This handy little print book is just the beginning. EasyWriter comes with Integrated Media — LearningCurve adaptive quizzing, videos, multimodal student writing, and more — to take advantage of all the Web can do. Look under the heading "Get Bedford Integrated Media for Research" if your code does not work, it might have expired. You can bound into this book to get your digital content for free at bedfordstmartins.com/easy.
Every new copy of EasyWriter, Fifth Edition, comes with free access to Bedford Integrated Media for...
### Bedford Integrated Media for EasyWriter, Fifth Edition

**Take advantage of what the Web can do with Bedford Integrated Media for EasyWriter.**

bedfordmartins.com/easy

Every new copy of EasyWriter, Fifth Edition, comes with free access to media content integrated to work seamlessly with the print book and let you do more of your coursework where you're already writing: online.

Get started with Video Tutorials that help you get the most out of both the print book and the media content:

- **“What’s in a handbook?”** shows the kinds of questions EasyWriter can help you answer.
- **“How to find what you need in a handbook”** is a quick tutorial on navigating a print reference book to find reliable help.
- **“How to use handbook documentation guidelines”** focuses on the help EasyWriter offers with documenting sources.

In the print book, a cross-reference at the bottom of a page points you to media content.

**Videos show real student writers talking about the joy and frustrations of academic writing. Each video is followed by reflection questions that you can discuss in class or respond to and submit to your instructor.**

Follow the instructions on the access card bound into this book to get free access to Bedford Integrated Media for EasyWriter with the purchase of a new print book or Bedford book. For technical support, visit macmillanhighered.com/techsupport.

---

### PUNCTUATION/MECHIANCS

<table>
<thead>
<tr>
<th>19</th>
<th>Sentence Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Setting off introductory elements</td>
</tr>
<tr>
<td>b</td>
<td>Locating clauses in compound sentences</td>
</tr>
<tr>
<td>c</td>
<td>Setting off nonrestrictive elements</td>
</tr>
<tr>
<td>d</td>
<td>Setting off parenthetical and hypothetical experiences</td>
</tr>
<tr>
<td>e</td>
<td>Setting off containing elements</td>
</tr>
<tr>
<td>20</td>
<td>Abbreviations</td>
</tr>
<tr>
<td>21</td>
<td>Grid Punctuation</td>
</tr>
<tr>
<td>a</td>
<td>Periods</td>
</tr>
<tr>
<td>b</td>
<td>Question marks</td>
</tr>
<tr>
<td>c</td>
<td>Exclamation points</td>
</tr>
<tr>
<td>d</td>
<td>Parentheses</td>
</tr>
<tr>
<td>e</td>
<td>Square brackets</td>
</tr>
<tr>
<td>f</td>
<td>Colons and semicolons</td>
</tr>
<tr>
<td>g</td>
<td>Semicolons and colons</td>
</tr>
<tr>
<td>h</td>
<td>Ellipses</td>
</tr>
<tr>
<td>i</td>
<td>Dashes</td>
</tr>
<tr>
<td>j</td>
<td>Dotted commas</td>
</tr>
<tr>
<td>k</td>
<td>Apostrophes</td>
</tr>
<tr>
<td>l</td>
<td>Quotation marks</td>
</tr>
</tbody>
</table>

---

**Document Style**

<table>
<thead>
<tr>
<th>32</th>
<th>Language That Builds Common Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Subject-verb agreement</td>
</tr>
<tr>
<td>b</td>
<td>Accuracy in spelling</td>
</tr>
<tr>
<td>c</td>
<td>Correct use of punctuation</td>
</tr>
<tr>
<td>d</td>
<td>Consistency in capitalization</td>
</tr>
<tr>
<td>e</td>
<td>Consistency in capitalization</td>
</tr>
</tbody>
</table>

---

**Sentence 1**

<table>
<thead>
<tr>
<th>33</th>
<th>Writing essays</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Writing an essay</td>
</tr>
<tr>
<td>b</td>
<td>Writing a research paper</td>
</tr>
<tr>
<td>c</td>
<td>Writing a term paper</td>
</tr>
<tr>
<td>d</td>
<td>Writing a test paper</td>
</tr>
</tbody>
</table>

---

**CHAPTER 1**

<table>
<thead>
<tr>
<th>34</th>
<th>Language That Builds Common Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Subject-verb agreement</td>
</tr>
<tr>
<td>b</td>
<td>Accuracy in spelling</td>
</tr>
<tr>
<td>c</td>
<td>Correct use of punctuation</td>
</tr>
<tr>
<td>d</td>
<td>Consistency in capitalization</td>
</tr>
<tr>
<td>e</td>
<td>Consistency in capitalization</td>
</tr>
</tbody>
</table>

---

**DOCUMENTATION**

<table>
<thead>
<tr>
<th>35</th>
<th>Notes and Bibliography</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Notes and bibliography</td>
</tr>
<tr>
<td>b</td>
<td>APA manuscript format</td>
</tr>
<tr>
<td>c</td>
<td>APA citation style</td>
</tr>
<tr>
<td>d</td>
<td>MLA manuscript format</td>
</tr>
</tbody>
</table>

---

**ASYMPTOMATIC WRITE**

<table>
<thead>
<tr>
<th>36</th>
<th>Integrating Sources and Avoiding Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Integrating sources</td>
</tr>
<tr>
<td>b</td>
<td>Avoiding plagiarism</td>
</tr>
<tr>
<td>c</td>
<td>Avoiding paraphrase</td>
</tr>
<tr>
<td>d</td>
<td>Avoiding original paraphrase</td>
</tr>
</tbody>
</table>

---

**GUIDE TO THE WEB**

<table>
<thead>
<tr>
<th>37</th>
<th>Conducting Research</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Conducting research</td>
</tr>
<tr>
<td>b</td>
<td>Conducting research</td>
</tr>
<tr>
<td>c</td>
<td>Conducting research</td>
</tr>
<tr>
<td>d</td>
<td>Conducting research</td>
</tr>
</tbody>
</table>

---

**GUIDE TO THE WEB**

<table>
<thead>
<tr>
<th>38</th>
<th>Evaluating Sources and Taking Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Evaluating sources and taking notes</td>
</tr>
<tr>
<td>b</td>
<td>Evaluating sources and taking notes</td>
</tr>
<tr>
<td>c</td>
<td>Evaluating sources and taking notes</td>
</tr>
<tr>
<td>d</td>
<td>Evaluating sources and taking notes</td>
</tr>
</tbody>
</table>

---

**INDEX**

<table>
<thead>
<tr>
<th>39</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Index</td>
</tr>
<tr>
<td>b</td>
<td>Index</td>
</tr>
<tr>
<td>c</td>
<td>Index</td>
</tr>
<tr>
<td>d</td>
<td>Index</td>
</tr>
</tbody>
</table>

---

**INDEX**

<table>
<thead>
<tr>
<th>40</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Index</td>
</tr>
<tr>
<td>b</td>
<td>Index</td>
</tr>
<tr>
<td>c</td>
<td>Index</td>
</tr>
<tr>
<td>d</td>
<td>Index</td>
</tr>
</tbody>
</table>
FOR BEDFORD/ST. MARTIN'S

Executive Editor: Carolyn Lengel
Senior Production Editor: Ryan Sullivan
Senior Production Supervisor: Dennis J. Conroy
Marketing Manager: Scott Berzon
Editorial Assistant: Leah Rang
Copy Editor: Wendy Polhemus-Annibell
Indexer: Ellen Kuhl Repetto
Photo Researcher: Connie Gardner
Art Director: Lucy Krikorian
Text Design: Claire Seng-Niemoeller
Cover Design: Billy Boardman
Composition: Graphic World, Inc.
Printing and Binding: Quad/Graphics

President, Bedford/St. Martin's: Denise B. Wydra
Editorial Director, English and Music: Karen S. Henry
Director of Development: Erica T. Appel
Director of Marketing: Karen R. Soeltz
Production Director: Susan W. Brown
Director of Rights and Permissions: Hilary Newman

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.

Manufactured in the United States of America.

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

ACKNOWLEDGMENTS

Acknowledgments and copyrights are continued at the back of the book on page 345, which constitutes an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.

www.ebook3000.com
Chances are that you’re called on to write and do research often, maybe even every day. Whenever you have questions about writing and research, *EasyWriter* offers quick and reliable answers.

**Online Tutorials**

[bedfordstmartins.com/easy](http://bedfordstmartins.com/easy)

- Video Tutorial > What’s in a handbook?
- Video Tutorial > How to find what you need in your handbook
- Video Tutorial > How to use the handbook documentation guidelines

**Finding Help in the Print Book**

**Brief Contents.** The first thing you see when you open the book is a brief table of contents inside the front cover, which lists general contents. If you’re looking for advice on a broad topic, just flip to the chapter. The tabs at the top of each page tell you where you are.

**Contents.** If you’re looking for specific information, the detailed table of contents inside the back cover lists chapter titles, major headings, and media content.

**The Top Twenty.** On page 1 is advice on the twenty most common problems teachers are likely to identify in academic writing by first-year students. The Top Twenty provides examples and brief explanations to guide you toward recognizing, understanding, and editing these common errors. Cross-references point to other places in the book where you’ll find more detailed information.

**Integrated Media References.** Look under the front cover flap for information on all the integrated media—online videos of student writers, exercises, adaptive quizzing, student writing models, and more. Cross-references at the bottom of a page direct you to [bedfordstmartins.com/easy](http://bedfordstmartins.com/easy) for media content related to that section of the book.

**Documentation Navigation.** Each documentation section has its own color-tabbed pages; look for directories within each section.
to find models for citing your sources. Color-coded source maps walk you through the process of citing sources.

**Glossary/Index.** The index lists everything that’s covered in the book. You can find information by looking up a topic, or, if you’re not sure what your topic is called, by looking up the word you need help with. The index doubles as a glossary that defines important terms. Any **boldface term** you see in the print book is defined in the index.

**Revision Symbols.** The list of symbols on the inside back cover can help you learn more about any markings an instructor or a reviewer may make on your draft.

**Glossary of Usage.** This glossary, which appears right before the index, gives help with commonly confused words.

**Page Navigation Help**

The descriptions below correspond to the numbered elements on the sample pages on the next page.

1. **Guides at the top of every page.** Headers tell you what **chapter** or **section** you’re in, the **chapter number** and **section letter**, and the **page number**. Icons that indicate the name of the section (building blocks for Sentence Grammar, for example) also appear at the top of the page.

2. **Hand-edited examples.** Example sentences are hand-edited in orange, allowing you to see an error or nonstandard usage and its revision at a glance. Orange pointers and boldface type make examples easy to spot on the page.

3. **Cross-references to integrated media.** Cross-references at the bottom of a page point you to video, quizzing, student writing models, and more.

4. **Boxed tips.** Many chapters include quick-reference **Checklist** boxes with an overview of important information. For **Multilingual Writers** boxes appear throughout the book, and additional advice can be found in Chapters 33–36. A directory of topics for multilingual writers appears on p. 377.
Surface errors—grammar, punctuation, word choice, and other small-scale matters—don't always disturb readers. Whether your instructor marks an error in any particular assignment will depend on personal judgments about how serious and distracting it is and about what you should be focusing on in the draft. In addition, not all surface errors are consistently viewed as errors: some of the patterns identified in research for this book are considered errors by some instructors but stylistic options by others. Such differing opinions don’t mean that there is no such thing as correctness in writing—only that correctness always depends on some context, on whether the choices a writer makes seem appropriate to readers.

Research reveals a number of changes that have occurred in student writing over the past twenty-five years. First, writing assignments in first-year composition classes now focus less on personal narrative and much more on research essays and argument. As a result, students are now writing longer essays than they did in the 1980s and working much more often with sources, both print and nonprint. Thus it’s no surprise that students today are struggling with the conventions for using and citing sources.

What else has changed? For starters, wrong-word errors are by far the most common errors among first-year student writers today. Twenty years ago, spelling errors were most common by a factor of more than three to one. The use of spell checkers has reduced the number of spelling errors in student writing—but spell checkers’ suggestions may also be responsible for some (or many) of the wrong words students are using.

All writers want to be considered competent and careful. You know that your readers judge you by your control of the conventions you have agreed to use, even if the conventions change from time to time. To help you in producing writing that is conventionally correct, you should become familiar with the twenty most common error patterns among U.S. college students today, listed here in order of frequency. A brief explanation and examples of each error are provided in the following sections, and each error pattern is cross-referenced to other places in this book where you can find more detailed information and additional examples.
The Top Twenty

1. Wrong word
2. Missing comma after an introductory element
3. Incomplete or missing documentation
4. Vague pronoun reference
5. Spelling (including homonyms)
6. Mechanical error with a quotation
7. Unnecessary comma
8. Unnecessary or missing capitalization
9. Missing word
10. Faulty sentence structure
11. Missing comma with a nonrestrictive element
12. Unnecessary shift in verb tense
13. Missing comma in a compound sentence
14. Unnecessary or missing apostrophe (including its/it’s)
15. Fused (run-on) sentence
16. Comma splice
17. Lack of pronoun-antecedent agreement
18. Poorly integrated quotation
19. Unnecessary or missing hyphen
20. Sentence fragment

Wrong word

Religious texts, for them, take prescience over other kinds of sources.

Prescience means “foresight,” and precedence means “priority.”
The child suffered from a severe allergy to peanuts.  
*Allergy* is a spell checker’s replacement for a misspelling of *allergy*.

The panel discussed the ethical implications of the situation.

Wrong-word errors can involve using a word with the wrong shade of meaning, using a word with a completely wrong meaning, or using a wrong *preposition* or another wrong word in an idiom. Selecting a word from a thesaurus without knowing its meaning or allowing a spell checker to correct spelling automatically can lead to wrong-word errors, so use these tools with care. If you have trouble with prepositions and idioms, memorize the standard usage. (See Chapter 32 on word choice and Chapter 36 on prepositions and idioms.)

**2 Missing comma after an introductory element**

- Determined to get the job done, we worked all weekend.
- Although the study was flawed, the results may still be useful.

Readers usually need a small pause—signaled by a comma—between an introductory word, *phrase*, or *clause* and the main part of the *sentence*. Use a comma after every introductory element. When the introductory element is very short, you don’t always need a comma, but including it is never wrong. (See 19a.)

**3 Incomplete or missing documentation**

- Satrapi says, “When we’re afraid, we lose all sense of analysis and reflection” (263).

The page number of the print source for this quotation must be included.
According to one source, James Joyce wrote two of the five best novels of all time ("100 Best").

The source mentioned should be identified (this online source has no author or page numbers).

Cite each source you refer to in the text, following the guidelines of the documentation style you are using. (The preceding examples follow MLA style—see Chapter 41; for other styles, see Chapters 42–44.) Omitting documentation can result in charges of plagiarism. (See Chapter 39.)

### 4 Vague pronoun reference

**POSSIBLE REFERENCE TO MORE THAN ONE WORD**

- Transmitting radio signals by satellite is a way of overcoming the problem of scarce airwaves and limiting how they are used.

  In the original sentence, they could refer to the signals or to the airwaves.

**REFERENCE IMPLIED BUT NOT STATED**

- The company prohibited smoking, which many employees resented.

  What does which refer to? The editing clarifies what employees resented.

A **pronoun** should refer clearly to the word or words it replaces (called the *antecedent*) elsewhere in the sentence or in a previous sentence. If more than one word could be the antecedent, or if no specific antecedent is present, edit to make the meaning clear. (See Chapter 11.)

### 5 Spelling (including homonyms)

- Ronald Reagan won the election in a landslide.

- Everywhere we went, we saw crowds of tourists.
The most common misspellings today are those that spell checkers cannot identify. The categories that spell checkers are most likely to miss include homonyms, compound words incorrectly spelled as separate words, and proper nouns, particularly names. After you run the spell checker, proofread carefully for errors such as these—and be sure to run the spell checker to catch other kinds of spelling mistakes.

6 Mechanical error with a quotation

➤ “I grew up the victim of a disconcerting confusion,”/ Rodrigo says (249).

The comma should be placed inside the quotation marks.

Follow conventions when using quotation marks with commas (19h), colons, and other punctuation. Always use quotation marks in pairs, and follow the guidelines of your documentation style for block quotations. Use quotation marks for titles of short works (23b), but use italics for titles of long works (27a).

