–512
sample, 524–25
Modal verbs (can, should, etc.), 246, 261–63, 366. See also Helping verbs
Model documents, gallery of, 597–607
Modern Language Association. See MLA papers
Modes. See Multimodal texts; Paragraph patterns
Modi ers
adjectives as, 230–37, 367–68
adverbs as, 230–37, 368–69
commas with, 297–98
dangling, 144–46
of gerunds, 226
limiting, 140–41
misplaced, 140–43
redundant, 166
restrictive (essential) and nonrestrictive (nonessential), 299–303
split in nitives, 142–43
squinting, 142
Money
abbreviations for, 339
numerals for, 342
Mood of verbs, 252–53. See also Conditional sentences
shi s in, avoiding, 149–50
more, most (comparative, superlative), 234–35
moreover
comma with, 303–04
semicolon with, 314–15
most, 617
Motive. See Purpose in writing; Writing situation
Multilingual writers, 256–91
adjectives, 285–87
adjectives and adverbs, placement of, 287
articles (a, an, the), 270–79
idioms (common expressions), 288–92
nouns, types of, 271
omitted subjects or expletives, 280–81
omitted verbs, 280
participles, present vs. past, 285–86
prepositions, in idioms (common expressions)
with adjectives, 291
with nouns and -ing forms, 290
to show time and place (at, in, on, etc.), 288–89
with verbs, 291–92
repeated objects or adverbs, 157, 282–83
repeated subjects, 138, 281–82
sentence structure, 279–87
verbs
active voice, 257–59
conditional, 265–66
forms of, 256–59
with gerunds or in nitives, 267–70

modals (can, should

nothing (singular), 206–07, 213–14
not only . . . but also, 370–71
and parallel structure, 131
and pronoun-antecedent agreement, 216–17
and subject-verb agreement, 206
Noun/adjectives, 362, 368
Noun clauses, 391
words introducing, 390
Noun markers, 270–79
Nouns. See also Nouns, types of
adjectives with, 367–68
articles with, 270–79
capitalizing, 356–58
de ned, 362
of direct address, comma with, 305
plural form, singular meaning (athletics, economics, etc.), 211
plural of, 346–47
a er prepositions, 290
renaming other nouns. See Appositives
shi s between singular and plural, avoiding, 147–48
Nouns, types of. See also Nouns
abstract, 181
collective (audience, family, team, etc.), 207–08, 215
common, 271–76, 356–58
concrete, 181
count, 271–75
de ned, 362
general vs. speci c, 181, 274
generic, 214–15
noncount, 271–77
possessive, 319–20
proper, 271, 273, 277–79, 356–58
singular and plural, 271, 273
speci c, concrete, 181, 271
speci c vs. general, 181, 274
Novels, titles of
capitalization of, 358–59
italics for, 343
nowheres (nonstandard), 617
number. See amount, number, 609
number, agreement of verb with, 208
Number and person
shi s in, avoiding, 147–48
and subject-verb agreement, 202–06
Numbers
commas in, 306–07
consistency of, 341–42
hyphens with, 354
italics for, 344–45
plural of, 321
spelled out vs. numerals, 341–42
APA style, 341–42, 601
MLA style, 341–42

O

Object complements, 379
adjectives as, following direct object, 232
Objections, to arguments. See Counterarguments
Objective case, of pronouns
for objects, 223–24
for subjects and objects of in nitives, 225–26
whom, 227–30
Objectivity
assessing, in sources, 100–02, 423
in writing a summary, 72–73
Objects
direct, 378–79
indirect, 379
of in nitives, 225–26
no comma between verb and, 309
objective case for, 223–24, 227–30
of prepositions, 384
pronouns as, 223–24
repetition of, avoiding, 282–83
Observation, as information source, 11, 407
of, a er could, would, may, etc. (nonstandard), 617
O ensive language, 179
o of (nonstandard), 183, 617
OK, O.K., okay, 617
Omission of needed words. See Needed words
Omissions of letters and words
apostrophe for, 321
comma for, 307
ellipsis mark for, 334–35
on, in idioms (common expressions)
with adjectives, 291
vs. at, in, to show time and place, 288–89
with verbs, 291–92
one of the, agreement of verb with, 210
Online sources. See Web and digital sources

only, placement of, 140–41
only one of the, agreement of verb with, 210
Opening. See Introduction
Opinion, expert, using as support, 109
Opposing arguments. See Counterarguments
or
  comma with, 294–95
  as coordinating conjunction, 131, 370
  excessive use of, 158–60
  parallelism and, 131
  and pronoun-antecedent agreement, 216–17
  and subject-verb agreement, 206
Oral presentations. See Speaking
Organization. See also Outlines
  of APA papers, 531–32
  improving, 40–42
  of MLA papers, 436–37
  patterns of. See Paragraph patterns
  of speeches or presentations, 120–21
Organizations, abbreviations for, 338–39
ought to, as modal verb, 366
Outlines
  for essay, 19–21
  formal, 20–21, 71–72
  informal, 19–20, 84–85
  for MLA paper, 436–37
  for summary or analysis, 71–72, 84–85
Ownership. See Possessive case

P

Page numbers (of sources). See also Pagination (of paper)
  APA style, 555
  MLA style, 471
Page setup. See Document design; Manuscript formats
Pagination (of paper)
  APA style, 581, 600–01
  MLA style, 514, 598
Paired ideas, parallelism and, 130–32
Paragraph patterns. See also Paragraphs
  analogy, 56
  cause and e ect, 56–57
  classi cation, 57–58
  comparison and contrast, 55–56
  de nition, 58–59
  description, 54
  division, 58
  examples, 53
  illustrations, 53
  narration, 54
  process, 54–55
Paragraphs, 49–64. See also Paragraph patterns
  coherence in, 59–63
  concluding, 25, 28
  de ned, 49
  details in, 52
  development of, 41–42, 52–59
  dra ing, 24
  focus of, 49–51
  introductory, 22–24
  length of, 49, 63–64
  main point in, 50–52
  organizing, 40
  revising, 41–42
  sample student writing, 39
  topic sentences in, 40, 50–51
  transitions in, 61–63
  unity of, 51
Parallelism
  for emphasis, 162
  in paragraphs, 60
  in sentences, 129–33
parameters, 617
Paraphrases
  acceptable and unacceptable
    in APA papers, 536–37
    in MLA papers, 444–45
  e ective use of
    in APA papers, 538
    in MLA papers, 446–47, 457
  integrating
    in APA papers, 542–43
    in MLA papers, 452–54
  no quotation marks for, 324
  and note taking, 410, 412, 414
  quotations within, 414
Parentheses, 333
  capitalizing sentence in, 359
  no comma before, 312
  periods with, 442
Parenthetical citations. See In-text citations
Parenthetical elements
  commas with, 304
  dashes with, 332
Participial phrases. See also Past participles; Present participles
  for combining sentences, 156