7 Unnecessary comma

BEFORE CONJUNCTIONS IN COMPOUND CONSTRUCTIONS THAT ARE NOT COMPOUND SENTENCES

➤ This conclusion applies to the United States/ and to the rest of the world.

No comma is needed before and because it is joining two phrases that modify the same verb, applies.

WITH RESTRICTIVE ELEMENTS

➤ Many parents/ of gifted children/ do not want them to skip a grade.

No comma is needed to set off the restrictive phrase of gifted children, which is necessary to indicate which parents the sentence is talking about.
6 The Top Twenty

Do not use commas to set off restrictive elements that are necessary to the meaning of the words they modify. Do not use a comma before a coordinating conjunction (and, but, for, nor, or, so, yet) when the conjunction does not join parts of a compound sentence (error 13). Do not use a comma before the first or after the last item in a series, between a subject and verb, between a verb and its object or object/complement, or between a preposition and its object. (See 19i.)

8 Unnecessary or missing capitalization

Some Traditional Chinese Medicines containing Ephedra remain legal.

Capitalize proper nouns and proper adjectives, the first words of sentences, and important words in titles, along with certain words indicating directions and family relationships. Do not capitalize most other words. When in doubt, check a dictionary. (See Chapter 25.)

9 Missing word

The site foreman discriminated women and promoted men with less experience.

Proofread carefully for omitted words, including prepositions (36a), parts of two-part verbs (36b), and correlative conjunctions. Be particularly careful not to omit words from quotations.

10 Faulty sentence structure

The information which high school athletes are presented with mainly includes information on what credits needed to graduate,
and thinking about the college which athletes are trying to play for, and apply.

A sentence that starts out with one kind of structure and then changes to another kind can confuse readers. Make sure that each sentence contains a subject and a verb, that subjects and predicates make sense together (14b), and that comparisons have clear meanings (14d). When you join elements (such as subjects or verb phrases) with a coordinating conjunction, make sure that the elements have parallel structures (see Chapter 17).

### 11 Missing comma with a nonrestrictive element

- Marina, who was the president of the club, was first to speak.

The clause *who was the president of the club* does not affect the basic meaning of the sentence: Marina was first to speak.

A **nonrestrictive element** gives information not essential to the basic meaning of the sentence. Use commas to set off a nonrestrictive element (19c).

### 12 Unnecessary shift in verb tense

- Priya was watching the great blue heron. Then she slipped and fell into the swamp.

Verbs that shift from one **tense** to another with no clear reason can confuse readers (18a).

### 13 Missing comma in a compound sentence

- Meredith waited for Samir, and her sister grew impatient.

Without the comma, a reader may think at first that Meredith waited for both Samir and her sister.
A compound sentence consists of two or more parts that could each stand alone as a sentence. When the parts are joined by a coordinating conjunction, use a comma before the conjunction to indicate a pause between the two thoughts (19b).

**14 Unnecessary or missing apostrophe (including its/it’s)**

- Overambitious parents can be very harmful to a child’s well-being.
- The library is having its annual fund-raiser. Its for a good cause.

To make a noun possessive, add either an apostrophe and an -s (Ed’s book) or an apostrophe alone (the boys’ gym). Do not use an apostrophe in the possessive pronouns ours, yours, and hers. Use its to mean belonging to it; use it’s only when you mean it is or it has. (See Chapter 22.)

**15 Fused (run-on) sentence**

- Klee’s paintings seem simple, they are very sophisticated.
- Although she doubted the value of meditation, she decided to try it once.

A fused sentence (also called a run-on) joins clauses that could each stand alone as a sentence with no punctuation or words to link them. Fused sentences must either be divided into separate sentences or joined by adding words or punctuation. (See Chapter 12.)

**16 Comma splice**

- I was strongly attracted to her, she was beautiful and funny.
- We hated the meat loaf the cafeteria served it every Friday.
A **comma splice** occurs when only a comma separates clauses that could each stand alone as a sentence. To correct a comma splice, you can insert a semicolon or period, connect the clauses with a word such as *and* or *because*, or restructure the sentence. (See Chapter 12.)

### 17 Lack of pronoun-antecedent agreement

- **All students**
- Every student must provide their own uniforms.
- Each of the puppies thrived in their new home.

Pronouns must agree with their antecedents in gender (male or female) and in number (singular or plural). Many **indefinite pronouns**, such as *everyone* and *each*, are always singular. When a singular antecedent can refer to a man or a woman, either rewrite the sentence to make the antecedent plural or to eliminate the pronoun, or use *his* or *her*, *he* or *she*, and so on. When antecedents are joined by *or* or *nor*, the pronoun must agree with the closer antecedent. A collective **noun** such as *team* can be either singular or plural, depending on whether the members are seen as a group or as individuals. (See 11b.)

### 18 Poorly integrated quotation

- **showed how color affects taste:**
  - A 1970s study of what makes food appetizing “Once it became apparent that the steak was actually blue and the fries were green, some people became ill” (Schlosser 565).
  - According to Lars Eighner, “Dumpster diving has serious drawbacks as a way of life” (Eighner 383). Finding edible food is especially tricky.

Quotations should all fit smoothly into the surrounding sentence structure. They should be linked clearly to the writing around them.
(usually with a signal phrase) rather than dropped abruptly into the writing. (See 39a.)

19 **Unnecessary or missing hyphen**

- This paper looks at fictional and real life examples. A compound adjective modifying a noun that follows it requires a hyphen.
- The buyers want to fix/up the house and resell it. A two-word verb should not be hyphenated.

A compound adjective that appears before a noun needs a hyphen. However, be careful not to hyphenate two-word verbs or word groups that serve as subject complements. (See Chapter 28.)

20 **Sentence fragment**

**NO SUBJECT**
- Marie Antoinette spent huge sums of money on herself and her favorites. And helped bring on the French Revolution.

**NO COMPLETE VERB**
- The old aluminum boat sitting on its trailer.

**BEGINNING WITH A SUBORDINATING WORD**
- We returned to the drugstore, where we waited for our buddies.

A sentence fragment is part of a sentence that is written as if it were a complete sentence. Reading your draft out loud, backwards, sentence by sentence, will help you spot sentence fragments. (See Chapter 13.)
Taking a Writing Inventory

One way to learn from your mistakes is to take a writing inventory. It can help you think critically and analytically about how to improve your writing skills.

1. Collect two or three pieces of your writing to which either your instructor or other students have responded.

2. Read through these writings, adding your own comments about their strengths and weaknesses. How do your comments compare with those of others?

3. Group all the comments into three categories—broad content issues (use of evidence and sources, attention to purpose and audience, and overall impression), organization and presentation (overall and paragraph-level organization, sentence structure and style, and design and formatting), and surface errors (problems with spelling, grammar, punctuation, and mechanics).

4. Make an inventory of your own strengths in each category.

5. Study your errors. Mark every instructor and peer comment that suggests or calls for an improvement, and put all these comments in a list. Consult the relevant part of this book or speak with your instructor if you don’t understand a comment.

6. Make a list of the top problem areas you need to work on. How can you make improvements? Then note at least two strengths that you can build on in your writing. Record your findings in a writing log that you can add to as the class proceeds.
this page left intentionally blank
You send a text message to your best friend confirming weekend plans. Later on, you put together an analysis of cost-cutting possibilities for the manager of the company you’re interning for. And later still, just before calling it a day, you pull out the notes you took on your biology experiment and write up the lab report that is due tomorrow. In between, you probably do a lot of other writing as well—notes, lists, blog entries, Facebook status updates, and so on.

These are the kinds of writing most of us do every day, more or less easily, yet each demands that we make various important choices. In your text message, you probably use a kind of shorthand, not bothering to write complete sentences or even entire words. For your boss, however, you probably choose to be more formal and “correct.” And for your lab report, you probably choose to follow the format your instructor has demonstrated. In each case, the choices you make are based on your rhetorical situation—the entire context for the writing.

### 1a Moving between social and academic writing

Students are doing more writing and reading today than ever before, and much of it is online—on Facebook, Twitter, Tumblr, and other social media sites. Writing on social networking sites allows almost instant feedback; anticipating audience responses can make online writers very savvy about analyzing audiences and about using an appropriate style and tone for the occasion.

Student Stephanie Parker tweeted:

Rain’s over, going to Trader Joe’s for some healthy stuff to fight this cold... suggestions?

Student Erin McLaughlin posted on Facebook:

Help send one of my Ghanian friends to college. The smallest contribution helps! [http://www.indiegogo.com/teachaman](http://www.indiegogo.com/teachaman)
In these two short messages, Stephanie and Erin show a keen awareness of audience and two common purposes for social writing—to ask for information (healthy food suggestions for Stephanie) and to give information (about a cause Erin supports). Erin is asking her audience to help a friend from Ghana go to college, and since most of her friends are also college students, she assures them that they don’t need to have a lot of money to make a difference. The link goes to a site about a group effort to raise enough funds to send a young man, Jey, to the University of Ghana.

Like Stephanie and Erin, you are probably adept at informal social writing across a range of genres and media. You may not think very hard about your audience for a tweet or Facebook post, or about your purpose for writing in such spaces, but you are probably more skilled than you give yourself credit for when it comes to making appropriate choices for informal writing.

In the writing you do from now on, you’ll need to be able to move back and forth between informal and formal situations. Look closely at your informal writing: What do you assume about your audience? What is your purpose? How do you represent yourself online? What do the photos you post and your likes and dislikes say about you? Do you achieve the self-representation you want? Why do you write the way you do in these situations? Analyzing the choices you make in an informal writing context will help you develop the ability to make good choices in other contexts as well.

Expectations about academic writing vary considerably from field to field (see Chapter 5), but becoming familiar with widespread conventions will prepare you well for writing in most academic contexts.

**Authority.** Most instructors expect you to begin to establish your own authority—to become a constructive critic who can analyze and interpret the works of others.

To establish authority, assume that your opinions count (as long as they are informed rather than tossed out with little thought) and
that your audience expects you to present them in a well-reasoned manner. Show your familiarity with the ideas and works of others, both from the assigned course reading and from good points your instructor and classmates have made.

**Directness and clarity.** Research for this book confirms that readers depend on writers to organize and present their material—using sections, paragraphs, sentences, arguments, details, and source citations—to aid understanding. Good academic writing prepares readers for what is coming next, provides definitions, and includes topic sentences.

To achieve directness in your writing, try the following strategies:

- State your main point early and clearly.
- Avoid overqualifying your statements. Instead of writing *I think the facts reveal*, come right out and say *The facts reveal*.
- Avoid digressions. If you use an anecdote or example from personal experience, be sure it relates directly to the point you are making.

### Checklist

#### U.S. Academic Style

- Consider your purpose and audience carefully, making sure that your topic is appropriate to both. (1c–e)
- State your **claim** or **thesis** explicitly, and support it with evidence and authorities of various kinds. (Chapter 3)
- Carefully document all of your sources, including visual ones. (Chapters 41–44)
- Make explicit links between ideas. (2e)
- Use the appropriate level of formality. (32a)
- Use conventional formats for academic genres. (1g)
- Use conventional grammar, spelling, punctuation, and mechanics. (Chapters 7–28)
- Use an easy-to-read type size and typeface and conventional margins. For print projects, double-space text. (2f)
• Use appropriate evidence, such as examples and concrete details, to support each point.
• Make obvious and clear transitions from point to point. The first sentence of a new paragraph should reach back to the paragraph before and then look forward to what comes next.
• Follow logical organizational patterns.
• Design and format the project appropriately for the audience and purpose you have in mind (2f).

1c  Considering the assignment and purpose

For the writing you do that isn’t connected to a class or work assignment, you may have a clear purpose in mind. Even so, analyzing exactly what you want to accomplish and why can help you communicate more effectively.

An academic assignment may explain why, for whom, and about what you are supposed to write, or it may seem to come out of the blue. Comprehending the assignment is crucial to your success, so make every effort to understand what your instructor expects.

• What is the primary purpose of your writing—to persuade? to explain? to entertain? something else?
• What purpose did the person who gave you the assignment want to achieve—to test your understanding? to evaluate your thinking and writing abilities? to encourage you to think outside the box?
• What, exactly, does the assignment ask you to do? Look for words such as analyze, explain, prove, and survey. Remember that these words may differ in meaning from discipline to discipline and from job to job.

1d  Choosing a topic

Experienced writers say that the best way to choose a topic is to let it choose you. Look to topics that compel, puzzle, or pose a problem for you: these are likely to engage your interests and hence produce your best writing.
Can you focus the topic enough to write about it effectively in the time and space available?

What do you know about the topic? What else do you need to learn?

What seems most important about it?

What do you expect to conclude about the topic? (Remember, you may change your mind.)

For information on exploring a topic, see 2a.

1e Reaching appropriate audiences

Every communicator can benefit from thinking carefully about who the audience is, what the audience already knows or thinks, and what the audience needs and expects to find out. One of the characteristics of an effective communicator is the ability to write for a variety of audiences, using language, style, and evidence appropriate to particular readers, listeners, or viewers. Even if your text can theoretically reach people all over the world, focus your analysis on those you most want or need to reach and those who are likely to take an interest.

What audience do you most want to reach—people who are already sympathetic to your views? people who disagree with you? members of a group you belong to? members of a group you don’t belong to?

In what ways are the members of your audience different from you? from one another?

What assumptions can you legitimately make about your audience? What might they value—brevity, originality, deference, honesty, wit? How can you appeal to their values?

What sorts of information and evidence will your audience find most compelling—quotations from experts? personal experiences? statistics? images?

What responses do you want as a result of what you write? How can you make clear what you want to happen? (For more on audience, see 29c.)
Considering stance and tone

Knowing your own stance—where you are coming from—can help you think about ways to get your readers to understand and perhaps share your views. What is your overall attitude toward the topic—approval? disapproval? curiosity? What social, political, religious, or other factors account for your attitude? You should also be aware of any preconceptions about your topic that may affect your stance.

Your purpose, audience, and stance will help to determine the tone your writing should take. Should it be humorous? serious? impassioned? Think about ways to show that you are knowledgeable and trustworthy. Remember, too, that visual and audio elements can influence the tone of your writing as much as the words you choose.

Considering time, genre, medium, and format

Many other elements of your context for a particular writing project will shape the final outcome.

- How much time will you have for the project? Do you need to do research or learn unfamiliar technology? Allow time for revision and editing.

- What genre does your text call for—a report? a review? an argument essay? a lab report? a blog post? Study examples if you are unfamiliar with the conventions of the genre.

- In what medium will the text appear—on the open Internet? on a password-protected Web site? in a print essay? in a presentation? Will you use images, video, or audio?

- What kind of organization should you use?

- How will you document your sources? Will your audience expect a particular documentation style (see Chapters 41–44)? Should you embed links?
1h  Collaborating

Writers often work together to come up with ideas, to respond to one another’s drafts, or even to coauthor texts. Here are some strategies for working with others:

• Establish ground rules for the collaboration. Be sure every writer has an equal opportunity—and responsibility—to contribute.
• Exchange contact information, and plan face-to-face meetings (if any).
• Pay close attention to each writer’s views. Expect disagreement, and remember that the goal is to argue through all possibilities.
• If you are preparing a collaborative document, divide up the drafting duties and set reasonable deadlines. Work together to iron out the final draft, aiming for consistency of tone. Proofread together, and have one person make corrections.
• Give credit where credit is due. In team projects, acknowledge all members’ contributions as well as any help you receive from outsiders.

2  Exploring, Planning, and Drafting

One student defines drafting as the time in a writing project “when the rubber meets the road.” As you explore your topic, decide on a thesis, organize materials to support that central idea, and sketch out a plan, you have already begun the drafting process.

2a  Exploring a topic

Among the most important parts of the writing process are choosing a topic (see 1d), exploring what you know about it, and determining what you need to find out. The following strategies can help you explore your topic:

bedfordstmartins.com/easy
Video > Writing processes
Video > Brain mapping
Developing a working thesis

• Brainstorm. Try out ideas, alone or with another person. Jot down key words and phrases about the topic, and see what they prompt you to think about next.
• Freewrite without stopping for ten minutes or so to see what insights or ideas you come up with.
• Draw or make word pictures about your topic.
• Try clustering—writing your topic on a sheet of paper, then writing related thoughts near the topic idea. Circle each idea or phrase, and draw lines to show how ideas are connected.
• Browse sources to find out what others say about the topic.

2b Developing a working thesis

Academic and professional writing in the United States often contains an explicit thesis statement. You should establish a working thesis early in your writing process. Your final thesis may be very different from the working thesis you begin with. Even so, a working thesis focuses your thinking and research, and helps keeps you on track.

A working thesis should have two parts: a topic, which indicates the subject matter the writing is about, and a comment, which makes an important point about the topic.

▶ In the graphic novel *Fun Home*, images and words combine to make meanings that are more subtle than either words alone or images alone could convey.

A successful working thesis has three characteristics:

1. It is potentially interesting to the intended audience.
2. It is as specific as possible.
3. It limits the topic enough to make it manageable.
You can evaluate a working thesis by checking it against each of these characteristics, as in the following examples:

- **Graphic novels combine words and images.**

  **INTERESTING?** The topic of graphic novels could be interesting, but this draft of a working thesis has no real comment attached to it—instead, it states a bare fact, and the only place to go from here is to more bare facts.

- **In graphic novels, words and images convey interesting meanings.**

  **SPECIFIC?** This thesis is not specific. What are “interesting meanings,” exactly? How are they conveyed?

- **Graphic novels have evolved in recent decades to become an important literary genre.**

  **MANAGEABLE?** This thesis would not be manageable for a short-term project because it would require research on several decades of history and on hundreds of texts from all over the world.

---

2c **Gathering evidence and doing research**

What kinds of evidence will be most persuasive to your audience and most effective in the field you are working in—historical precedents? expert testimony? statistical data? experimental results? personal anecdotes? Knowing what kinds of evidence count most in a particular field or with particular audiences will help you make appropriate choices.
If the evidence you need calls for research, determine what research you need to do:

- Make a list of what you already know about your topic.
- Keep track of where information comes from so you can return to your sources later.
- What else do you need to know, and where are you likely to find good sources of information? Consider library resources, authoritative online sources, field research, and so on.

(For more on research, see Chapters 37–40.)

Sketch out a rough plan for organizing your writing. You can simply begin with your thesis; review your notes, research materials, and media; and list all the evidence you have to support the thesis. An informal way to organize your ideas is to figure out what belongs in your introduction, body paragraphs, and conclusion. You may also want—or be required—to make a formal outline, which can help you see exactly how the parts of your writing fit together.

Thesis statement

I. First main idea
   A. First subordinate idea
      1. First supporting detail or point
      2. Second supporting detail
      3. Third supporting detail
   B. Second subordinate idea
      1. First supporting detail
      2. Second supporting detail

II. Second main idea
   A. First subordinate idea
      1. First supporting detail
      2. Second supporting detail
   B. Second subordinate idea
      1. First supporting detail
      2. Second supporting detail
         a. First supporting detail
         b. Second supporting detail
The technique of storyboarding—working out a narrative or argument in visual form—can also be a good way to come up with an organizational plan. You can create your own storyboard by using note cards or sticky notes, taking advantage of different colors to keep track of threads of argument, subtopics, and so on. Move the cards and notes around, trying out different arrangements, until you find an organization that works well for your writing situation.

No matter how good your planning, investigating, and organizing have been, chances are you will need to do more work as you draft. The first principle of successful drafting is to be flexible. If you see that your plan is not working, don’t hesitate to alter it. If some

---

**Checklist**

**Drafting**

▶ **Set up a computer folder or file for your essay.** Give the file a clear and relevant name, and save to it often. Number your drafts. If you decide to try a new direction, save the file as a new draft—you can always pick up with a previous one if the new version doesn’t work out.

▶ **Have all your information close at hand and arranged according to your organizational plan.** Stopping to search for a piece of information can break your concentration or distract you.

▶ **Try to write in stretches of at least thirty minutes.** Writing can provide momentum, and once you get going, the task becomes easier.

▶ **Don’t let small questions bog you down.** Just make a note of them in brackets—or in all caps—or make a tentative decision and move on.

▶ **Remember that first drafts aren’t perfect.** Concentrate on getting your ideas down, and don’t worry about anything else.

▶ **Stop writing at a place where you know exactly what will come next.** Doing so will help you start easily when you return to the draft.
information now seems irrelevant, leave it out. You may learn that you need to do more research, that your whole thesis must be reshaped, or that your topic is still too broad and should be narrowed further. Very often you will continue planning, investigating, and organizing throughout the writing process.

### 2e Developing paragraphs

The three qualities essential to most academic paragraphs are unity, development, and coherence.

**Unity.** An effective paragraph focuses on one main idea. You can achieve unity by stating the main idea clearly in one sentence—the topic sentence—and relating all other sentences in the paragraph to that idea. Like a thesis (see 2b), the topic sentence includes a topic and a comment on that topic. A topic sentence often begins a paragraph, but it may come at the end—or be implied rather than stated directly.

**Development.** In addition to being unified, a paragraph should hold readers’ interest and explore its topic fully, using whatever details, evidence, and examples are necessary. Without such development, a paragraph may seem lifeless and abstract.

Most good academic writing backs up general ideas with specifics. Shifting between the general and the specific is especially important at the paragraph level. If a paragraph contains nothing but specific details, its meaning may not be clear—but if a paragraph makes only general statements, it may seem boring or unconvincing.

**Coherence.** A paragraph has coherence—or flows—if its details fit together in a way that readers can easily follow. The following methods can help you achieve paragraph coherence:

- A general-to-specific or specific-to-general organization helps readers move from one point to another.
- Repetition of key words or phrases links sentences and suggests that the words or phrases are important.
Parallel structures help make writing more coherent (see Chapter 17).

Transitions such as for example and however help readers follow the progression of one idea to the next.

The same methods you use to create coherent paragraphs can be used to link paragraphs so that a whole piece of writing flows smoothly. You can create links to previous paragraphs by repeating or paraphrasing key words and phrases and by using parallelism and transitions.

The following sample paragraph from David Craig’s research project (41e), which identifies a topic and a comment on the topic and then offers detailed evidence in support of the point, achieves coherence with a general-to-specific organization, repetition of key content related to digital communication and teenagers, and transitions that relate this paragraph to the preceding one and relate sentences to one another.
Based on the preceding statistics, parents and educators appear to be right about the decline in youth literacy, and this trend coincides with another phenomenon: digital communication is rising among the young. According to the Pew Internet & American Life Project, 85 percent of those aged 12–17 at least occasionally write text messages, instant messages, or comments on social networking sites (Lenhart, Arefeh, Smith, and Macgill). In 2001, the most conservative estimate based on Pew numbers showed that American youths spent at a minimum nearly three million hours per day on messaging services (Lenhart and Lewis 20). These numbers are now exploding thanks to texting, which was “the dominant daily mode of communication” for teens in 2012 (Lenhart), and messaging on popular social networking sites such as Facebook and Tumblr.

Designing texts

Because design elements help you get and keep the reader’s attention and contribute to the tone of your text, they bring an important dimension to writing—what some call visual rhetoric.

Design principles. Designer Robin Williams, in her Non-Designer’s Design Book, identifies four simple principles that are a good starting point for making any print or digital text more effective.

CONTRAST. Begin with a focal point—a dominant visual or text that readers should look at first—and structure the flow of other information from that point. Use color, boldface or large type, white space, and so on to set off the focal point.

ALIGNMENT. Horizontal or vertical alignment of words and visuals gives a text a cleaner, more organized look. In general, wherever you begin aligning elements—on the top or bottom, on the right or left, or in the center—stick with it throughout the text.
REPEITION. Readers are guided in large part by the repetition of key words or design elements. Use color, type, style, and other visual elements consistently throughout a document.

PROXIMITY. Parts of a text that are related should be physically close together (proximate to each other).

Appropriate formats. Think about the most appropriate way to format a document to make it inviting and readable for your intended audience.

WHITE SPACE. Empty space, called “white space,” guides the reader’s eyes to parts of a page or screen. Consider white space at the page level (margins), paragraph level (spacing between paragraphs or sections), and sentence level (space between lines and between sentences). You can also use white space around particular content, such as a graphic or list, to make it stand out.

COLOR. Choose colors that relate to the purpose(s) of your text and its intended audience.

- Use color to draw attention to elements you want to emphasize—such as headings, bullets, boxes, or visuals—and be consistent in using color throughout your text.
- For academic work, keep the number of colors fairly small to avoid a jumbled or confused look.
- Make sure the colors you choose are readable in the format you’re using. A color that looks clear onscreen may be less legible in print or projected on a screen.

PAPER. For print documents, choose paper that is an appropriate size and color for your purpose. A printed essay, poster, and brochure will probably call for different sizes and types of paper. For academic papers, put your last name and the page number in the upper-right-hand corner of each page unless your instructor requires a different formatting style.

TYPE. Choose an easy-to-read type size and typeface, and be consistent in the styles and sizes of type used throughout your project. For most college writing, 11- or 12-point type is standard. And
although unusual fonts may seem attractive at first glance, readers may find them distracting and hard to read over long stretches of material.

**SPACING.** Final drafts of printed academic writing should be double-spaced, with the first line of paragraphs indented one-half inch. Other documents, such as memos, letters, and Web texts, are usually single-spaced, with a blank line between paragraphs and no paragraph indentation. Some kinds of documents, such as newsletters, may call for multiple columns of text.

**HEADINGS.** Consider organizing your text with headings that will aid comprehension. Some kinds of reports have standard headings (such as Abstract) that readers expect.

- Distinguish levels of headings using indents along with type. For example, you might center main headings and align lower-level headings at the left margin.
- Look for the most succinct and informative way to word your headings. You can state the topic in a single word (Toxicity); in a noun phrase (Levels of Toxicity) or gerund phrase (Measuring Toxicity); in a question to be answered in the text (How Can Toxicity Be Measured?); or in an imperative that tells readers what to do (Measure the Toxicity). Use the structure consistently for all headings of the same level.

**Visuals.** Choose visuals that will help make a point more vividly and succinctly than words alone. In some cases, visuals may be your primary text. Consider carefully what you want visuals to do for your writing. What will your audience want or need you to show? Choose visuals that will enhance your credibility, allow you to make your points more emphatically, and clarify your overall text. (See the series of figures on p. 30 for advice on which visuals to use in particular situations.)

If you are using a visual created by someone else, be sure to give appropriate credit and to get permission before using any visual that will be posted online or otherwise made available to the public.
Use *pie charts* to compare parts to the whole.

Use *bar graphs* and *line graphs* to compare one element with another, to compare elements over time, or to show correlations and frequency.

Use *tables* to draw attention to detailed numerical information.

Use *diagrams* to illustrate textual information or to point out details of objects or places described.

Use *maps* to show geographical locations and to emphasize spatial relationships.

Use *cartoons* to illustrate a point dramatically or comically.

Use *photographs* or *illustrations* to show particular people, places, objects, and situations described in the text or to help readers find or understand types of content.
POSITION AND IDENTIFICATION OF VISUALS. Position visuals alongside or after the text that refers to them. Number your visuals (number tables separately from other visuals), and give them informative titles. In some instances, you may need to provide captions to give readers additional data such as source information.

Fig. 1. College Enrollment for Men and Women by Age, 2007 (in millions)

Table 1. Word Choice by Race: Seesaw and Teeter-totter, Chicago, 1986

MANIPULATION OF VISUALS. Technical tools available today make it relatively easy to manipulate visuals. As you would with any source material, carefully assess any visuals you find for effectiveness, appropriateness, and validity.

Checklist

Using Visuals Effectively

► Use visuals as a part of your text, not just as decoration.
► Tell the audience explicitly what the visual demonstrates, especially if it presents complex information. Do not assume readers will “read” the visual the way you do; your commentary on it is important.
► Number and title all visuals. Number tables and figures separately.
► Refer to each visual before it actually appears.
► Follow established conventions for documenting visual sources, and ask permission for use if someone else controls the rights. (See 39b.)
► Get responses to your visuals in an early draft. If readers can’t follow them or are distracted by them, revise accordingly.
► If you crop, brighten, or otherwise alter a visual, be sure to do so ethically.
Exploring, Planning, and Drafting

• Check the context in which the visual appears. Is it part of an official government, school, or library site?

• If the visual is a photograph, are the date, time, place, and setting shown or explained? Is the information about the photo believable?

• If the visual is a chart, graph, or diagram, are the numbers and labels explained? Are the sources of the data given? Will the visual representation help readers make sense of the information, or could it mislead them?

• Is biographical and contact information for the designer, artist, or photographer given?

At times, you may make certain changes to visuals that you use, such as cropping an image to show the most important detail or digitally brightening a dark image. To ensure that alterations to images are ethical, follow these guidelines:

• Do not attempt to mislead readers. Show things as accurately as possible.

• Tell your audience what changes you have made.

• Include all relevant information about the visual, including the source.

2g  Reviewing

Ask classmates or your instructor to respond to your draft, answering questions like these:

• What do you see as the major point, claim, or thesis?

• How convincing is the evidence? What can I do to support my thesis more fully?

• What points are unclear? How can I clarify them?

• How easy is it to follow my organization? How can I improve?

• What can I do to make my draft more interesting?
Revising means using others’ comments along with your own analysis of the draft to make sure it is as complete, clear, and effective as possible. These questions can help you revise:

- How does the draft accomplish its purpose?
- Does the title tell what the draft is about?
- Is the thesis clearly stated, and does it contain a topic and a comment?
- How does the introduction catch readers’ attention?
- Will the draft interest and appeal to its audience?
- How does the draft indicate your stance on the topic?
- What are the main points that illustrate or support the thesis? Are they clear? Do you need to add material to the points or add new points?
- Are the ideas presented in an order that will make sense to readers?
- Are the points clearly linked by logical transitions?
- Have you documented your research appropriately?
- How are visuals, media, and research sources (if any) integrated into your draft? Have you commented on their significance?
- How does the draft conclude? Is the conclusion memorable?

Once you are satisfied with your revised draft’s big picture, edit your writing to make sure that every detail is as correct as you can make it.

- Read your draft aloud to make sure it flows smoothly and to find typos or other mistakes.
- Are your sentences varied in length and in pattern or type?
- Have you used active verbs and effective language?
• Are all sentences complete and correct?
• Have you used the spell checker—and double-checked its recommendations?
• Have you chosen an effective design and used white space, headings, and color appropriately?
• Have you proofread one last time, going word for word?

(For more on troubleshooting your writing, see “The Top Twenty” on pp. 1–11.)

Reflecting

Thinking back on what you’ve learned helps make that learning stick. Whether or not your instructor requires you to write a formal reflection on a writing course or piece of writing, make time to think about what you have learned from the experience.

Your development as a writer. The following questions can help you think about your writing:

• What lessons have you learned from the writing? How will they help you with future writing projects?
• What aspects of your writing give you the most confidence? What needs additional work, and what can you do to improve?
• What confused you during this writing? How did you resolve your questions?
• How has this piece of writing helped you clarify your thinking or extend your understanding?
• Identify a favorite passage of your writing. What pleases you about it? Can you apply what you learn from this analysis to other writing situations?
• How would you describe your development as a writer?

Portfolios. You may want (or be required) to select samples of writing for inclusion in a portfolio.
• Consider your purpose and audience to make good choices about what to include and about whether the portfolio should be print or digital.

• Choose pieces that show your strengths as a writer, and decide how many to include.

• Consider organization. What arrangement will make most sense to readers?

• Think about what layout and design will present your work most effectively.

• Edit and proofread each piece, and get responses from peers or an instructor.

A student’s portfolio cover letter. Go to the integrated media page at bedfordstmartins.com/easy to read a reflective statement written by student James Kung to accompany the portfolio for his first-year college composition course.

Critical Thinking and Argument

In one sense, all language has an argumentative edge: even when you greet friends, you want to convince them that you are genuinely glad to see them. In much academic and professional writing, however, argument is more narrowly defined as a text—verbal, visual, or both, in any medium—that makes a claim and supports it fully. Reading critically is essential to understanding such arguments.

Reading critically

Reading critically means asking questions about the meaning of the text and how that meaning is presented, or about the author’s purpose for creating the text. A critical reader does not simply accept what the author says; instead, a critical reader analyzes why the text is convincing (or not convincing).
Preview. Find out all you can about a text before beginning to look closely at it, considering its context, author, subject, genre, and design.