Participial phrases (continued)
dangling, 144–45
de ned, 386
Participles. See Past participles; Present participles
Particles, with verbs, 367
Parts of speech, 362–74
adjectives, 367–68
adverbs, 368–69
conjunctions, 370–71
in dictionary entry, 350
interjections (exclamations), 371
nouns, 362–63
prepositions, 369–70
pronouns, 363–65
verbs, 365–67
passed, past, 617
Passive voice
vs. active voice, 126–29, 383
appropriate uses of, 126–27
forming, 259–61
shi s between active and, avoiding, 149–50
and wordy sentences, 168
past. See passed, past, 617
Past participles
as adjectives, 285–86
de ned, 237–38
of irregular verbs, 237–41
in participial phrases, 386
and passive voice, 259–61, 383
and perfect tenses, 248, 250–51, 258, 260
vs. present participles, 285–86
of regular verbs, 245–46
as verbals, 386
Past perfect tense, 248, 250–51, 258–60
Past progressive form, 248–49, 258–59, 260
Past tense
in APA papers, 250, 542, 547
and -d, -ed endings, 237–38, 245–46
de ned, 247–48, 257, 260
of irregular verbs, 237–41
vs. past perfect, 250–51
of regular verbs, 237–38, 245–46
Patchwriting, avoiding, 398, 410
in APA papers, 536
in MLA papers, 444–45
Pathos (emotional appeals), in arguments, 98–100, 104, 105
Patterns of organization. See Paragraph patterns
Peer review
acknowledging, 31
for an analytical essay, 77
for an annotated bibliography, 429
for an argument paper, 119
engagement with, 2
guidelines for, 31, 33–34
sample comments, 34–38
seeking feedback, 30–34, 38–39
Percentages, numerals for, 342. See also Statistics
percent, per cent, percentage, 617
Perfect progressive forms, 248–49, 259
Perfect tenses, 248, 250–51, 258–60
Periodicals. See also Articles in periodicals
capitalizing titles of, 358–59
APA style, 554, 581, 584
italics for titles of, 343
APA style, 554, 581, 584
MLA style, 470, 514
Periods, 330–31
with abbreviations, 330–31, 338–39
and ellipsis mark, 334
to end a sentence, 330
with in-text citations, 326
with quotation marks, 326
Personal experience, writing about, 6
Personal pronouns
case of, 222–27
de ned, 363
Personal titles. See Titles of persons
Person and number
shi s in, avoiding, 147–48
and subject-verb agreement, 202–06
Persons, names of. See Nouns
Persuasive writing. See Argument papers
phenomena, 617
Photographs, 27. See also Visuals, in documents; Visual texts
Phrasal verbs. See Particles, with verbs
Phrases. See also Phrases, types of
dangling, 144–46
empty or in ated, 167–68
fragmented, 191–92
introductory, comma a er, 295
misplaced, 141–42
as modi ers, 386

nonrestrictive (nonessential), with commas, 299–303
restrictive (essential), with no commas, 299–303, 310
separating subject and verb, 142

Present participles
as adjectives, 285–86
in gerund phrases, 386–87
in participial phrases, 386
vs. past participles, 285–86
and progressive forms, 248–49, 258–59
and sequence of tenses, 251–52
Present perfect tense, 248, 252, 258–60
in APA papers, 250, 542, 547
Present progressive form, 248, 258
Present tense, 247–48, 257
subject-verb agreement in, 202–06
in summaries, 85
and tense shifts, avoiding, 148–49
in writing about literature, 148–49, 249–50
in writing about science, 249–50
Pretentious language, avoiding, 171–72
Previewing
sources, 418–22
visual and multimodal texts, 81
written texts, 66–67, 70
Prewriting strategies, 12–14
Primary sources
for authenticity, 406
vs. secondary sources, 423
on the Web, 502–03
principal, principle, 617
prior to (not than), 183
Problem/strategy approach, for revising a thesis, 16–18
proceed. See precede, proceed, 617
Process
of evaluating sources, 416, 417
as paragraph pattern, 54–55
of writing an essay
drafting, 22–28
editing, 43–44
planning, 3–22
reviewing, 30–38
revising, 38–42
as social activity, 2, 30
Professional documents. See Business writing
Progressive forms, 248–49, 258–59
Pronoun/adjectives, 363
Pronoun-antecedent agreement, 213–18
with collective nouns (jury, class, etc.), 215
with compounds with and, 215
with compounds with either . . . or or neither . . . nor, 216–17
with compounds with or, 216–17
with indefinite pronouns (anyone, each, etc.), 213–14
sexist language with, avoiding, 213–14, 216
Pronoun case
I vs. me etc., 222–27
who vs. whom, 227–30
you vs. your, 226
Pronoun reference, 218–22
ambiguous, 218–19
broad this, that, which, it, 219
implied, 219–20
indefinite they, it, you, 220
remote, 218–19
unstated antecedent, 219–20
who (not that, which) for persons, 221, 621
Pronouns. See also Pronouns, types of
adjectives with, 367–68
agreement of verbs with, 202–06
agreement with antecedent, 213–18
as appositives, 224
case (I vs. me etc.), 222–27
defined, 363
lists of, 363–65
as objects, 223–24
pronoun/adjectives, 363
reference of, 218–22
shifts in person and number, avoiding, 147–48
singular vs. plural, 147–48, 213–18
as subjects, 223
who, whom, 227–30
Pronouns, types of, 363–65. See also Pronouns
demonstrative (those, that, etc.), 364
indefinite (some, any, etc.), 364
intensive (herself, themselves, etc.), 363–64
interrogative (who, which, etc.), 364
personal (you, they, etc.), 363
possessive (your, his, etc.), 226, 363
reciprocal (each other etc.), 365
reflexive (myself, yourselves, etc.), 363–64
relative (that, which, etc.), 364

Pronunciation, in dictionary entry, 350
Proof. See Evidence
Proofreading, 44
Proper nouns, 271, 273
capitalizing, 356–58
the with, 277–79
Proposal, research, 408
Publication Manual of the American Psychological Association, 546, 580. See also APA papers
Public speaking. See Speaking
Public writing, audience for, 9
Publisher names
in APA reference list, 555
in MLA works cited list, 471
Punctuation, 294–336
apostrophe, 319–23
brackets, 334
colon, 317–19
comma, 294–313
dash, 332–33
ellipsis mark, 334
exclamation point, 331
parentheses, 333
period, 330–31
question mark, 331
quotation marks, 323–29
with quotation marks, 326–28
semicolon, 313–17
Purpose in writing
for argument papers, 103
assignments and, 6–7
curiosity and, 2
and document design, 597
and nding sources, 398–402
and genre (type of writing), 4, 10
for research papers, 398–402
for speeches or presentations, 120
and writing situation, 4, 7–8

Q

Quanti ers with noncount nouns, 276–77
Question mark, 331
and APA citations, 327
and MLA citations, 327, 459–60
no comma with, 312
with quotation marks, 326–27
Questionnaires, as information source, 11, 407
Questions
commas with, 305
direct and indirect, 150–51, 331
pronouns for, 364
punctuation of, 331
recognizing in assignments, 7
subject in, 377, 382
Questions to ask
for an analysis paper, 75, 76–77
for an annotated bibliography, 428–29
about arguments, 41, 99, 118–19
about audience, 8
to generate ideas, 2, 3, 13
about genre (type of writing), 10
of peer reviewers, 30–31
about reading, 70
about a research subject, 398–401, 408
for APA papers, 530–31
for MLA papers, 435, 456
to shape a thesis, 15
when dra ing, 24
Quotation marks, 323–29. See also Quotations
to avoid plagiarism, 414–15
with direct quotations (exact language), 324–25, 414–15
misuses of, 328
not used with indented (long) quotations, 324–25
not used with paraphrases and summaries, 324
other punctuation with, 326–28
single, 325
with titles of works, 325
APA style, 554, 581, 584
MLA style, 470, 514
with words used as words, 325–26
quotation, quote. See quote, quotation, 618
Quotations. See also Quotation marks
in APA papers
accuracy of, 540
avoiding plagiarism in, 534–37
brackets with, 540
citing, 534–37, 546–80
context for, 544
dropped, avoiding, 542
e ective use of, 539–41
ellipsis mark with, 540
embedding, 544
indenting, 541, 582, 594
integrating, 537–44
long (indented), 541, 582, 594
parallelism with, 132
quotation marks for, 535–36
sic for errors in, 540

Quotations (continued)
in APA papers (continued)
with signal phrase, 541–44
synthesizing, 545–46
in argument papers, 101–02
capitalization in, 359
commas with, 305
direct and indirect, 150–51, 324–25
ellipsis marks for cuts in, 334
integrating, 50
from interviews, 407
long (indented), 324–25
in MLA papers
accuracy of, 448–49
avoiding plagiarism in, 442–43
brackets with, 449
citing, 442–43, 458–513
context for, 453–54
dropped, avoiding, 451
e ective use of, 447–50, 457
ellipsis mark with, 448
embedding, 453–54
indenting, 449–50, 514, 522, 598
integrating, 447–50
long (indented), 449–50, 514, 522, 598
quotation marks for, 443
"sic" for errors in, 449
with signal phrase, 450–54
synthesizing, 454–56
within paraphrases, 414
punctuation of, 323–29
within quotations, 325
quoted in (qtd. in), for a source in another source, 466–67, 476–77. See also cited in
quote, quotation, 618
Quotes. See Quotations

R

raise, rise, 618
Ratios, colon with, 318
Readability, document design for, 597
Readers, engaging, 22–23, 32
Reading
active and critical
for analysis, 66–73, 81–84
of arguments, 91–102
of research sources, 422–27
of visual and multimedia texts, 81–84
of written texts, 66–73
annotating. See Annotating texts
conversing with a text, 68–69, 82–84
engagement with, 2, 91–94
evaluating arguments, 91–102
evaluating sources, 403–04, 416–30
to explore a subject, 11, 13
previewing sources, 418–22
previewing texts, 66–67, 70, 81
and thinking like a researcher, 398
visual and multimodal texts, 80–88
on the Web, 72
real, really, 233, 618
Reasoning. See also Argument papers
deductive, 96–97
inductive, 91–92, 94
logical fallacies, 91–99
reason . . . is because (nonstandard), 139, 618
reason why (nonstandard), 618
Reciprocal pronouns, 365
Red herring fallacy, 100
Redundancies, 166
Reference list (APA). See also Works cited list (MLA)
directory to models for, 528–29
formatting, 583–84, 602
general guidelines for, 554–55
models for, 553–80
sample, 595–96, 602
Reference of pronouns. See Pronoun reference
Re ection. See also Habits of mind
for literacy narrative, 45–48
for portfolio, 48–49
Re exive pronouns, 363–64
Regional expressions, 174–75
Regular verbs
-d, -ed endings on, 237–38, 245–46
de ned, 237–38, 366
-s forms of, 242–43
relation, relationship, 618
Relative adverbs
de ned, 389
introducing adjective clauses, 282–83, 389
Relative pronouns
agreement with verb, 210
de ned, 364, 389, 390
introducing adjective clauses, 282–83, 389
in noun clauses, 390
who, whom, 227–30