- Where have you encountered the work? Are you encountering it in its original context? What can you infer from the original or current context of the work about its intended audience and purpose?
- What information can you find about the author or creator of the text? What purpose, expertise, and possible agenda might you expect this person to have?
- What do you know about the subject of the text? What opinions do you have about it, and why?
- What does the title (or caption or other heading) indicate?
- What role does the medium play in achieving the purpose and connecting to the audience?
- What is the genre of the text—and what can it tell you about the intended audience or purpose?
- How is the text presented? What do you notice about its design and general appearance?

Annotation. As you read a text for the first time, mark it up or take notes. Consider the text’s content, author, intended audience, and genre and design.

- What do you find confusing or unclear about the text? Where can you look for more information?
- What key terms and ideas—or key patterns—do you see? What key images stick in your mind?
- What sources or other works does this text refer to?
- Which points do you agree with? Which do you disagree with? Why?
- Do the authors or creators present themselves as you anticipated?
- For what audience was this text created? Are you part of its intended audience?
- What underlying assumptions can you identify in the text?
- Are the medium and genre appropriate for the topic, audience, and purpose?
• Is the design appropriate for the subject and genre?
• Does the composition serve a purpose—for instance, does the layout help you see what is more and less important in the text?
• How effectively do words, images, sound, and other media work together?
• How would you describe the style of the text? What contributes to this impression—word choice? references to research or popular culture? formatting? color? something else?

Summary. Try to summarize the contents of the text in your own words. A summary briefly captures the main ideas of a text and omits information that is less important for the reader. Try to identify the key points in the text, find the essential evidence supporting those points, and then explain the contents concisely and fairly, so that a reader unfamiliar with the original text can make sense of it all. Deciding what to leave out can make summarizing a tricky task. To test your understanding—and to avoid unintentional plagiarism—it’s wise to put the text aside while you write your summary.

Analysis. You may want to begin the process of analysis by asking additional questions about the text.
• What are the main points in this text? Are they implied or explicitly stated?
• Which points do you agree with? Which do you disagree with? Why?
• Does anything in the text surprise you? Why, or why not?
• What kinds of examples does the text use? What other kinds of evidence does the text offer? What other examples or evidence should have been included?
• Are opposing viewpoints included and treated fairly?
• How trustworthy are the sources the text cites or refers to?
• What assumptions does the text make? Are those assumptions valid? Why, or why not?
Critical Thinking and Argument

Checklist

Analyzing Verbal and Visual Arguments

▶ What cultural contexts—the time and place the argument was written; the economic, social, and political events surrounding the argument; and so on—inform the argument? What do they tell about where the writer or creator is coming from?

▶ What is the main issue of the argument?

▶ What emotional, ethical, or logical appeals is the argument making? Are the appeals reasonable and fair?

▶ How has the writer or creator established credibility?

▶ What sources does the argument rely on? How current and reliable are they? Are some perspectives left out, and if so, how does this exclusion affect the argument?

▶ What claim does the argument make, and how solid is the supporting evidence?

▶ How has the writer or creator used visuals and design to support the argument? How well do words and images work together to make a point?

▶ What overall impression does the argument create? Are you convinced?

• Do the authors or creators achieve their purpose? Why, or why not?
• What intrigues, puzzles, or irritates you about the text? Why?
• What else would you like to know?

3b Identifying basic appeals in an argument

Emotional appeals. Emotional appeals stir our emotions and remind us of deeply held values. In analyzing any argument, look for what the writer or creator is doing to tug on the audience’s emotions.
Ethical appeals. Ethical appeals support the credibility, moral character, and goodwill of the argument’s creator. To find these appeals, ask yourself what the creator is doing to show that he or she has done homework on the subject and is knowledgeable and credible about it. What kind of character does he or she build, and how? Most important, ask if the creator of the argument seems trustworthy and has the best interests of the audience in mind.

Logical appeals. Logical appeals are often thought to be the most persuasive to Western audiences—as some say, “The facts don’t lie” (although facts can certainly be manipulated). In addition to checking the facts of any argument, then, look for firsthand evidence drawn from observations, interviews, surveys or questionnaires, experiments, and personal experience, as well as secondhand evidence from authorities, precedents, the testimony of others, statistics, and other research sources. As you evaluate these sources, ask how trustworthy they are and whether all terms are clearly defined.

3c Analyzing the elements of an argument

According to philosopher Stephen Toulmin’s framework for analyzing arguments, most arguments contain common features: a claim (or claims); reasons for the claim; stated or unstated assumptions that underlie the argument (Toulmin calls these warrants); evidence such as facts, authoritative opinion, examples, and statistics; and qualifiers that limit the claim in some way.

Suppose you read a brief argument about providing sex education in schools. The diagram on p. 40 shows how you can use the elements of argument for analysis.

3d Making an argument

Chances are you’ve been making convincing arguments since early childhood. But if family members and friends are not always easy to convince, then making effective arguments to those unfamiliar
with you presents even more challenges. It is especially difficult to argue constructively with complete strangers in cyberspace.

**Arguable statements.** An arguable statement must meet three criteria:

1. It should seek to convince readers of something, to change their minds, or to urge them to do something.
2. It should address a problem that has no obvious or absolute solution or answer.
3. It should present a position that readers can have varying perspectives on.

**ARGUABLE STATEMENT** Violent video games lead to violent behavior.

**UNARGUABLE STATEMENT** Video games earn millions of dollars every year.

**Argumentative thesis or claim.** To move from an arguable statement to an argumentative thesis, begin with an arguable statement:

**ARGUABLE STATEMENT** Pesticides should be banned.
Making an argument

Attach at least one good reason.

**REASON**

because they endanger the lives of farmworkers

You now have a working argumentative thesis.

**ARGUMENTATIVE THESIS**

Because they endanger the lives of farmworkers, pesticides should be banned.

Develop the underlying assumption that supports your argument.

**ASSUMPTION**

Farmworkers have a right to a safe working environment.

Identifying this assumption will help you gather evidence in support of your argument. Finally, consider whether you need to qualify your claim in any way.

**Ethical appeals.** To make any argument effective, you need to establish your credibility. Here are some good ways to do so:

- Demonstrate that you are knowledgeable about the issues and topic.
- Show that you respect the views of your audience and have their best interests at heart.
- Demonstrate that you are fair and evenhanded by showing that you understand opposing viewpoints and can make a reasonable counterargument.

Visuals can also make ethical appeals. Just as you consider the impression your Facebook profile photo makes on your audience, you should think about what kind of case you’re making when you choose images and design elements for your argument.

**Logical appeals.** Audiences almost always want proof—logical reasons that back up your argument. You can create good logical appeals in the following ways:

- Provide strong examples that are representative and that clearly support your point.
- Introduce precedents—particular examples from the past—that support your point.
• Use narratives or stories in support of your point.
• Cite authorities and their testimony, as long as each authority is timely and is genuinely qualified to speak on the topic.
• Establish that one event is the cause—or the effect—of another.

Visuals that make logical appeals can be useful in arguments, since they present factual information that can be taken in at a glance. Consider how long it would take to explain all the information in the preceding chart by using words alone.

A Visual That Makes a Logical Appeal

**HOW RICH ARE THE SUPERRICH?**

A huge share of the nation’s economic growth over the past 30 years has gone to the top one-hundredth of one percent, who now make an average of $27 million per household. The average income for the bottom 90 percent of us? $31,244.

**Emotional appeals.** Audiences can feel manipulated when an argument tries too hard to appeal to pity, anger, or fear. You can appeal to the hearts as well as to the minds of your audience with the ethical use of strong emotional appeals:

• Introduce a powerful text that supports your point.
• Use concrete language and details to make your points more vivid.
• Use figurative language—metaphors, similes, analogies, and so on—to make your point both lively and memorable.

Visuals that make emotional appeals can add substance to your argument as long as you test them with potential readers to check whether they interpret the visual the same way you do.

**Organizing an argument**

Although there is no universally “ideal” organizational framework for an argument, the following pattern (often referred to as the classical system) has been used throughout the history of the Western world:

**INTRODUCTION**
• Gets readers’ attention and interest
• Establishes your qualifications to write about your topic
• Establishes common ground with readers
• Demonstrates fairness
• States or implies your argumentative thesis

**BACKGROUND**
• Presents any necessary background data or information, including pertinent personal narratives or stories

**LINES OF ARGUMENT**
• Present good reasons and evidence (including logical and emotional appeals) in support of your thesis, usually in order of importance
• Demonstrate ways your argument is in readers’ best interest

**CONSIDERATION OF ALTERNATIVE ARGUMENTS**
• Examines alternative or opposing points of view
• Notes advantages and disadvantages of alternative views
• Explains why one view is better than other(s)
CONCLUSION

- May summarize the argument briefly
- Elaborates on the implication of your thesis
- Makes clear what you want readers to think and do
- Makes a strong ethical or emotional appeal in a memorable way

3f  A student’s argument essay

Go to the integrated media page at bedfordstmartins.com/easy to read an essay by Benjy Mercer-Golden, which argues that sustainability and capitalism can and must work together for an effective response to environmental degradation.

Multimodal and Digital Writing

Writing today occurs across a wide range of genres and media—your audience may encounter your work in print, online, as a presentation, or in some other way. But no matter what genre or medium you are writing for, you still need to consider your rhetorical situation—the audience, purpose, and complete context for your writing.

Planning online assignments

Writing assignments that your audiences will encounter online may repurpose your print-based work, or they may be entirely new, online-only texts that take advantage of the technology to include material that print texts can’t offer, such as sound and video. Whether you are starting with work on a printed page or tackling an online assignment from scratch, think just as carefully about your online context as you would about any other writing situation.

Rhetorical considerations of online texts. Early on, consider time and technical constraints carefully to make sure that your plan
Planning online assignments

Guidelines for Creating an Online Text

▶ Consider purpose, audience, and message. How can your text appeal to the right readers? How will it accomplish its purpose? (Chapter 1)

▶ Be realistic about the time available for the project, and plan accordingly.

▶ Think about the various types of online texts you can create, and determine which suits your needs based on what you want or need to do and what your audience expects: text, images, audio, video, or a combination? the latest updates first, or an index page? the ability to collaborate or comment? Make appropriate choices for your project and skills.

▶ Create an appealing design, or choose a template that follows basic design principles. (2f)

▶ Pay attention to user feedback, and make appropriate adjustments.

for an online text is manageable. But also remember to think about rhetorical concerns.

• Why are you creating this text? How do you want readers to use it? Considering purpose helps you determine what features to incorporate.

• What potential audience can you identify? If your intended audience is limited to people you know (such as a class wiki), you may be able to make assumptions about their background, knowledge, and likely responses to your text. Plan your text to appeal to the readers you expect—but remember that an online text may reach other, unanticipated audiences.

• What will you talk about? Your topic will also affect the content and design of your project.

• Will you present yourself as an expert, a fan, or a novice seeking input from others? What information will make you seem credible and persuasive to your audience?
Types of online texts. Among the most common types of online texts are Web sites, blogs, wikis, and audio or video texts.

- Web sites and blogs usually include links to other parts of the site or to other sites. Both are relatively easy to update. Web sites are often organized as a cluster of associations. Readers expect blog content to be refreshed frequently, and the newest content appears first. Blogs usually invite readers to comment publicly on each post, while Web sites often have a single contact link.
- Wikis—collaborative online texts—create communities where all content is peer reviewed and evaluated by other members. They draw on the collective knowledge of many contributors.
- Audio and video content can vary widely. Writers who create podcasts and streaming media may produce episodic content with a common host or theme. Audio and video files can stand alone as online texts, but they can also be embedded on a Web page or blog or included in a presentation to add dimension to still images and written words.

Interactive digital communication. Because digital communication is so common, it's easy to fall into the habit of writing very informally. If you forget to adjust style and voice for different occasions and readers, you may undermine your own intentions.

EMAIL. You will probably use email mainly for more formal purposes, particularly to communicate for work and for school. When writing most academic and professional messages, then, follow the conventions of standard academic English, and be careful not to offend or irritate your audience—remember that jokes may be read as insults and that ALL CAPS may look like shouting. Finally, proofread to make sure your message is clear and free of errors, and that it is addressed to your intended audience, before you hit send.

- Use a subject line that states your purpose clearly.
- Use a formal greeting and closing (Dear Ms. Aulie rather than Hey).
- Keep messages as concise as possible.
- Conclude your message with your name and email address.
- Consider your email messages permanent and always findable.
• Make sure that the username on the email account you use for formal messages does not present a poor impression. If your username is Party2Nite, consider changing it, or use your school account for academic and professional communication.

**DISCUSSION FORUMS.** Be polite and professional when posting to a course space or other public list.

• Avoid unnecessary criticism of others’ spelling or language. If a message is unclear, ask politely for a clarification. If you disagree with an assertion, offer what you believe to be the correct information, but don’t insult the writer.

• If you think you’ve been insulted, give the writer the benefit of the doubt. Replying with patience establishes your credibility and helps you appear mature and fair.

• For email discussion lists, decide whether to reply off-list to the sender of a message or to the whole group, and be careful to use **REPLY** or **REPLY ALL** accordingly to avoid potential embarrassment.

• Keep in mind that because many discussion forums and email lists are archived, more people than you think may be reading your messages.

**INFORMAL SITUATIONS.** Sometimes your audience will expect informality. When you write in certain situations—Twitter posts, for example, and most text messages—you can play with (or ignore) the conventions you would probably follow in formal writing. You may want to stick to a more formal method of contact if your employer or instructor has not explicitly invited you to send text messages—or texted you first.

Even when you think the situation calls for an informal tone, be attuned to your audience’s needs and your purpose for writing. And when writing for any online writing space that allows users to comment freely on the postings of others, don’t say anything you want to remain private, and avoid personal attacks.

---

**4b Creating presentations**

More and more students report that formal presentations are becoming part of their work both in and out of class.
Task, purpose, and audience. Think about how much time you have to prepare; where the presentation will take place; how long the presentation is to be; whether you will use written-out text or note cards; whether visual aids, handouts, or other accompanying materials are called for; and what equipment you will need. If you are making a group presentation, you will need time to divide duties and to practice with your classmates.

Consider the purpose of your presentation. Are you to lead a discussion? teach a lesson? give a report? engage a group in an activity?

Consider your audience. What do they know about your topic, what opinions do they already hold about it, and what do they need to know to follow your presentation and perhaps accept your point of view?

Memorable introduction and conclusion. Listeners tend to remember beginnings and endings most readily. Consider making yours memorable by using a startling statement, opinion, or question; a vivid anecdote; or a powerful quotation.

Explicit structure and signpost language. Organize your presentation clearly and carefully, and give an overview of your main points at the outset. (You may wish to recall these points toward the end of the talk.) Then pause between major points, and use signpost language as you move from one idea to the next. Such signposts should be clear and concrete: The second crisis point in the breakup of the Soviet Union occurred hard on the heels of the first instead of Another thing about the Soviet Union’s problems. . . . You can also offer signposts by repeating key words and ideas; avoiding long, complicated sentences; and using as many concrete verbs and nouns as possible. If you are talking about abstract ideas, try to provide concrete examples for each.

Prepared text for ease of presentation. If you decide to speak from a full text of your presentation, use fairly large double- or triple-spaced print that will be easy to read. End each page with the end of a sentence so that you won’t have to pause while you turn a page. Whether you speak from a full text, a detailed outline, note cards, or points on flip charts or slides, mark the places where you
want to pause, and highlight the words you want to emphasize. (If you are using presentation software, print out a paper version and mark it up.)

**Visuals.** Visuals carry a lot of the message the speaker wants to convey, so think of your visuals not as add-ons but as a major means of getting your points across. Many speakers use presentation software (such as PowerPoint or Prezi) to help keep themselves on track and to guide the audience. In addition, posters, flip charts, chalkboards, or interactive whiteboards can also help you make strong visual statements.

When you work with visuals for your own presentation, remember that they must be large enough to be easily seen and read. Be sure the information is simple, clear, and easy to understand. And remember *not* to read from your visuals or turn your back on your audience as you refer to them. Most important, make sure your visuals engage and help your listeners rather than distract them from your message. Try out each visual on your classmates, friends, or roommates: if they do not clearly grasp the meaning and purpose of the visual, scrap it and try again.

You may also want to prepare handouts for your audience: pertinent bibliographies, for example, or text too extensive to be presented otherwise. Unless the handouts include material you want your audience to use while you speak, distribute them at the end of the presentation.