Repetition
of function words, for parallel structure, 132
of key words, 60
in speeches or presentations, 121
unnecessary
ideas, 166–67
nouns and pronouns, 281–82
objects or adverbs, 282–83
words, 166–67
Report, business, 603
Reposted source, citing (MLA style), 502–03
Requests, subjunctive mood for, 253
Researched writing. See also Researching a topic; Responsibility, with sources
APA papers, 527–96
MLA papers, 431–525
sample student writing
APA style, 585–96
MLA style, 517–25
Researching a topic, 396–430. See also Researched writing
for argument papers, 103
bibliography
annotated, 427–30
scholarly, 405
working, 409, 411
catalog, library, 403, 418
databases, 403, 405
evaluating sources, 403–04, 416–30
eld research, 406–07
getting started, 396–402
keeping a research log, 396–97, 398, 402
keeping track of sources, 410
library resources, 401–06
managing information, 396–98, 408–15
narrowing the focus, 399–400
note taking, 396–97, 410–15
planning, 396, 397, 417
purpose and, 398–402
reading critically, 417, 422–27
reading selectively, 418–21
reference librarians, 401, 403
research proposals, 408
research questions, 398–401, 408
for APA papers, 530–31
for MLA papers, 435–36
schedule for, 396, 397
search strategy, 401–02, 408, 417
shortcuts to good sources, 404–06
thinking like a researcher, 398
tips for smart searching, 405–06
Web resources, 403–04, 405
respectfully, respectively, 618
Response papers. See Analysis papers
Responsibility, with sources
altering quotations, 407
in APA papers, 540
in MLA papers, 448
copying from electronic les, 412
documenting evidence, 107
keeping records, 24–25, 69, 402, 409
and note taking, 408–15
reading critically, 422
and thinking like a researcher, 398
Restrictive (essential) elements, no commas with, 299–303, 310
Résumés, 605
Reviewers. See Peer review
Review of the literature, sample of, 585–96
Revising with comments, 30–34
"Consider opposing viewpoints," 32
giving comments, 33–34
"Unfocused introduction," 32
sample peer review process, 34–37
Revision, 30–42
with comments, 30–34
cycles of, 38–42
vs. editing, 30, 43
global (big-picture), 38–42
revision and editing logs, 31
sample revised dra , 45–48
sentence-level, 30, 43–44
as social process, 30
strategies for, 32
of thesis, 15–18, 39–40, 42
rise. See raise, rise, 618
Running heads. See also Pagination (of paper)
in APA papers, 581, 585, 600–02
in MLA papers, 514, 598
Run-on sentences
nding and recognizing, 195–96
xing, 197–200
with colon or dash, 198–99
with comma and coordinating conjunction, 197–98
by making two sentences, 199
by restructuring, 200
with semicolon, 198

S

-s
and apostrophe, 319–22
and plurals of abbreviations, 340
and spelling, 346–47
as verb ending, 202, 204–05, 242–43
Sacred texts (Bible, Qur'an)
citing
APA style, 556, 572
MLA style, 468, 493
no italics for, 344
punctuation between chapter and verse, 318
Salutations and greetings, colon with, 318, 604
Sample student writing
analysis, 78–80, 88–91
argument, 112–17
literacy narrative, 45–48
paragraphs, 39
research
APA style, 585–96
MLA style, 517–25
revised dra , 45–48
rough dra with peer comments, 35–37
speech (excerpt), 123
Scholarly sources, identifying, 405, 421
Scienti c facts, and verb tense, 249–50
Scores, numerals for, 342
Search engines, 403–04
Search strategy, 401–02, 408
Secondary sources, 423
Second-person point of view, 42, 147
self-, hyphen with, 355
Self-assessment. See Re ection
Semicolon, 313–17
for combining sentences, 154
with commas, 314–15
to x run-on sentences, 198
and independent clauses, 313–15
misuse of, 315–16
with quotation marks, 326
with series, 315
transitional expressions with, 314–15
sensual, sensuous, 618
Sentence fragments. See Fragments, sentence
Sentence patterns, 375–83
Sentence purposes, 394
Sentences. See also Sentence types
awkward, 137–40
choppy, combining, 157
conditional, 265–66
fragments. See Fragments, sentence
fused. See Run-on sentences
incomplete. See Fragments, sentence
inverted (verb before subject), 164, 209, 280–81, 376–77, 382
logical, 138–39
parts of, 375–81
patterns of, 375–83
purposes of, 394
revising and editing, 30, 43–44
run-on. See Run-on sentences
thesis. See esis
topic, 50–51
transitional, 61–63, 121
variety in, 163–65
wordy, 166–70
Sentence structure
mixed constructions, 137–40
multilingual/ESL challenges with, 279–87
adjectives, placement of, 287
adverbs, placement of, 284
although, because, 283–84
linking verb between subject and complement, 280
present participle vs. past participle, 285–86
repetition of object or adverb, avoiding, 282–83
repetition of subject, avoiding, 281–82
subject, needed, 280–81
there, it, 280–81
paraphrases and, 414
simplifying, 168
variety in, 163–65
Sentence types, 392–94
complex, 393
compound, 393
compound-complex, 393–94
declarative, 394
exclamatory, 394
imperative, 394
interrogative, 394
simple, 392–93
Series. See also Lists
comma with, 297
parallelism and, 130
parentheses with, 333
semicolon with, 315

set, sit, 618
Setup, page. See Document design; Manuscript formats
Sexist language, avoiding, 176–79, 213–14, 216
shall, as modal verb, 261, 366
shall, will, 618
she, her, hers, sexist use of, 177, 214, 216
she vs. her, 222–27
she writes, he writes, comma with, 305, 327
Shi s, avoiding
from indirect to direct questions or quotations, 150–51
in levels of formality, 175–76
in mood or voice, 149–50
in point of view (person and number), 147–48
in verb tense, 148–49
Ships, italics for names of, 344
Short stories, titles of
capitalizing, 358–59, 581
quotation marks for, 325
APA style, 581
MLA style, 470, 514
should, as modal verb, 261, 262, 366
should of (nonstandard), 618
sic, 334
in APA paper, 540
in MLA paper, 449
Signal phrases
APA style, 541–44
MLA style, 450–54
Signposts, in speeches or presentations, 121
Simile, 185
Simple sentences, 392–93
Simple subjects, 376
Simple tenses, 247–48, 257, 260
since, 618–19
Singular vs. plural
antecedents, 213–14
nouns, 202–12, 242–44
pronouns, 213–14
subjects, 202–12, 242–44
sit. See set, sit, 618
site. See cite, site, 611
Skimming. See Previewing
Slang, avoiding, 174–75
Slash, 335
Slides, presentation, 121
so
comma with, 294–95
as coordinating conjunction, 370
Social activity, writing as, 2, 30
Social media, citing
APA style, 552, 579–80
MLA style, 466, 511–12
Social sciences, writing in. See APA papers
So ware. See Word processing programs
some, 206–07
somebody, someone (singular), 206–07, 213–14, 619
something (singular), 206–07, 213–14
sometime, some time, sometimes, 619
Songs, titles of, quotation marks for, 325
sort of. See kind of, sort of, 616
Sound-alike words (homophones), 351
Sources
citing. See Citing sources
documenting. See APA papers; MLA papers
evaluating, 403–04, 416–30
nding, 401–06
integrating, 50
in APA papers, 537–44
in MLA papers, 445–57
in speeches or presentations, 121
introducing. See Signal phrases
keeping records of, 396–97, 410
list of. See Reference list (APA); Works cited list (MLA)
online. See Web and digital sources
primary, 406, 423
and purpose of research project, 398–402, 416–17
quoted in another source
in APA papers, 552–53
in MLA papers, 466–67, 476–77
responsible use of. See Responsibility, with sources
scholarly, 405, 421
secondary, 423
selecting, 418–22
synthesizing
in APA papers, 545–46
in MLA papers, 454–56
uses of, 416–17
in APA papers, 532–33
in MLA papers, 437–39
of visuals, crediting, 25
in APA papers, 573–79, 583
in MLA papers, 465–66, 499–510

"So what?" test
critical reading and, 69, 70
revision and, 15–18, 38, 42
thesis and, 14, 15–18
in APA papers, 531
in MLA papers, 436
Spacecra , italics for names of, 344
Spacing. See Line spacing
Speaking, 119–23
adapting essays for presentations, 123
audience for, 120
conclusions for, 122
context for, 120
delivering, 122
introductions for, 122
preparing for, 120–21
purpose of, 120
sample student speech (excerpt), 123
slides for, 121
Speci c nouns, 181
the with, 271–74
Speeches. See Speaking
Spelling, 345–53
Split in nitives, 142–43
Sponsor, of Web sources, 403–04, 425
in MLA works cited list, 470
Squinting modi ers, 142. See also Misplaced modi ers
Standard English, 174–75
Standard (US) units, abbreviations for, 339–40
Statements contrary to fact, 252–53, 266
statistics (singular), 211
Statistics
in APA papers, 544
in argument papers, 107–08
in MLA papers, 453, 457
numerals for, 342
Stereotypes, avoiding, 93, 179
Straw man fallacy, 101
Student essays. See Sample student writing
Subject, of paper or presentation. See Topic
Subject, of sentence
and agreement with verb, 202–12
case of, 223
complete, 375–76
compound, 376
following verb, 164, 209, 280–81, 376–77, 382
identifying, 209–10
of in nitive, 225–26
naming the actor (active voice), 126–29
naming the receiver (passive voice), 126–29
pronoun as, 223
in questions, 377, 382
repeated, 281–82
required in sentences, 280–81
separated from verb, 142
simple, 376
singular vs. plural, 202–12
understood (you), 280, 376, 382
Subject complements
adjectives as, 231–32, 378
case of pronouns as, 223
de ned, 378
with linking verbs, 378
and subject-verb agreement, 209–10
Subjective case, of pronouns, 223
who, whom, 227–30
Subjects, of eld research, 406
Subject-verb agreement. See Agreement of subject and verb
Subjunctive mood, 252–53. See also Conditional sentences
Subordinate clauses, 389–92
adjective (beginning with who, that, etc.), 389
adverb (beginning with if, when, where, etc.), 390–91
avoiding repeated elements in, 282–83
de ned, 389, 392
fragmented, 190–91
with independent clauses, 393–94
minor ideas in, 160
misplaced, 141–42
noun, 391
and sentence types, 393–94
words introducing, 389–91
Subordinate word groups, 383–92
Subordinating conjunctions, 371, 390
Subordination
for combining ideas of unequal importance, 154–56, 158–59
and coordination, 158–59
for xing run-on sentences, 200
for xing sentence fragments, 190–93
of major ideas, avoiding, 160
overuse of, 160–61

Subtitles of works
capitalizing, 358–59
APA style, 554, 584
MLA style, 470, 514
colon between title and, 318
such as
no colon a er, 318
no comma a er, 312
and sentence fragments, 193
Su xes
hyphen before, 355
spelling rules for, 346
Summary
acceptable and unacceptable
in APA papers, 536–37
in MLA papers, 444–45
vs. analysis, 74, 76, 86–87
in annotated bibliographies, 427–30
e ective use of
in APA papers, 538
in MLA papers, 446, 457
integrating
in APA papers, 542–43
in MLA papers, 452–53
no quotation marks for, 324
and note taking, 412–13
outlining a text for, 71–72, 84–85
writing, 72–73, 85–87
superior to (not than), 183
Superlative form of adjectives and adverbs (with -est or most), 234–35. See also Comparative form of adjectives and adverbs
Support. See Evidence
suppose to (nonstandard), 619
sure and (nonstandard), 183, 619
Surveys, as information source, 407
Syllables, division of words into
in dictionary, 348–50
hyphen for, 355–56
Synonyms, 180, 350
Synthesizing sources
in APA papers, 532–33
in MLA papers, 454–56

T

Tables, 26. See also Visuals, in documents
in APA papers, 575, 583, 591
in MLA papers, 507–08, 515
take. See bring, take, 611
Taking notes. See Note taking
Talking and listening
to generate ideas, 2, 12
in speeches and presentations, 121, 122
Talking back to a text, 68–69, 82–84
teach. See learn, teach, 616
Teacher's comments, responding to. See Revising with comments
team. See Collective nouns
Teamwork. See Peer review
Tenses, verb, 247–52
in active voice, 257–59
and agreement with subject, 202–12
in APA papers, 250, 542, 547
conditional, 265–66
in MLA papers, 451
multilingual/ESL challenges with, 256–61, 265–66
in passive voice, 260
present
in summaries, 85
in writing about literature, 148–49, 249–50
in writing about science, 249–50
sequence of, 251–52
shi s in, avoiding, 148–49
Text messages, citing (MLA style), 511–12
Texts. See Multimodal texts; Visual texts; Written texts
than
in comparisons, 134–35
parallelism with, 131–32
pronoun a er, 225
than, then, 619
that
agreement of verb with, 210
broad reference of, 219
needed word, 132, 134
vs. which, 301, 619
vs. who, 221. See also who, which, that, 620
the. See also a, an
with geographic names, 277–79
multilingual/ESL challenges with, 270–79
omission of, 136, 277–79
with proper nouns, 277–79
their
misuse of, with singular antecedent, 147, 213–14, 216
vs. there, they're, 619
vs. they, 619