**POWERPOINT SLIDES**

- Don’t put too much information on one slide. Just one word or picture may make your point. Use no more than five bullet points (or no more than fifty words)—and never read the bullet points. Instead, say something that will enhance the material on the slide.
- Use light backgrounds in a darkened room, dark backgrounds in a lighted one.
- If you include audio or video clips, make sure they are audible.
- Use only visuals that are large and sharp enough to be clearly visible to your audience.

[Video > You want them to hear you](http://bedfordstmartins.com/easy)

[Video > Presentation is performance](http://bedfordstmartins.com/easy)
Reviewing Your Presentation

Before your instructor or another audience evaluates your presentation, do a review for yourself:

- Does your presentation have a clear thesis, a compelling introduction and conclusion, and a simple, clear structure?
- Do you use sources to support your points and demonstrate your knowledge? Do you include a works-cited slide at the end of the presentation?
- Is your use of media (posters, slides, and so on) appropriate for your topic and thesis? If you are using slides, will they appeal to your audience and make your points effectively?
- Do you use clear signpost language and effective repetition?
- Are you satisfied with your delivery—your tone and projection of voice, pacing, and stance?

Practice. Set aside enough time to practice your presentation—including the use of all visuals—at least twice. You might also record your rehearsals, or practice in front of a mirror or with friends who can comment on content and style.

Timing your run-throughs will tell you whether you need to cut (or expand) material to make the presentation an appropriate length.

The actual presentation. To calm your nerves and get off to a good start, know your material thoroughly and use the following strategies to good advantage before, during, and after your presentation:

- Visualize your presentation with the aim of feeling comfortable during it.
- Consider doing some deep-breathing exercises before the presentation, and concentrate on relaxing; avoid too much caffeine.
- If possible, stand up. Most speakers make a stronger impression standing rather than sitting.
• Face your audience, and make eye contact as much as possible.
• Allow time for questions.
• Thank the audience at the end of your presentation.

4c **A student’s presentation**

For her presentation, “Words, Images, and the Mystical Way They Work Together in Alison Bechdel’s *Fun Home,*” Shuqiao Song developed a series of very simple slides aimed at underscoring her points and keeping her audience focused on them. Go to the integrated media page at [bedfordstmartins.com/easy](http://bedfordstmartins.com/easy) to see her presentation.

5 **Writing in the Disciplines**

Writing is important in almost every profession, but it works in different ways in different disciplines. You may begin to get a sense of such differences as you prepare assignments for courses in the humanities, social sciences, and natural sciences.

5a **Writing in academic genres**

There is no single “correct” style of communication in any country, including the United States. Effective oral styles differ from effective written styles (4b), and what is considered good writing in one field of study may not be appropriate in another. Even the variety of English often referred to as “standard” covers a wide range of styles (31a). New contexts require the use of different sets of conventions, strategies, and resources. Early in your writing process, you should consider the genre or kind of text the instructor expects you to write. If you are not sure what kind of text you are supposed to write, ask your instructor for clarification. (Examples may also be available at your school’s writing center.) You may want to find multiple examples so that you can develop a sense of how different writers approach the same writing task.
Understanding disciplinary styles and evidence

You will need to become familiar with the vocabularies, styles, and methods of proof used in a discipline.

**Vocabulary.** A good way to enter into the conversation of a field or discipline is to study its vocabulary. Highlight key terms in your reading or notes to help you distinguish any specialized terms. If you find only a little specialized vocabulary, try to master the new terms quickly by reading your textbook carefully, asking your instructor questions, and looking up key words or phrases.

**Style.** Study writing in the field to identify its stylistic features.

- How would you describe the overall tone of the writing? Do writers in the field usually strive for an objective stance? (See 1f.)
- Do they use the first person (I) or prefer such terms as one or the investigator? What is the effect of this choice?
- In general, how long are the sentences and paragraphs?
- Are verbs generally active or passive—and why? (See 7e.)
- Does the writing integrate visual elements—graphs, tables, charts, photographs, or maps—or include video or sound?
- How is the writing organized? Does it typically include certain features, such as an abstract, a discussion of methods, headings, or other formatting elements?

**Evidence.** As you grow familiar with any area of study, you will develop a sense of what it takes to prove a point in that field. As you read assigned materials, consider the following questions about evidence:

- How do writers in the field use precedent and authority?
- What kinds of quantitative data (items that can be counted and measured) and qualitative data (items that can be systematically observed) are used—and why?
- How is logical reasoning used? How are definition, cause and effect, analogy, and example used in this discipline?
Writing to make something happen in the world

- What are the primary materials—the firsthand sources of information—in this field? What are the secondary materials—the sources of information derived from others? (See 38b.)
- How is research used and integrated into the text?
- What documentation style is typically used in this field? (See Chapters 41–44.)

**EVIDENCE IN THE HUMANITIES.** Evidence for assignments in the humanities may come from a primary source you are examining, such as a poem, a philosophical treatise, an artifact, or a painting. For certain assignments, secondary sources such as journal articles or reference works will also provide useful evidence. Ground your analysis of each source in key questions about the work you are examining that will lead you to a thesis.

**EVIDENCE IN THE SOCIAL SCIENCES.** You will need to understand both the quantitative and qualitative evidence used in your sources as well as other evidence you may create from research you conduct on your own. Summarizing and synthesizing information drawn from sources will be key to your success.

**EVIDENCE IN THE NATURAL AND APPLIED SCIENCES.** You will probably draw on two major sources of evidence: research—including studies, experiments, and analyses—conducted by reputable and credible scientists, and research you conduct by yourself or with others. Each source should provide a strong piece of evidence for your project.

---

**Writing to Make Something Happen in the World**

A large group of college students participating in a research study were asked, “What is good writing?” The students kept coming back to one central idea: good writing “makes something happen in the world.” They felt particular pride in the writing they did for family, friends, and community groups—and for many extracurricular activities that were meaningful to them. At some point
during your college years or soon after, you are highly likely to create writing that is not just something that you turn in for a grade but writing that you do because you want to make a difference. The writing that matters most to many students and citizens, then, is writing that gets up off the page or screen, puts on its working boots, and marches out to get something done!

6a Deciding what should happen

When you decide to write to make something happen, you’ll generally have some idea of what effect you want that writing to have. Clarify what actions you want your readers to take in response to your writing, and then think about what people you most want to reach. Who will be interested in the topic you are writing about?

6b Connecting with your audience

Once you have a target audience in mind, you’ll need to think carefully about where and how you are likely to find them, how you can get their attention so they will read what you write, and what you can say to get them to achieve your purpose.

Checklist
Characteristics of Writing That Makes Something Happen
▶ Public writing has a very clear purpose.
▶ It is intended for a specific audience and addresses those people directly.
▶ It uses the genre most suited to its purpose and audience (a poster, a newsletter, a brochure, a letter to the editor), and it appears in a medium (print, online, or both) where the intended audience will see it.
▶ It generally uses straightforward, everyday language.
If you want to convince your neighbors to pool time, effort, and resources to build a local playground, then you have a head start: you already know something about what they value and about what appeals would get their attention and convince them to join in this project. If you want to create a flash mob to publicize ineffective security at chemical plants near your city, on the other hand, you will need to reach as many people as possible, most of whom you will not know.

**Genre and media.** Even if you know the members of your audience, you still need to think about the genre and medium that will be most likely to reach them. To get neighbors involved in the playground project previously mentioned, you might decide that a print flyer delivered door-to-door and posted at neighborhood gathering places would work best. For a flash mob, however, an easily forwarded message—text, tweet, or email—will probably work best.

**Appropriate language.** For all public writing, think carefully about the audience you want to reach—as well as unintended audiences your message might reach. Doing so can help you craft writing that will be persuasive without being offensive.

**Timing.** Making sure your text will appear in a timely manner is crucial to the success of your project. If you want people to plan to attend an event, present your text to them at least two weeks ahead of time. If you are issuing a newsletter or blog, make sure that you create posts or issues often enough to keep people interested (but not so often that readers can’t or won’t keep up). If you are reporting information based on something that has already happened, make it available as soon as possible so that your audience won’t consider your report “old news.”

---

**6c  Sample writing that makes something happen in the world**

Look on the following pages and on the integrated media page at [bedfordstmartins.com/easy](http://bedfordstmartins.com/easy) for some examples of the forms public writing can take.
This poster, created by student Amrit Rao, has a very clear purpose: to attract student participants to a walk aimed at raising money in support of AIDS research. To reach as many students as possible, Amrit distributed the poster in both print and digital forms.
Student Anna Mumford created and posted copies of this flyer advocating for pay raises for campus workers. Her purpose is to raise awareness of what she views as inequitable salaries and working conditions for temporary workers. Her audience is primarily the temporary workers, but it also includes the students, faculty, and administrators on her campus. Anna was not certain that all of the temporary workers had access to computers, so she chose to produce a print flyer that would be easy to distribute across campus. She wrote in Spanish, the home language of most of the temporary workers, to reach her target audience more effectively.
As with the writers of the poster and flyer, yoga teacher Joelle Hann has a clear purpose in mind for her e-newsletter: to provide information to her audience—students and others interested in her yoga classes and developments in the yoga community. Emailing the newsletter to her subscribers allows Joelle to reach an interested audience quickly and to provide links to more of the content she’s discussing, and it also means that she can include photos, illustrations, and color to enhance her document’s design impact.
Sentence Grammar

- Writing
- Grammar
- Sentence Style
- Punctuation/Mechanics
- Language
- Multilingual Writers
- Research
- Documentation
Verbs

One famous restaurant in Boston offers to bake, broil, pan-fry, deep-fry, poach, sauté, fricassee, blacken, or scallop any of the fish entrées on its menu. To someone ordering—or cooking—at this restaurant, the important distinctions lie entirely in the verbs.

7a Using regular and irregular verb forms

The past tense and past participle of a regular verb are formed by adding -ed or -d to the base form.

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>love</td>
<td>loved</td>
<td>loved</td>
</tr>
<tr>
<td>honor</td>
<td>honored</td>
<td>honored</td>
</tr>
<tr>
<td>obey</td>
<td>obeyed</td>
<td>obeyed</td>
</tr>
</tbody>
</table>

An irregular verb does not follow the -ed or -d pattern. If you are unsure about whether a verb is regular or irregular, or what the correct form is, consult the following list or a dictionary. Dictionaries list any irregular forms under the entry for the base form.

Some common irregular verbs

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>arise</td>
<td>arose</td>
<td>arisen</td>
</tr>
<tr>
<td>be</td>
<td>was/were</td>
<td>been</td>
</tr>
<tr>
<td>beat</td>
<td>beat</td>
<td>beaten</td>
</tr>
<tr>
<td>become</td>
<td>became</td>
<td>become</td>
</tr>
<tr>
<td>begin</td>
<td>began</td>
<td>begun</td>
</tr>
<tr>
<td>bite</td>
<td>bit</td>
<td>bitten, bit</td>
</tr>
<tr>
<td>blow</td>
<td>blew</td>
<td>blown</td>
</tr>
<tr>
<td>break</td>
<td>broke</td>
<td>broken</td>
</tr>
<tr>
<td>bring</td>
<td>brought</td>
<td>brought</td>
</tr>
<tr>
<td>build</td>
<td>built</td>
<td>built</td>
</tr>
<tr>
<td>burn</td>
<td>burned, burnt</td>
<td>burned, burnt</td>
</tr>
</tbody>
</table>
Using regular and irregular verb forms

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>burst</td>
<td>burst</td>
<td>burst</td>
</tr>
<tr>
<td>buy</td>
<td>bought</td>
<td>bought</td>
</tr>
<tr>
<td>catch</td>
<td>caught</td>
<td>caught</td>
</tr>
<tr>
<td>choose</td>
<td>chose</td>
<td>chosen</td>
</tr>
<tr>
<td>come</td>
<td>came</td>
<td>come</td>
</tr>
<tr>
<td>cost</td>
<td>cost</td>
<td>cost</td>
</tr>
<tr>
<td>cut</td>
<td>cut</td>
<td>cut</td>
</tr>
<tr>
<td>dig</td>
<td>dug</td>
<td>dug</td>
</tr>
<tr>
<td>dive</td>
<td>dived, dove</td>
<td>dived</td>
</tr>
<tr>
<td>do</td>
<td>did</td>
<td>done</td>
</tr>
<tr>
<td>draw</td>
<td>drew</td>
<td>drawn</td>
</tr>
<tr>
<td>dream</td>
<td>dreamed, dreamt</td>
<td>dreamed, dreamt</td>
</tr>
<tr>
<td>drink</td>
<td>drank</td>
<td>drunk</td>
</tr>
<tr>
<td>drive</td>
<td>drove</td>
<td>driven</td>
</tr>
<tr>
<td>eat</td>
<td>ate</td>
<td>eaten</td>
</tr>
<tr>
<td>fall</td>
<td>fell</td>
<td>fallen</td>
</tr>
<tr>
<td>feel</td>
<td>felt</td>
<td>felt</td>
</tr>
<tr>
<td>fight</td>
<td>fought</td>
<td>fought</td>
</tr>
<tr>
<td>find</td>
<td>found</td>
<td>found</td>
</tr>
<tr>
<td>fly</td>
<td>flew</td>
<td>flown</td>
</tr>
<tr>
<td>forget</td>
<td>forgot</td>
<td>forgotten, forgot</td>
</tr>
<tr>
<td>freeze</td>
<td>froze</td>
<td>frozen</td>
</tr>
<tr>
<td>get</td>
<td>got</td>
<td>gotten, got</td>
</tr>
<tr>
<td>give</td>
<td>gave</td>
<td>given</td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>gone</td>
</tr>
<tr>
<td>grow</td>
<td>grew</td>
<td>grown</td>
</tr>
<tr>
<td>hang (suspend)</td>
<td>hung</td>
<td>hung</td>
</tr>
<tr>
<td>have</td>
<td>had</td>
<td>had</td>
</tr>
<tr>
<td>hear</td>
<td>heard</td>
<td>heard</td>
</tr>
<tr>
<td>hide</td>
<td>hid</td>
<td>hidden</td>
</tr>
</tbody>
</table>

'Hang meaning “execute by hanging” is regular: hang, hanged, hanged.'
<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>hit</td>
<td>hit</td>
<td>hit</td>
</tr>
<tr>
<td>keep</td>
<td>kept</td>
<td>kept</td>
</tr>
<tr>
<td>know</td>
<td>knew</td>
<td>known</td>
</tr>
<tr>
<td>lay</td>
<td>laid</td>
<td>laid</td>
</tr>
<tr>
<td>lead</td>
<td>led</td>
<td>led</td>
</tr>
<tr>
<td>leave</td>
<td>left</td>
<td>left</td>
</tr>
<tr>
<td>lend</td>
<td>lent</td>
<td>lent</td>
</tr>
<tr>
<td>let</td>
<td>let</td>
<td>let</td>
</tr>
<tr>
<td>lie (recline)*</td>
<td>lay</td>
<td>lain</td>
</tr>
<tr>
<td>lose</td>
<td>lost</td>
<td>lost</td>
</tr>
<tr>
<td>make</td>
<td>made</td>
<td>made</td>
</tr>
<tr>
<td>mean</td>
<td>meant</td>
<td>meant</td>
</tr>
<tr>
<td>meet</td>
<td>met</td>
<td>met</td>
</tr>
<tr>
<td>pay</td>
<td>paid</td>
<td>paid</td>
</tr>
<tr>
<td>prove</td>
<td>proved</td>
<td>proved, proven</td>
</tr>
<tr>
<td>put</td>
<td>put</td>
<td>put</td>
</tr>
<tr>
<td>read</td>
<td>read</td>
<td>read</td>
</tr>
<tr>
<td>ride</td>
<td>rode</td>
<td>ridden</td>
</tr>
<tr>
<td>ring</td>
<td>rang</td>
<td>rung</td>
</tr>
<tr>
<td>rise</td>
<td>rose</td>
<td>risen</td>
</tr>
<tr>
<td>run</td>
<td>ran</td>
<td>run</td>
</tr>
<tr>
<td>say</td>
<td>said</td>
<td>said</td>
</tr>
<tr>
<td>see</td>
<td>saw</td>
<td>seen</td>
</tr>
<tr>
<td>send</td>
<td>sent</td>
<td>sent</td>
</tr>
<tr>
<td>set</td>
<td>set</td>
<td>set</td>
</tr>
<tr>
<td>shake</td>
<td>shook</td>
<td>shaken</td>
</tr>
<tr>
<td>shoot</td>
<td>shot</td>
<td>shot</td>
</tr>
<tr>
<td>show</td>
<td>showed</td>
<td>showed, shown</td>
</tr>
<tr>
<td>shrink</td>
<td>shrunk</td>
<td>shrunk</td>
</tr>
<tr>
<td>sing</td>
<td>sang</td>
<td>sung</td>
</tr>
</tbody>
</table>