theirselves (nonstandard), 619
them vs. they, 222–27
them vs. those, 619
then, than. See than, then, 619
the number, a number, 208
there, as expletive (placeholder)
not used as subject, 281
and sentence order (verb before subject), 280–81, 376–77, 382
and subject-verb agreement, 209
with verb, 280–81
and wordy sentences, 168
therefore
comma with, 303–04
semicolon with, 314–15
there, their, they're, 619
esis
active reading for, 69, 70
in analysis papers, 75, 87
in APA papers, 530–31
in argument papers, 105–07, 118
audience and, 14–15, 16
developing, 24
dra ing, 14–15
e ective, 14, 16–18, 75, 87
in essays, 14–19, 22–24, 42
evaluating, 16–18
in MLA papers, 435–36
of paragraph, 50–51
of research paper, 398–401
revising, 15–18, 39–40, 42
testing, 16
for APA papers, 531
for MLA papers, 436
working, 14–19
in APA papers, 530–31
in MLA papers, 435–36
they
inde nite reference of, 220
vs. I or you, 147
misuse of, with singular antecedent, 213–14, 216
nonstandard for their, 619
vs. them, 222–27
they're. See there, their, they're, 619
ird-person point of view, 42, 85, 147
this, broad reference of, 219
this kind. See kind(s), 615–16
Time
abbreviations for, 339
colon with, 318
managing, 396
numerals for, 342
Title page
for APA paper
formatting, 581, 600
sample, 585
for MLA paper (optional)
formatting, 513–14
Titles of persons
abbreviations with names, 338
capitalizing, 358
comma with, 306
Titles of works
capitalizing, 358–59
APA style, 554, 581, 584
MLA style, 470, 514
italics for, 343–44
APA style, 554, 581, 584
MLA style, 470, 514
quotation marks for, 325
APA style, 554, 581, 584
MLA style, 470, 514
treated as singular, 211
to
needed word, 132
as preposition vs. in nitive marker, 290
Tone (voice). See also Language
in APA paper, 537
in argument paper, 105
in MLA paper, 440, 445–46
revising for, 38–39
in e-mail, 607
too, with in nitive, 269
Topic
big picture for, 397–98
curiosity and, 2, 3
exploring, 5–7, 12–14, 120
narrowing, 4, 399–400
of research paper, 397–98
working thesis and, 14–19
writing situation and, 4, 5–7
Topic sentence, 50–51
to, too, two, 619
toward, towards, 620
Transfer (fallacy), 100
Transitional expressions
commas with, 303–04
list of, 314
semicolon with, 314–15
Transitions, for coherence, 61–63, 121
Transitive verbs, 261, 378–79, 383
Trite expressions. See Clichés
troop. See Collective nouns
try and (nonstandard), 183, 620
Tutorials. See Writing guides
Tutors, working with. See Peer review

Twitter. See Social media, citing
two. See to, too, two, 619
type of (not of a), 183
Types of writing. See Genre (type of writing)
Typing. See Document design

U

ultimately. See eventually, ultimately, 613
Unclear thesis, revising, 18
Underlining. See Italics
Understood subject (ye), 280, 376, 382
uninterested. See disinterested, uninterested, 612
unique, 235, 620
Unity. See Focus
Unmarked in nitives, 269
Uploaded materials, citing (MLA style), 474–75, 502–03, 508–09
URLs
  in citations
    APA style, 555, 559, 572
    MLA style, 470, 471, 496, 497
  dividing, 355–56
    APA style, 584
    MLA style, 514–15, 516
  evaluating, 403
Usage
  glossary of, 608–21
  labels in dictionary, 350–51
usage, 620
use to (nonstandard), 620
us vs. we, 222–27
utilize, 620

V

Vague thesis, revising, 18
Variety
  in sentences, 163–65
  in signal phrases
    APA style, 543
    MLA style, 450
  in speeches or presentations, 121
Verbal phrases, 385–88
  fragmented, 191–92
  gerund, 386–87
  in nitive, 387
  participial, 386
Verbs. See also Verbs, types of
  active, 126–29, 257–59, 383
  adverbs with, 368–69
  agreement with subjects, 202–12
  be, forms of, vs. active, 127–28
  compound predicates, 192
  in conditional sentences, 265–66
  -d, -ed ending on, 237–38, 245–46
  de ned, 365
  followed by gerunds or in nitives, 267–70
  forms of, 256–59
  mood of, 252–53
  multilingual/ESL challenges with. See Multilingual writers, verbs
  needed, 246
  negative forms of, 264
  without objects, 380–81
  passive, 126–29, 259–61, 383
  with prepositions (idioms), 291–92
  separated from subjects, 142
  -s form of, 202, 204–05, 242–43
  shi s in tense, mood, voice, avoiding, 148–50
  in signal phrases
    APA style, 541–42, 543
    MLA style, 450–51
  with singular vs. plural subjects, 242–44
  standard forms of, 237–41
  strong, vs. be and passive verbs, 126–29, 168
  before subjects (inverted sentences), 164, 209, 280–81, 376–77
  tenses of. See Tenses, verb
  two-word, 367
  voice of (active, passive), 126–29, 257–61, 383
Verbs, types of. See also Verbs
  helping. See Helping verbs
  intransitive (no direct object), 380–81
  irregular, 237–41, 256–59, 366–67
  linking, 231–32, 280, 378
  main, 247–53, 261–63, 366–67
  modal (can, should, etc.). See Modal verbs
  phrasal. See Particles, with verbs
  regular, 237–38, 245–46, 256–59, 366
  transitive (with direct object), 378–79

Video, online, citing
APA style, 573
MLA style, 474–75, 500, 502–03
Video game, citing
APA style, 578
MLA style, 501
Visuals, in documents. See also Visual texts
choosing, 25, 26–27
citing sources of, 25
APA style, 573–79, 583
MLA style, 465–66, 499–510
in document design, 603
as evidence, 108–09
labeling
APA style, 583, 603
MLA style, 515, 519
purposes for, 25, 26–27, 108–09, 121
types of
bar graph, 26
diagram, 27
owchart, 27
infographic, 26
line graph, 26
map, 27
photograph, 27
pie chart, 26
table, 26
Visual sources. See Visuals, in documents; Visual texts
Visual texts (photograph, advertisement, etc.). See also Multimodal texts; Visuals, in documents
analyzing, 80–91
annotating, 81–82, 83
conversing with, 82–84
writing about, 85–87
Voice. See also Tone (voice)
active (preferred), 126–29, 257–61, 379, 383
passive, 126–27, 168, 259–61, 383
shi s between active and passive, avoiding, 149–50
Volume and issue numbers, in APA reference list, 555

W

wait for, wait on, 620
was vs. were
in conditional sentences, 265–66
and subject-verb agreement, 204, 244
and subjunctive mood, 252–53
ways, 620
we
vs. us, 222–27
vs. you or they, 147
weather, whether, 620
Web and digital sources. See also Electronic documents; Internet
abstracts of, 421
authors of, identifying, 425, 474–75, 502–03
avoiding plagiarism from, 410, 412, 415
citation at a glance
APA style, 562–63, 576–77
MLA style, 480–81, 497
citing
APA style, 551–52, 559–67, 572–73
MLA style, 466, 477–87, 495–99
course materials, citing
APA style, 552, 559
MLA style, 498–99, 508–09
databases for, 402, 403, 405
evaluating, 403–04, 419, 421, 424–27
nding, 402–06
keeping records of, 409, 410
library catalog for, 403, 418
previewing, 397–98, 418–22
reading, 72
reposted sources, citing (MLA style), 502–03
search engines for, 403–04
selecting appropriate versions of, 421–22
well, good, 233–34. See also good, well, 614
were, in conditional sentences, 252–53, 265–66
were vs. was. See was vs. were
when clauses, 252–53, 265–66
where vs. that, 620
whether. See if, whether, 615; weather, whether, 620
whether . . . or, 131, 370–71
which
agreement of verb with, 210
broad reference of, 219
vs. that, 301, 619

vs. who, 221. See also who, which, that, 620
while, 620
who
agreement of verb with, 210
omission of, 133–34
vs. which or that, 221. See also who, which, that, 620
vs. whom, 227–30, 620
who's, whose, 322, 620
who, which, that, 620
will, as modal verb, 261, 263, 366
will, shall. See shall, will, 618
Wishes, subjunctive mood for, 253
Word groups. See Independent clauses; Phrases; Subordinate clauses
Wordiness, 166–70
Word processing programs
and automatic division of words, 355–56
and citing sources, 409
and double-entry notebooks, 68–69
and keeping track of les, 29, 412
Words. See also Language; Spelling
abstract vs. concrete, 181
antonyms (opposites), 350
colloquial, 175, 350–51
compound, 349, 353–54
confused, 181–82. See also Glossary of usage
connotation and denotation of, 180
division of, 348–50, 355–56
foreign, italics for, 344
general vs. speci c, 181, 271, 274
homophones (sound-alike), 351
meaning of, 180, 350
misuse of, 181–82
needed. See Needed words
origin of (etymology), 350
pre xes (beginnings of), 355
sound-alike (homophones), 351
spelling of, 345–53
su xes (endings of), 346, 355
synonyms (words with similar meanings), 180, 350
unnecessary repetition of, 166–67
using your own. See Paraphrases; Summary
Words used as words
italics for, 344–45
plural of, 322
quotation marks for, 325–26
treated as singular, 211
Work in an anthology. See Anthology or collection, citing
Working bibliography. See also Annotated bibliography
information for, 411
maintaining, 409
research log for, 396–97
Working thesis. See esis, working
Works cited list (MLA)
directory to models for, 432–34
formatting, 515–16, 599
general guidelines for, 470–71
models for, 468–512
sample, 117, 524–25
World Wide Web. See Electronic documents; Internet; Web and digital sources
would, as modal verb, 261, 263, 366
would of (nonstandard), 621
Writing guides
for analytical essay, 76–77
for annotated bibliography, 428–29
for argument paper, 118–19
Writing in the disciplines. See Academic writing; Genre (type of writing)
Writing process
dra ing, 22–28
editing, 43–44
planning, 3–22
reviewing, 30–38
revising, 38–42
as social activity, 2, 30
Writing situation, 3–12
Writing tutors, working with. See Peer review
Written texts. See also Reading
analyzing, 66–80
annotating, 67–68, 70, 413
conversing with, 68–69
sample paper analyzing, 78–80
writing about, 72–77

Y

yes, no, commas with, 305
yet
    comma before, 294–95
    as coordinating conjunction, 370
you
    appropriate use of, 147, 220
    inappropriate use of, 220, 621
    vs. I or they, 147
    and shi s in point of view, avoiding, 147
    understood, 280, 376, 382
your, you're, 621
YouTube. See Video, online, citing

this page left intentionally blank

Multilingual Menu

A complete section for multilingual writers:

28 Verbs 256
- a Form and tense 256
- b Passive voice 259
- c Base form after modal 261
- d Negative forms 264
- e Conditional sentences 265
- f With gerunds or infinitives 267

29 Articles 270
- a Articles; other noun markers 270
- b When to use *the* 271
- c When to use *a* or *an* 274
- d When not to use *a* or *an* 276
- e With general nouns 277
- f With proper nouns 277

30 Sentence structure 279
- a Linking verb with subject and complement 280
- b Omitted subjects 280
- c Repeated nouns, pronouns 281
- d Repeated objects, adverbs 282
- e Mixed constructions 283
- f Adverb placement 284
- g Present and past participles 285
- h Order of adjectives 287

31 Prepositions and idiomatic expressions 288
- a at, on, in 288
- b Noun (-*ing* form) after preposition 290
- c Adjective + preposition 291
- d Verb + preposition 291

Multilingual and Academic English notes in other sections:

The Writing Process
- The writing situation 5
- Using a direct approach 24
- Choosing transitions 62

Academic Reading, Writing, and Speaking
- Avoiding hasty generalizations 93
- Making an argument 105

Clarity
- Passive voice 126
- Missing words 133
- Articles 136
- Double subjects, repeated objects 138
- Adverb placement 142
- Repeated objects, or adverbs 157
- Idioms 183

Grammar
- Problems with verbs 190
- Pronoun-antecedent gender agreement 213
- Adjective and adverb placement 231
- No plural adjectives 231
- Omitted verbs 246
- Verb tenses 249

Mechanics
- American and British spelling 347

Research
- Recognizing intellectual property 412

Revision Symbols

Boldface numbers refer to sections of the handbook.