\*Lie meaning “tell a falsehood” is regular: lie, lied, lied.
Using regular and irregular verb forms

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>sink</td>
<td>sank</td>
<td>sunk</td>
</tr>
<tr>
<td>sit</td>
<td>sat</td>
<td>sat</td>
</tr>
<tr>
<td>sleep</td>
<td>slept</td>
<td>slept</td>
</tr>
<tr>
<td>speak</td>
<td>spoke</td>
<td>spoken</td>
</tr>
<tr>
<td>spend</td>
<td>spent</td>
<td>spent</td>
</tr>
<tr>
<td>spread</td>
<td>spread</td>
<td>spread</td>
</tr>
<tr>
<td>spring</td>
<td>sprang, sprung</td>
<td>sprung</td>
</tr>
<tr>
<td>stand</td>
<td>stood</td>
<td>stood</td>
</tr>
<tr>
<td>steal</td>
<td>stole</td>
<td>stolen</td>
</tr>
<tr>
<td>strike</td>
<td>struck</td>
<td>struck, stricken</td>
</tr>
<tr>
<td>swim</td>
<td>swam</td>
<td>swum</td>
</tr>
<tr>
<td>swing</td>
<td>swung</td>
<td>swung</td>
</tr>
<tr>
<td>take</td>
<td>took</td>
<td>taken</td>
</tr>
<tr>
<td>teach</td>
<td>taught</td>
<td>taught</td>
</tr>
<tr>
<td>tear</td>
<td>tore</td>
<td>torn</td>
</tr>
<tr>
<td>tell</td>
<td>told</td>
<td>told</td>
</tr>
<tr>
<td>think</td>
<td>thought</td>
<td>thought</td>
</tr>
<tr>
<td>throw</td>
<td>threw</td>
<td>thrown</td>
</tr>
<tr>
<td>wake</td>
<td>woke, waked</td>
<td>waked, woken</td>
</tr>
<tr>
<td>wear</td>
<td>wore</td>
<td>worn</td>
</tr>
<tr>
<td>win</td>
<td>won</td>
<td>won</td>
</tr>
<tr>
<td>write</td>
<td>wrote</td>
<td>written</td>
</tr>
</tbody>
</table>

Checklist

Editing the Verbs in Your Writing

- Check verb endings that cause you trouble. (7a)
- Double-check forms of *lie and lay, sit and set, rise and raise.* (7b)
- Refer to action in a literary work in the present tense. (7c)
- Check that verb tenses in your writing express meaning accurately. (7c and 7d)
- Use passive voice appropriately. (7e)
7b  Using *lie* and *lay*, *sit* and *set*, *rise* and *raise*

These pairs of verbs cause confusion because both verbs in each pair have similar-sounding forms and somewhat related meanings. In each pair, one verb is transitive, meaning that it is followed by a direct **object** (*I lay the package on the counter*). The other is intransitive, meaning that it does not have an object (*He lies on the floor, unable to move*). The best way to avoid confusing these verbs is to memorize their forms and meanings.

<table>
<thead>
<tr>
<th>BASE FORM</th>
<th>PAST TENSE</th>
<th>PAST PARTICIPLE</th>
<th>PRESENT PARTICIPLE</th>
<th>-S FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>lie (recline)</td>
<td>lay</td>
<td>lain</td>
<td>lying</td>
<td>lies</td>
</tr>
<tr>
<td>lay (put)</td>
<td>laid</td>
<td>laid</td>
<td>laying</td>
<td>lays</td>
</tr>
<tr>
<td>sit (be seated)</td>
<td>sat</td>
<td>sat</td>
<td>sitting</td>
<td>sits</td>
</tr>
<tr>
<td>set (put)</td>
<td>set</td>
<td>set</td>
<td>setting</td>
<td>sets</td>
</tr>
<tr>
<td>rise (get up)</td>
<td>rose</td>
<td>risen</td>
<td>rising</td>
<td>rises</td>
</tr>
<tr>
<td>raise (lift)</td>
<td>raised</td>
<td>raised</td>
<td>raising</td>
<td>raises</td>
</tr>
</tbody>
</table>

- The doctor asked the patient to **lay** on his side.
- She **sat** the vase on the table.
- He **rose** himself to a sitting position.

7c  Using verb tenses

**Tenses** show when the verb’s action takes place. The three **simple tenses** are the **present tense**, the **past tense**, and the **future tense**.

- **PRESENT TENSE**  
  - I **ask**, **write**
- **PAST TENSE**  
  - I **asked**, **wrote**
- **FUTURE TENSE**  
  - I **will ask**, **will write**
More complex aspects of time are expressed through **progressive**, **perfect**, and **perfect progressive** forms of the simple tenses.

<table>
<thead>
<tr>
<th>Tense Type</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRESENT PROGRESSIVE</strong></td>
<td>she is asking, is writing</td>
</tr>
<tr>
<td><strong>PAST PROGRESSIVE</strong></td>
<td>she was asking, was writing</td>
</tr>
<tr>
<td><strong>FUTURE PROGRESSIVE</strong></td>
<td>she will be asking, will be writing</td>
</tr>
<tr>
<td><strong>PRESENT PERFECT</strong></td>
<td>she has asked, has written</td>
</tr>
<tr>
<td><strong>PAST PERFECT</strong></td>
<td>she had asked, had written</td>
</tr>
<tr>
<td><strong>FUTURE PERFECT</strong></td>
<td>she will have asked, will have written</td>
</tr>
<tr>
<td><strong>PRESENT PERFECT PROGRESSIVE</strong></td>
<td>she has been asking, has been writing</td>
</tr>
<tr>
<td><strong>PAST PERFECT PROGRESSIVE</strong></td>
<td>she had been asking, had been writing</td>
</tr>
<tr>
<td><strong>FUTURE PERFECT PROGRESSIVE</strong></td>
<td>she will have been asking, will have been writing</td>
</tr>
</tbody>
</table>

The simple tenses locate an action only within the three basic time frames of present, past, and future. Progressive forms express continuing actions; perfect forms express completed actions; perfect progressive forms express actions that continue up to some point in the present, past, or future.

**Special purposes of the present tense.** When writing about action in literary works, use the present tense.

- Ishmael slowly realized all that was at stake in the search for the white whale.

General truths or scientific facts should be in the present tense, even when the **predicate** in the main **clause** is in the past tense.

- Pasteur demonstrated that his boiling process made milk safe to drink.
In general, when you are quoting, summarizing, or paraphrasing a work, use the present tense.

Keith Walters wrote that the “reputed consequences and promised blessings of literacy are legion.”

But when using APA (American Psychological Association) style, report the results of your experiments or another researcher’s work in the past tense (wrote, noted) or the present perfect (has discovered). (For more on APA style, see Chapter 42.)

Comer (1995) notes that protesters who deprive themselves of food are seen not as dysfunctional but rather as “caring, sacrificing, even heroic” (p. 5).

### 7d Sequencing verb tenses

Careful and accurate use of tenses is important for clear writing. When you use the appropriate tense for each action, readers can follow time changes easily.

By the time he lent her the money, she declared bankruptcy.

The revision makes clear that the bankruptcy occurred before the loan.

### 7e Using active and passive voice

**Voice** tells whether a **subject** is acting (*He questions us*) or being acted upon (*He is questioned*). When the subject is acting, the verb is in the **active voice**; when the subject is being acted upon, however, the verb is in the **passive voice**. Most contemporary writers use the active voice as much as possible because it makes their prose stronger and livelier. To shift a sentence from passive to active voice, make the performer of the action the subject of the sentence.
Use the passive voice when you want to emphasize the recipient of an action rather than the performer of the action.

- The prizewinning photograph was taken by my sister.
- Colonel Muammar el-Qaddafi was killed during an uprising in his hometown of Surt.

In scientific and technical writing, use the passive voice to focus attention on what is being studied.

- The volunteers’ food intake was closely monitored.

**Using mood appropriately**

The mood of a verb indicates the writer’s attitude toward what he or she is saying. The indicative mood states facts or opinions and asks questions: *I did the right thing*. The imperative mood gives commands and instructions: *Do the right thing*. The subjunctive mood (used primarily in dependent clauses beginning with *that* or *if*) expresses wishes and conditions that are contrary to fact: *If I were doing the right thing, I’d know it.*

The present subjunctive uses the base form of the verb with all subjects.

- It is important that children be ready for a new sibling.

The past subjunctive is the same as the simple past except for the verb *be*, which uses *were* for all subjects.

- He spent money as if he had infinite credit.
- If the store were better located, it would attract more customers.

Because the subjunctive creates a rather formal tone, many people today substitute the indicative mood in informal conversation.

**INFORMAL**

- If the store was better located, it would attract more customers.
For academic or professional writing, use the subjunctive in the following contexts:

**CLAUSES EXPRESSING A WISH**

- He wished that his brother **was** still living nearby.

**THAT CLAUSES EXPRESSING A REQUEST OR DEMAND**

- The plant inspector insists that a supervisor **be** on site at all times.

**IF CLAUSES EXPRESSING A CONDITION THAT DOES NOT EXIST**

- If public transport **were** widely available, fewer Americans would commute by car.

One common error is to use **would** in both clauses. Use the subjunctive in the **if** clause and **would** in the other clause.

- If I **had** played harder, I would have won.

In everyday terms, the word **agreement** refers to an accord of some sort: you reach an agreement with your boss about salary; friends agree to go to a movie; the members of a family agree to share household chores. This meaning covers grammatical **agreement** as well. **Verbs** must agree with their **subjects** in number (singular or plural) and in **person** (first, second, or third).

To make a verb in the **present tense** agree with a third-person singular subject, add **-s** or **-es** to the **base form**.

- A vegetarian **diet** **lowers** the risk of heart disease.
Checking agreement with compound subjects

To make a verb in the present tense agree with any other subject, use the base form of the verb.

- I miss my family.
- They live in another state.

*Have* and *be* do not follow the *-s* or *-es* pattern with third-person singular subjects. *Have* changes to *has*; *be* has irregular forms in both the present tense and the *past tense*.

- War is hell.
- The soldier was brave beyond the call of duty.

**8a Checking for words between subject and verb**

Make sure the verb agrees with the *simple subject* and not with another *noun* that falls in between.

- Many books on the best-seller list has little literary value.
  
  The simple subject is books, not list.

Be careful when you use *as well as*, *along with*, *in addition to*, *together with*, and similar phrases. They do not make a singular subject plural.

- A passenger, as well as the driver, were injured in the accident.
  
  Though this sentence has a grammatically singular subject, it would be clearer with a compound subject: *The driver and a passenger were injured in the accident*.

**8b Checking agreement with compound subjects**

Compound *subjects* joined by *and* are generally plural.

- A backpack, a canteen, and a rifle were issued to each recruit.
When subjects joined by *and* are considered a single unit or refer to the same person or thing, they take a singular verb form.

- The lead singer and chief songwriter *wants* to make the new songs available online. The singer and songwriter are the same person.

- Drinking and driving *remain* a major cause of highway accidents and fatalities. In this sentence, *drinking and driving* is considered a single activity, and a singular verb is used.

With subjects joined by *or* or *nor*, the verb agrees with the part closer to the verb.

- Neither my roommate nor my neighbors *like* my loud music.

- Either the witnesses or the defendant *is* lying. If you find this sentence awkward, put the plural noun closer to the verb: *Either the defendant or the witnesses are* lying.

### Checklist

**Editing for Subject-Verb Agreement**

- Identify the subject that goes with each verb to check for agreement problems. (8a)
- Check compound subjects joined by *and, or, and nor*. (8b)
- Check collective-noun subjects to determine whether they refer to a group as a single unit or as multiple members. (8c)
- Check indefinite-pronoun subjects. Most take a plural verb. (8d)
Making verbs agree with indefinite pronouns

8c  Making verbs agree with collective nouns

Collective nouns—such as family, team, audience, group, jury, crowd, band, class, and committee—and fractions can take either singular or plural verbs, depending on whether they refer to the group as a single unit or to the multiple members of the group. The meaning of a sentence as a whole is your guide.

▶ After deliberating, the jury reports its verdict.
   The jury acts as a single unit.

▶ The jury still disagrees on a number of counts.
   The members of the jury act as multiple individuals.

▶ Two-thirds of the park have burned.
   Two-thirds refers to the single portion of the park that burned.

▶ One-third of the student body was commuters.
   One-third here refers to the students who commuted as individuals.

Treat phrases starting with the number of as singular and with a number of as plural.

SINGULAR
   The number of applicants for the internship was unbelievable.

PLURAL
   A number of applicants were put on the waiting list.

8d  Making verbs agree with indefinite pronouns

Indefinite pronouns do not refer to specific persons or things. Most take singular verb forms.
SOME COMMON INDEFINITE PRONOUNS
another  each  much  one
any  either  neither  other
anybody  everybody  nobody  somebody
anyone  everyone  no one  someone
anything  everything  nothing  something

▶ Of the two jobs, neither holds much appeal.
▶ Each of the plays depicts a hero undone by a tragic flaw.
▶ All of the cake was eaten.
▶ All of the candidates promise to improve the schools.

8e Making verbs agree with who, which, and that
When the relative pronouns who, which, and that are used as subjects, the verb agrees with the antecedent of the pronoun (11b).
▶ Fear is an ingredient that goes into creating stereotypes.
▶ Guilt and fear are ingredients that go into creating stereotypes.

Problems often occur with the words one of the. In general, one of the takes a plural verb, while the only one of the takes a singular verb.
Making verbs agree with subjects that end in -s

Carla is one of the employees who always works overtime. Some employees always work overtime. Carla is among them. Thus *who* refers to *employees*, and the verb is plural.

Ming is the only one of the employees who always works overtime. Only one employee, Ming, always works overtime. Thus *one* is the antecedent of *who*, and the verb form must be singular.

Making linking verbs agree with subjects

A *linking verb* should agree with its subject, which usually precedes the verb, not with the subject complement, which follows it.

- These three key treaties *are* the topic of my talk.
  The subject is *treaties*, not *topic*.

- Nero Wolfe’s passion *was* orchids.
  The subject is *passion*, not *orchids*.

Making verbs agree with subjects that end in -s

Some words that end in -s seem to be plural but are singular in meaning and thus take singular verb forms.

- Measles still *strikes* many Americans.
  Some nouns of this kind (such as *statistics* and *politics*) may be either singular or plural, depending on context.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statistics is a course I really dread.</td>
<td>The statistics in that study <em>are</em> questionable.</td>
</tr>
</tbody>
</table>
Checking for subjects that follow the verb

In English, verbs usually follow subjects. When this order is reversed, make the verb agree with the subject, not with a noun that happens to precede it.

Beside the barn stands silos filled with grain.

The subject, silos, is plural, so the verb must be stand.

In sentences beginning with there is or there are (or there was or there were), there serves only as an introductory word; the subject follows the verb.

There are five basic positions in classical ballet.

Making verbs agree with titles and words used as words

Titles and words used as words always take singular verb forms, even if their own forms are plural.

One Writer's Beginnings describes Eudora Welty's childhood.

Steroids is a little word that packs a big punch in the world of sports.

Considering spoken forms of be

Conventions for subject-verb agreement with be in spoken or vernacular varieties of English may differ from those of academic English. For instance, an Appalachian speaker might say “I been down” rather than “I have been down”; a speaker of African
American vernacular might say “He be at work” rather than “He is at work.” You may want to quote such spoken phrases in your writing, but for most academic and professional writing, follow the conventions of academic English. (For information on using varieties of English appropriately, see Chapter 31.)

Adjectives and Adverbs

Adjectives and adverbs can add indispensable differences in meaning to the words they describe or modify. In basketball, for example, there is an important difference between a flagrant foul and a technical foul, a layup and a reverse layup, and an angry coach and an abusively angry coach. In each instance, the modifiers are crucial to accurate communication.