abbr	faulty abbreviation 40
adj/adv	misuse of adjective or adverb 26
add	add needed word 10
agr	faulty agreement 21, 22
appr	inappropriate language 17
art	article (a, an, the) 29
awk	awkward
cap	capital letter 45
case	error in case 24, 25
clich	cliché 18e
coh	coherence 3d
coord	faulty coordination 14a
cs	comma splice 20
dev	inadequate development 3b, 6h
dm	dangling modi□er 12e
-ed	-ed ending 27d
emph	emphasis 14
ESL	English as a second language, multilingual 28–31
exact	inexact language 18
frag	sentence fragment 19
fs	fused sentence 20
gl/us	see glossary of usage
hyph	hyphen 44
idiom	idioms 18d
inc	incomplete construction 10
irreg	irregular verb 27a
ital	italics 42
jarg	jargon 17a
lc	lowercase letter 45
mix	mixed construction 11
mm	misplaced modi□er 12a–d
mood	mood 27g
nonst	nonstandard usage 17c, 27
num	use of numbers 41
om	omitted word 10, 30b
p	punctuation
^,	comma 32
no ,	no comma 33
;	semicolon 34
:	colon 35
'	apostrophe 36
	quotation marks 37
.?	period, question mark 38a–b
!	exclamation point 38c
( )	dash, parentheses 39a–b
[] ...	brackets, ellipsis mark 39c–d
/	slash 39e
	new paragraph 3e
pass	ine□ective passive 8
pn agr	pronoun agreement 22
proof	proofreading problem 2g
ref	pronoun reference 23
run-on	run-on sentence 20
-s	-s ending 21, 27c
sexist	sexist language 17e, 22a
shift	distracting shi□ 13
sl	slang 17c
sp	misspelled word 43
sub	subordination 14
sv agr	subject-verb agreement 21, 27c
t	verb tense 27f
trans	transition needed 3d
usage	see glossary of usage
v	voice 8a
var	lack of variety in sentence structure 14, 15
vb	verb problem 27, 28
w	wordy 16
//	parallelism 9
^	insert
#	insert space
‿	close up space

Detailed Menu

The Writing Process 1

1 Exploring, drafting *plan/draft* 3

2 Revising, reflecting *rev* 30

Sample revision 45

3 Paragraphs *par* 49

Reading, Writing, Speaking 65

4 Reading, writing critically *crit* 66

Sample article 67
Sample analysis 78

5 Multimodal texts *texts* 80

Sample advertisement 83
Sample analysis 88

6 Reading, writing arguments *arg* 91

Sample argument 112

7 Speaking confidently *spk* 119

Clarity 125

8 Active verbs *active* 126

a vs. passive verbs
b vs. be verbs
c actor as subject

9 Parallelism *//* 129

a series
b pairs
c repeated words

10 Needed words *add* 133

a compound structures
b that
c in comparisons
d a, an, and the

11 Mixed constructions *mix* 137

a mixed grammar
b illogical connections
c is when, is where, etc.

12 Misplaced and dangling modifiers *mm/dm* 140

a limiting modifiers
b misplaced modifiers
c awkward placement
d split infinitives
e dangling modifiers

13 Shifts *shift* 147

a person, number
b tense
c mood, voice
d indirect to direct

14 Emphasis *emph* 152

a coordination and subordination
b choppy sentences
c ineffective coordination
d ineffective subordination
e excessive subordination
f other techniques

15 Variety *var* 163

16 Wordy sentences *w* 166

17 Appropriate language *appr* 170

a jargon
b pretentious language, euphemisms
c slang, nonstandard English
d levels of formality
e sexist language
f offensive language

18 Exact words *exact* 180

a connotations
b concrete nouns
c misused words
d idioms
e clichés
f figures of speech

Grammar 187

19 Sentence fragments *frag* 188

a subordinate clauses
b phrases
c other word groups
d acceptable fragments

20 Run-on sentences *run-on* 195

a revision with and, but, etc.
b with semicolon, colon, or dash
c separating sentences
d restructuring

21 Subject-verb agreement *sv agr* 202

a standard combinations
b words between subject and verb
c subjects with and
d subjects with or, nor, etc.
e indefinite pronouns
f collective nouns
g subject after verb
h subject complement
i who, which, that
j plural form
k titles, words as words, etc.

22 Pronoun-antecedent agreement *pn agr* 213

a indefinite pronouns, generic nouns
b collective nouns
c with and
d with or, nor, etc.

23 Pronoun reference *ref* 218

a ambiguous, remote
b broad this, that, which, it
c implied antecedents
d indefinite they, it, you
e who, which, that

24 Case of personal pronouns *case* 222

a subjective case
b objective case
c appositives
d after than or as
e we, us before a noun

with in nitives
with gerunds
who
whom case

adj/adv
adjectives
adverbs
good, well, bad, badly
comparatives and superlatives
double negatives

vb
irregular verbs
lie and lay
-s (or -es) endings
-ed endings
omitted verbs
tense
mood

ESL

ESL
ESL

ESL

^ ,
with and, but, etc.
introductory elements
series
coordinate adjectives
nonrestrictive elements
transitions
direct address, yes and no, etc.
he said etc.
dates, addresses, titles, numbers
to prevent confusion

no ,
;

independent clauses

transitional expressions
series
misuses
:
with lists, appositives, quotations
conventional uses
misuses
’
v

possessive nouns
inde nite pronouns
contractions
plurals of numbers, letters, etc.
misuses

“ ”
direct quotations
quotation within a quotation
titles of short works
words as words
with other punctuation marks
misuses

period .
question mark ?
exclamation point !

dash —
parentheses ( )
brackets [ ]
ellipsis mark . . .
slash /

abbr
num
ital
sp

hyph

cap

basic
basic
basic
basic

res
res
res

MLA
MLA
MLA
MLA
MLA
Sample paper

APA
APA
APA
APA
APA
Sample paper

f

f

You're a writer.
Rules for Writers **is here for you.**

No one learns everything about writing in a single course or even two; we all need to consult the rules or seek out advice sometimes. Having a reliable support system is key. Your peers, your instructor, and your writing center are part of your support system—and so is your Rules for Writers. Whatever the assignment, whatever your purpose for writing, Rules for Writers has answers and advice you need for papers and projects in every course. The more you rely on your handbook and learn from its advice, the more successful you'll be as a college writer.

According to a recent survey of 700 students at 50 colleges, 79% of students feel that their handbook makes them more effective academic writers.

More support for you online

If your instructor has assigned this book with LaunchPad Solo for Rules for Writers, use the activation code to access even more support. Visit macmillanhighered.com/rules8e to check out 192 grammar and research exercises, 39 sample student papers, and 30 LearningCurve adaptive quizzes.

macmillanhighered.com

bedford ST. MARTIN'S
macmillan education
ISBN 978-1-319-08349-6
90000
9 781319 083496