Adjectives modify nouns and pronouns; they answer the questions which? how many? and what kind? Adverbs modify verbs, adjectives, and other adverbs; they answer the questions how? when? where? and to what extent? Many adverbs are formed by adding -ly to adjectives (slight, slightly), but some are formed in other ways (outdoors) or have forms of their own (very).

Using adjectives after linking verbs

When adjectives come after linking verbs (such as is), they usually describe the subject: I am patient. Note that in specific sentences, certain verbs may or may not be linking verbs—appear, become, feel, grow, look, make, prove, seem, smell, sound, and taste, for instance. When a word following one of these verbs modifies the subject, use an adjective; when it modifies the verb, use an adverb.

ADJECTIVE
Fluffy looked angry.

ADVERB
Fluffy looked angrily at the poodle.
For Multilingual Writers

Using Adjectives with Plural Nouns

In Spanish, Russian, and many other languages, adjectives agree in number with the nouns they modify. In English, adjectives do not change number in this way: the kittens are cute (not cutes).

Linking verbs suggest a state of being, not an action. In the preceding examples, looked angry suggests the state of being angry; looked angrily suggests an angry action.

In everyday conversation, you will often hear (and perhaps use) adjectives in place of adverbs. For example, people often say go quick instead of go quickly. When you write in academic and professional English, however, use adverbs to modify verbs, adjectives, and other adverbs.

▶ You can feel the song’s meter if you listen carefully.

▶ The audience was really disappointed by the show.

**Good, well, bad, and badly.** The modifiers good, well, bad, and badly cause problems for many writers because the distinctions between good and well and between bad and badly are often not observed in conversation. Problems also arise because well can function as either an adjective or an adverb.

▶ I look well in blue.

▶ Now that the fever has broken, I feel good again.

▶ He plays the trumpet well.

▶ I feel badly for the Toronto fans.

▶ Their team played bad.
Using comparatives and superlatives

Most adjectives and adverbs have three forms: positive, **comparative**, and **superlative**. You usually form the comparative and superlative of one- or two-syllable adjectives by adding -er and -est: short, shorter, shortest. With some two-syllable adjectives, longer adjectives, and most adverbs, use *more* and *most* (or *less* and *least*): scientific, more scientific, most scientific; elegantly, more elegantly, most elegantly. Some short adjectives and adverbs have irregular comparative and superlative forms: good, better, best; badly, worse, worst.

**Comparatives versus superlatives.** In academic writing, use the comparative to compare two things; use the superlative to compare three or more things.

- Rome is a much *older* city than New York.

- Damascus is one of the *older* cities in the world.

**Double comparatives and superlatives.** Double comparatives and superlatives are those that unnecessarily use both the -er or -est ending and *more* or *most*. Occasionally, these forms can add a special emphasis, as in the title of Spike Lee’s movie *Mo’ Better Blues*. In academic and professional writing, however, do not use *more* or *most* before adjectives or adverbs ending in -er or -est.

- Paris is the *most loveliest* city in the world.

**Absolute concepts.** Some readers consider modifiers such as *perfect* and *unique* to be absolute concepts; according to this view, a thing is either unique or it isn’t, so modified forms of the concept don’t make sense. However, many seemingly absolute words have multiple meanings, all of which are widely accepted as correct. For example, *unique* may mean *one of a kind* or *unequaled*, but it can also simply mean *distinctive* or *unusual*.

If you think your readers will object to a construction such as *more perfect* (which appears in the U.S. Constitution), then avoid such uses.
To be effective, modifiers should clearly refer to the words they modify and should be positioned close to those words. Consider this command:

**DO NOT USE THE ELEVATORS IN CASE OF FIRE.**

Should we avoid the elevators altogether, or only in case there is a fire? Repositioning the modifier in case of fire eliminates such confusion—and makes clear that we are to avoid the elevators only if there is a fire: **IN CASE OF FIRE, DO NOT USE THE ELEVATORS.**

10a Revising misplaced modifiers

Modifiers can cause confusion or ambiguity if they are not close enough to the words they modify or if they seem to modify more than one word in the sentence.

- She teaches a seminar this term on voodoo at Skyline College.
  - The voodoo is not at the college; the seminar is.

- Billowing from the window, he saw clouds of smoke.
  - People cannot billow from windows.

**After he lost the 1962 race,**

- Nixon told reporters that he planned to get out of politics after he lost the 1962 race.
  - Nixon did not predict that he would lose the race.

Limiting modifiers. Be especially careful with the placement of limiting modifiers such as almost, even, just, merely, and only. In general, these modifiers should be placed right before or after the words they modify. Putting them in other positions may produce not just ambiguity but a completely different meaning.
Revising disruptive modifiers

AMBIGUOUS
The court only hears civil cases on Tuesdays.

CLEAR
The court hears only civil cases on Tuesdays.

CLEAR
The court hears civil cases on Tuesdays only.

Squinting modifiers. If a modifier can refer either to the word before it or to the word after it, it is a squinting modifier. Put the modifier where it clearly relates to only a single word.

SQUINTING Students who practice writing often will benefit.

REVISED Students who often practice writing will benefit.

REVISED Students who practice writing will often benefit.

10b Revising disruptive modifiers

Disruptive modifiers interrupt the connections between parts of a sentence, making it hard for readers to follow the progress of the thought.

If they are cooked too long, vegetables will

Vegetables will, if they are cooked too long, lose most

of their nutritional value.

Split infinitives. In general, do not place a modifier between the to and the verb of an infinitive (to often complain). Doing so makes it hard for readers to recognize that the two go together.

Hitler expected the British to fairly quickly surrender.

In some sentences, however, a modifier sounds awkward if it does not split the infinitive. Most language experts consider split infinitives acceptable in such cases. Another option is to reword the sentence to eliminate the infinitive altogether.

SPLIT I hope to almost equal my last year’s income.

REVISED I hope that I will earn almost as much as I did last year.
10c Revising dangling modifiers

Dangling modifiers are words or phrases that modify nothing in the rest of a sentence. They often seem to modify something that is implied but not actually present in the sentence. Dangling modifiers frequently appear at the beginnings or ends of sentences, as in the following example.

**DANGLING**

Exploding in rapid bursts of red, white, and blue, the picnickers cheered for the Fourth of July celebration.

**REVISED**

With fireworks exploding in rapid bursts of red, white, and blue, the picnickers cheered for the Fourth of July celebration.

To revise a dangling modifier, often you need to add a subject that the modifier clearly refers to; sometimes you have to turn the modifier into a phrase or a clause.

- Reluctantly, the hound was given to a neighbor.
  In the original sentence, was the dog reluctant, or was someone else who is not mentioned reluctant?

- As a young boy, his grandmother told stories of her years as a migrant worker.
  His grandmother was never a young boy.

- Thumbing through the magazine, my eyes automatically noticed the perfume ads.
  Eyes cannot thumb through a magazine.
Pronouns

As words that stand in for nouns, pronouns carry a lot of weight in our everyday discourse. The following directions show why it's important for a pronoun to refer clearly to a specific noun or pronoun antecedent:

- When you see a dirt road on the left side of Winston Lane, follow it for two more miles.
  The word it could mean either the dirt road or Winston Lane.

Considering a pronoun's role in the sentence

Most speakers of English usually know intuitively when to use I, me, and my. The choices reflect differences in case, the form a pronoun takes to indicate its function in a sentence. Pronouns functioning as subjects or subject complements are in the subjective case (I); those functioning as objects are in the objective case (me); those functioning as possessives are in the possessive case (my).

<table>
<thead>
<tr>
<th>SUBJECTIVE</th>
<th>OBJECTIVE</th>
<th>POSSESSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>me</td>
<td>my/mine</td>
</tr>
<tr>
<td>we</td>
<td>us</td>
<td>our/ours</td>
</tr>
<tr>
<td>you</td>
<td>you</td>
<td>your/yours</td>
</tr>
<tr>
<td>he/she/it</td>
<td>him/her/it</td>
<td>his/her/hers/its</td>
</tr>
<tr>
<td>they</td>
<td>them</td>
<td>their/their</td>
</tr>
<tr>
<td>who/whoever</td>
<td>whom/whomever</td>
<td>whose</td>
</tr>
</tbody>
</table>

Problems tend to occur in the following situations.

In subject complements. Americans routinely use the objective case for subject complements in conversation: Who's there? It's me. If the subjective case for a subject complement sounds stilted or awkward (It's I), try rewriting the sentence using the pronoun as the subject (I'm here).
The first person to see Kishore after the awards was she.

Before gerunds. Pronouns before a gerund should be in the possessive case.

The doctor argued for him writing a living will.

With who, whoever, whom, and whomever. Today’s speakers tend not to use whom and whomever, which can create a very formal tone. But for academic and professional writing in which formality is appropriate, remember that problems distinguishing between who and whom occur most often in two situations: when they begin a question, and when they introduce a dependent clause (13c). You can determine whether to use who or whom at the beginning of a question by answering the question using a personal pronoun. If the answer is in the subjective case, use who; if it is in the objective case, use whom.
Considering a pronoun’s role in the sentence

Who did you visit?
I visited them. Them is objective, so whom is correct.

Who

Whom do you think wrote the story?
I think she wrote the story. She is subjective, so who is correct.

If the pronoun acts as a subject or subject complement in the clause, use who or whoever. If the pronoun acts as an object in the clause, use whom or whomever.

Anyone can hypnotize a person whom wants to be hypnotized.
The verb of the clause is wants, and its subject is who.

Whoever

Whoever the party suspected of disloyalty was executed.
Whomever is the object of suspected in the clause whomever the party suspected of disloyalty.

In compound structures. When a pronoun is part of a compound subject, complement, or object, put it in the same case you would use if the pronoun were alone.

When him and Zelda were first married, they lived in New York.
The boss invited she and her family to dinner.
This morning saw yet another conflict between my sister and I.

In elliptical constructions. Elliptical constructions are sentences in which some words are understood but left out. When an elliptical construction ends in a pronoun, put the pronoun in the case it would be in if the construction were complete.

His sister has always been more athletic than he is.
In some elliptical constructions, the case of the pronoun depends on the meaning intended.

▶ Willie likes Lily more than she [likes Lily].
   She is the subject of the omitted verb likes.
▶ Willie likes Lily more than [he likes] her.
   Her is the object of the omitted verb likes.

With *we* and *us* before a noun. If you are unsure about whether to use *we* or *us* before a noun, use whichever pronoun would be correct if the noun were omitted.

▶ We fans never give up hope.
   Without fans, *we* would be the subject.
▶ The Rangers depend on *we* fans.
   Without fans, *us* would be the object of the preposition on.

### 11b Making pronouns agree with antecedents

The **antecedent** of a pronoun is the word the pronoun refers to. Pronouns and antecedents are said to agree when they match up in **person**, number, and gender.

**Singular**

The choirmaster raised his baton.

**Plural**

The boys picked up their music.

**Compound antecedents.** Whenever a compound antecedent is joined by *or* or *nor*, the pronoun agrees with the nearer or nearest antecedent. If the parts of the antecedent are of different genders, however, this kind of sentence can be awkward and may need to be revised.

**Awkward**

Neither Annie nor Henry got his work done.
Annie didn’t get *her* work done, and neither did Henry.

When a compound antecedent contains both singular and plural parts, the sentence may sound awkward unless the plural part comes last.

Neither the blog nor the newspapers would reveal *their* sources.

**Collective-noun antecedents.** A collective noun such as *herd*, *team*, or *audience* may refer to a group as a single unit. If so, use a singular pronoun.

The *committee* presented *its* findings to the board.

When a collective noun refers to the members of the group as individuals, however, use a plural pronoun.

The *herd* stamped *their* hooves and snorted nervously.

**Indefinite-pronoun antecedents.** Indefinite pronouns do not refer to specific persons or things. Most indefinite pronouns are always singular; a few are always plural. Some can be singular or plural depending on the context.

One of the ballerinas lost *her* balance.

Many in the audience jumped to *their* feet.

**Singular**

Some of the furniture was showing *its* age.

**Plural**

Some of the farmers abandoned *their* land.

**Sexist pronouns.** Pronouns often refer to antecedents that may be either male or female. Writers used to use a masculine pronoun, known as the “generic *he,*” to refer to such antecedents: *Everyone should know his legal rights.* However, such wording ignores or even excludes females—and thus should be revised: *Everyone should know his or her legal rights,* for example, or *People should know *their* legal rights.*
11c  Making pronouns refer to clear antecedents

If a pronoun does not refer clearly to a specific antecedent, readers will have trouble making the connection between the two.

Ambiguous antecedents. In cases where a pronoun could refer to more than one antecedent, revise the sentence to make the meaning clear.

▶ The car went over the bridge just before it fell into the water.
What fell into the water—the car or the bridge? The revision makes the meaning clear.

▶ Kerry told Ellen, that she should be ready soon.
Reporting Kerry’s words directly, in quotation marks, eliminates the ambiguity.

Vague use of it, this, that, and which. The words it, this, that, and which often function as a shortcut for referring to something mentioned earlier. Like other pronouns, each must refer to a specific antecedent.

▶ When the senators realized the bill would be defeated, they tried to postpone the vote but failed. It was a fiasco.

▶ Nancy just found out that she won the lottery, which explains her resignation.

Indefinite use of you, it, and they. In conversation, we frequently use you, it, and they in an indefinite sense in such expressions as you never know and on television, they said. In academic and professional writing, however, use you only to mean “you, the reader,” and they or it only to refer to a clear antecedent.
Commercials try to make you buy without thinking.

On the Weather Channel, it reported a powerful earthquake in China.

Many restaurants in France

In France, they allow dogs in many restaurants.

**Implied antecedents.** A pronoun may suggest a noun antecedent that is implied but not present in the sentence.

Detention centers routinely blocked efforts by detainees' families and lawyers to locate them.

### 12 Comma Splices and Fused Sentences

A **comma splice** results from placing only a comma between **independent clauses**—groups of words that can stand alone as a sentence. We often see comma splices used to give slogans a catchy rhythm.

Dogs have owners, cats have staff.

—Bumper Sticker

A related construction is a **fused sentence**, or run-on, which results from joining two independent clauses with no punctuation or connecting word between them. The bumper sticker as a fused sentence would be “Dogs have owners cats have staff.”

In academic and professional English, using comma splices or fused sentences will almost always be identified as an error.

### 12a Separating the clauses into two sentences

The simplest way to revise comma splices or fused sentences is to separate them into two sentences.
12b  **Linking the clauses with a comma and a coordinating conjunction**

If the two clauses are closely related and equally important, join them with a comma and a **coordinating conjunction** (*and*, *but*, *or*, *nor*, *for*, *so*, or *yet*).

**FUSED SENTENCE**  
Interest rates fell, people began borrowing more money.

---

12c  **Linking the clauses with a semicolon**

If the ideas in the two clauses are closely related and you want to give them equal emphasis, link them with a semicolon.

**COMMA SPLICE**  
This photograph is not at all realistic; it uses dreamlike images to convey its message.

Be careful when you link clauses with a **conjunctive adverb** like *however* or *therefore* or with a **transition** like *in fact*. In such sentences, the two clauses must be separated by a semicolon or by a comma and a coordinating conjunction.

**COMMA SPLICE**  
Many developing countries have high birthrates; therefore, most of their citizens are young.
Rewriting one of the clauses

12d  **Rewriting the two clauses as one independent clause**

Sometimes you can reduce two spliced or fused independent clauses to a single independent clause.

**FUSED SENTENCE**

```
Most
and

A large part of my mail is advertisements most
of the rest is bills.
```

12e  **Rewriting one independent clause as a dependent clause**

When one independent clause is more important than the other, try converting the less important one to a **dependent clause** by adding an appropriate **subordinating conjunction**.

**COMMA SPlice**

```
Although

Zora Neale Hurston is regarded as one of
America’s major novelists, she died in obscurity.
```

In the revision, the writer emphasizes the second clause and makes the first one into a dependent clause by adding the subordinating conjunction **although**.
The arts and crafts movement called for handmade objects, it reacted against mass production.

In the revision, the writer chooses to emphasize the first clause (the one describing what the movement advocated) and make the second clause into a dependent clause.

**Linking the two clauses with a dash**

In informal writing, you can use a dash to join the two clauses, especially when the second clause elaborates on the first clause.

Exercise trends come and go this year yoga is hot.

**Sentence Fragments**

Sentence fragments are often used to make writing sound conversational, as in this Facebook status update:

Realizing that there are no edible bagels in this part of Oregon. Sigh.

Fragments—groups of words that are punctuated as sentences but are not sentences—are often seen in intentionally informal writing and in public writing, such as advertising, that aims to attract attention or give a phrase special emphasis. But you should think carefully before using fragments in academic or professional writing, where readers might regard them as errors.

**Revising phrase fragments**

A phrase is a group of words that lacks a subject, a verb, or both. When a phrase is punctuated like a sentence, it becomes a fragment.
To revise a phrase fragment, attach it to an independent clause, or make it a separate sentence.

- NBC is broadcasting the debates/ With discussions afterward.  
  *With discussions afterward* is a prepositional phrase, not a sentence. The editing combines the phrase with an independent clause.

- The town’s growth is controlled by zoning laws/ A strict set of regulations for builders and corporations.  
  *A strict set of regulations for builders and corporations* is a phrase renaming *zoning laws*. The editing attaches the fragment to the sentence containing that noun.

- Kamika stayed out of school for three months after Linda was born. To recuperate and to take care of her baby.  
  The revision—adding a subject (*she*) and a verb (*did*)—turns the fragment into a separate sentence.

**Fragments beginning with transitions.** If you introduce an example or explanation with a transitional word or phrase like *also, for example, such as, or that*, be certain you write a sentence, not a fragment.

- Joan Didion has written on many subjects/ Such as the Hoover Dam and migraine headaches.  
  The second word group is a phrase, not a sentence. The editing combines it with an independent clause.

### 13b Revising compound-predicate fragments

A fragment occurs when one part of a compound *predicate* lacks a subject but is punctuated as a separate sentence. Such a fragment
usually begins with *and*, *but*, or *or*. You can revise it by attaching it to the independent clause that contains the rest of the predicate.

> They sold their house. And moved into an apartment.

### 13c Revising clause fragments

A *dependent clause* contains both a subject and a verb, but it cannot stand alone as a sentence; it depends on an independent clause to complete its meaning. A dependent clause usually begins with a *subordinating conjunction*, such as *after*, *because*, *before*, *if*, *since*, *that*, *though*, *unless*, *until*, *when*, *where*, *while*, *who*, or *which*. You can usually combine dependent-clause fragments with a nearby independent clause.

> When I decided to switch to part-time work, I gave up a lot of my earning potential.

If you cannot smoothly attach a clause to a nearby independent clause, try deleting the opening subordinating word and turning the dependent clause into a sentence.

> Most injuries in automobile accidents occur in two ways. When an occupant either is hurt by something inside the car or is thrown from the car.
Sentence Style

Writing
Sentence Grammar
Sentence Style
Punctuation/ Mechanics
Language
Multilingual Writers
Research
Documentation
Consistency and Completeness

If you listen carefully to the conversations around you, you will hear inconsistent and incomplete structures all the time. For instance, during an interview with journalist Bill Moyers, Jon Stewart discussed the supposed objectivity of news reporting:

But news has never been objective. It’s always . . . what does every newscast start with? “Our top stories tonight.” That’s a list. That’s a subjective . . . some editor made a decision: “Here’s our top stories. Number one: There’s a fire in the Bronx.”

Because Stewart is talking casually, some of his sentences begin one way but then move in another direction. The mixed structures pose no problem for the viewer, but sentences such as these can be confusing in writing.

Revising faulty sentence structure

Beginning a sentence with one grammatical pattern and then switching to another one confuses readers.

MIXED The fact that I get up at 5:00 AM, a wake-up time that explains why I’m always tired in the evening.

This sentence starts out with a subject (The fact) followed by a dependent clause (that I get up at 5:00 AM). The sentence needs a predicate to complete the independent clause, but instead it moves to another phrase followed by a dependent clause (a wake-up time that explains why I’m always tired in the evening), and a fragment results.

REVISED The fact that I get up at 5:00 AM explains why I’m always tired in the evening.

Deleting a wake-up time that changes the rest of the sentence into a predicate.

REVISED I get up at 5:00 AM, a wake-up time that explains why I’m always tired in the evening.

Deleting The fact that turns the beginning of the sentence into an independent clause.
Matching subjects and predicates

Another kind of mixed structure, called faulty predication, occurs when a subject and predicate do not fit together grammatically or simply do not make sense together.

- A characteristic that I admire is a person who is generous.
  A person is not a characteristic.

- The rules of the corporation expect employees to be on time.
  Rules cannot expect anything.

Is when, is where, the reason . . . is because. Although you will often hear these expressions in everyday use, such constructions are inappropriate in academic or professional writing.

- A stereotype is when someone characterizes a group unfairly.
- Spamming is when companies send electronic junk mail.
- The reason I like to play soccer is because it provides aerobic exercise.

Using consistent compound structures

Sometimes writers omit certain words in compound structures. If the omitted word does not fit grammatically with other parts of the compound, the omission can be inappropriate.

- His skills are weak, and his performance only average.
  The omitted verb is does not match the verb in the other part of the compound (are), so the writer needs to include it.
14d  Making complete comparisons

When you compare two or more things, the comparison must be complete and clear.

I was often embarrassed because my parents were so different from my friends’ parents.

Adding from my friends’ parents completes the comparison.

UNCLEAR  Aneil always felt more affection for his brother than his sister.
CLEAR  Aneil always felt more affection for his brother than his sister did.
CLEAR  Aneil always felt more affection for his brother than he did for his sister.

15  Coordination and Subordination

You may notice a difference between your spoken and your written language. In speech, people tend to use and so as all-purpose connectors.

He enjoys psychology, and he has to study hard.

The meaning of this sentence may be perfectly clear in speech, which provides clues with voice, facial expressions, and gestures. But in writing, the sentence could have more than one meaning.

Although he enjoys psychology, he has to study hard.

He enjoys psychology although he has to study hard.

The first sentence links two ideas with a coordinating conjunction, and; the other two sentences link ideas with a subordinating conjunction, although. A coordinating conjunction gives the ideas equal emphasis, and a subordinating conjunction emphasizes one idea more than another.
15a **Relating equal ideas**

When you want to give equal emphasis to different ideas in a sentence, link them with a **coordinating conjunction** (and, but, for, nor, or, so, yet) or a semicolon.

- They acquired horses, **and** their ancient nomadic spirit was suddenly free of the ground.
- There is perfect freedom in the mountains, **but** it belongs to the eagle and the elk, the badger and the bear.
  
  —N. Scott Momaday, *The Way to Rainy Mountain*

Coordination can help make explicit the relationship between two separate ideas.

- **My son watches The Simpsons religiously;/** forced to choose, he would probably take Homer Simpson over his sister.

  Connecting these two sentences with a semicolon strengthens the connection between two closely related ideas.

When you connect ideas in a sentence, make sure that the relationship between the ideas is clear.

- Surfing the Internet is a common way to spend leisure time, **but** and it should not replace human contact.

  What does being a common form of leisure have to do with replacing human contact? Changing **and** to **but** better relates the two ideas.

15b **Distinguishing main ideas**

Subordination allows you to distinguish major points from minor points or to bring supporting details into a sentence. If, for instance, you put your main idea in an **independent clause**, you might then put any less significant ideas in **dependent clauses**, **phrases**, or
even single words. The following sentence highlights the subordinated point:

▶ Mrs. Viola Cullinan was a plump woman who lived in a three-bedroom house somewhere behind the post office.

—Maya Angelou, “My Name Is Margaret”

The dependent clause adds important information about Mrs. Cullinan, but it is subordinate to the independent clause.

Notice that the choice of what to subordinate rests with the writer and depends on the intended meaning. Angelou might have given the same basic information differently:

▶ Mrs. Viola Cullinan, a plump woman, lived in a three-bedroom house somewhere behind the post office.

Subordinating the information about Mrs. Cullinan’s size to that about her house would suggest a slightly different meaning, of course. As a writer, you must think carefully about what you want to emphasize and must subordinate information accordingly.

Subordination also establishes logical relationships among different ideas. These relationships are often specified by subordinating conjunctions.

SOME COMMON SUBORDINATING CONJUNCTIONS

<table>
<thead>
<tr>
<th>conjunction</th>
<th>conjunction</th>
<th>conjunction</th>
</tr>
</thead>
<tbody>
<tr>
<td>after</td>
<td>if</td>
<td>though</td>
</tr>
<tr>
<td>although</td>
<td>in order that</td>
<td>unless</td>
</tr>
<tr>
<td>as</td>
<td>once</td>
<td>until</td>
</tr>
<tr>
<td>as if</td>
<td>since</td>
<td>when</td>
</tr>
<tr>
<td>because</td>
<td>so that</td>
<td>where</td>
</tr>
<tr>
<td>before</td>
<td>than</td>
<td>while</td>
</tr>
<tr>
<td>even though</td>
<td>that</td>
<td></td>
</tr>
</tbody>
</table>

The following sentence highlights the subordinate clause and italicizes the subordinating word:

▶ She usually rested her smile until late afternoon when her women friends dropped in and Miss Glory, the cook, served them cold drinks on the closed-in porch.

—Maya Angelou, “My Name Is Margaret”
Distinguishing main ideas

Using too many coordinate structures can be monotonous and can make it hard for readers to recognize the most important ideas. Subordinating lesser ideas can help highlight the main ideas.

▶ Many people check email in the evening, and so they turn on the computer. They may intend to respond only to urgent messages, a friend sends a link to a blog post, and they decide to read it for just a short while, and they get engrossed in Facebook, and they end up spending the whole evening in front of the screen.

**Determining what to subordinate**

▶ Although our new boss can be difficult, although she has revived and maybe even saved the division.

The editing puts the more important information—that the new boss has saved part of the company—in an independent clause and subordinates the rest.

**Avoiding excessive subordination**

When too many subordinate clauses are strung together, readers may have trouble keeping track of the main idea expressed in the independent clause.

**TOO MUCH SUBORDINATION**

▶ Philip II sent the Spanish Armada to conquer England, which was ruled by Elizabeth, who had executed Mary because she was plotting to overthrow Elizabeth, who was a Protestant, whereas Mary and Philip were Roman Catholics.

**REVISED**

▶ Philip II sent the Spanish Armada to conquer England, which was ruled by Elizabeth, a Protestant. She had executed Mary,
Conciseness

a Roman Catholic like Philip, because Mary was plotting to overthrow her.

Putting the facts about Elizabeth executing Mary into an independent clause makes key information easier to recognize.

Conciseness

If you have a Twitter account, you know a lot about being concise—that is, about getting messages across in no more than 140 characters. Recently, *New York Times* editor Bill Keller tweeted, “Twitter makes you stupid. Discuss.” That little comment drew a large number of responses, including one from his wife that read, “I don’t know if Twitter makes you stupid, but it’s making you late for dinner. Come home.”

No matter how you feel about the effects of Twitter on the brain (or stomach!), you can make any writing more effective by choosing words that convey exactly what you mean to say.

Eliminating redundant words

Sometimes writers add words for emphasis, saying that something is large *in size* or red *in color* or that two ingredients should be combined *together*. The italicized words are redundant (unnecessary for meaning), as are the deleted words in the following examples.

- Compulsory attendance at assemblies is required.
- The auction featured contemporary “antiques” made recently.
- Many different forms of hazing occur, such as physical abuse and mental abuse.
16b  Eliminating empty words

Words that contribute little or no meaning to a sentence include vague nouns like area, kind, situation, and thing as well as vague modifiers like definitely, major, really, and very. Delete such words, or find a more specific way to say what you mean.

- **The housing situation can have a really significant impact** on the social aspect of a student’s life.

16c  Replacing wordy phrases

Many common phrases can be reduced to a word or two with no loss in meaning.

<table>
<thead>
<tr>
<th>WORDY</th>
<th>CONCISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>at all times</td>
<td>always</td>
</tr>
<tr>
<td>at that point in time</td>
<td>then</td>
</tr>
<tr>
<td>at the present time</td>
<td>now/today</td>
</tr>
<tr>
<td>due to the fact that</td>
<td>because</td>
</tr>
<tr>
<td>for the purpose of</td>
<td>for</td>
</tr>
<tr>
<td>in order to</td>
<td>to</td>
</tr>
<tr>
<td>in spite of the fact that</td>
<td>although</td>
</tr>
<tr>
<td>in the event that</td>
<td>if</td>
</tr>
</tbody>
</table>

16d  Simplifying sentence structure

Using the simplest grammatical structures can tighten and strengthen your sentences considerably.

- Hurricane Katrina, which was certainly one of the most widespread powerful storms ever to hit the Gulf Coast, caused damage to a very wide area.
Strong verbs. Be verbs (is, are, was, were, been) often result in wordiness.

- A high-fat, high-cholesterol diet is bad for your heart.

Expletives. Sometimes expletive constructions such as there is, there are, and it is introduce a topic effectively; often, however, your writing will be better without them.

- There are many people who fear success because they believe they do not deserve it.
- It is necessary for presidential candidates to perform well on television.

Active voice. Some writing situations call for the passive voice, but it is always wordier than the active—and often makes for dull or even difficult reading (see 7e).

- In Gower’s research, it was found that pythons often dwell in trees.

Parallelism

If you look and listen, you will see parallel grammatical structures in everyday use. Bumper stickers often use parallelism to make their messages memorable (Minds are like parachutes; both work best when open), as do song lyrics and jump-rope rhymes. In addition to creating pleasing rhythmic effects, parallelism helps clarify meaning.
Making items in a series or list parallel

All items in a series should be in parallel form—all **nouns**, all **verbs**, all prepositional **phrases**, and so on. Parallelism makes a series both graceful and easy to follow.

▶ In the eighteenth century, armed forces could fight in open **fields** and on the high seas. Today, they can clash on the ground **anywhere**, on the sea, under the sea, and in the air.
—Donald Snow and Eugene Brown, *The Contours of Power*

The parallel structure of the phrases (highlighted here), and of the sentences themselves, highlights the contrast between the eighteenth century and today.

▶ The quarter horse skipped, pranced, and was sashaying onto the track.

▶ The children ran down the hill, skipped over the lawn, jumped and into the swimming pool.

▶ The duties of the job include baby-sitting, housecleaning, and preparing **preparation of meals**.

Items that are in a list, in a formal outline, and in headings should be parallel.

▶ Kitchen rules: (1) Coffee to be made only by library staff.

(2) Coffee service to be closed at 4:00 AM. (3) Doughnuts to be kept in cabinet. (4) No faculty members should handle **coffee materials**.
Parallelism

17b  Making paired ideas parallel

Parallel structures can help you pair two ideas effectively. The more nearly parallel the two structures are, the stronger the connection between the ideas will be.

▶ I type in one place, but I write all over the house.
—Toni Morrison

▶ Writers are often more interesting on the page than they are in person.

In these examples, the parallel structures help readers see an important contrast between two ideas or acts.

With conjunctions.   When you link ideas with and, but, or, nor, for, so, or yet, try to make the ideas parallel in structure. Always use the same structure after both parts of a correlative conjunction: either . . . or, both . . . and, neither . . . nor, not . . . but, not only . . . but also, just as . . . so, and whether . . . or.

▶ Consult a friend in your class or who is good at math.

▶ The wise politician promises the possible and should accept the inevitable.

▶ I wanted not only to go away to school but also to New England.

17c  Using words necessary for clarity

In addition to making parallel elements grammatically similar, be sure to include any words—prepositions, articles, verb forms, and so on—that are necessary for clarity.
18b Revising shifts in voice

▶ We’ll move to a city in the Southwest or Mexico.

To a city in Mexico or to Mexico in general? The editing clarifies this.

---

18 Shifts

A shift in writing is an abrupt change that results in inconsistency. Sometimes a writer or speaker will shift deliberately, as Geneva Smitherman does in this passage from *Word from the Mother*:

There are days when I optimistically predict that Hip Hop will survive—and thrive. . . . In the larger realm of Hip Hop culture, there is cause for optimism as we witness Hip Hop younguns tryna git they political activist game togetha.

Smitherman’s shift from formal academic language to vernacular speech calls out for and holds our attention. Although writers make shifts for good rhetorical reasons, unintentional shifts can be confusing to readers.

18a Revising shifts in tense

If verbs in a passage refer to actions occurring at different times, they may require different tenses. Be careful, however, not to change tenses without a good reason.

▶ A few countries produce almost all of the world’s illegal drugs, affects but addiction affected many countries.

18b Revising shifts in voice

Do not shift between the active voice (she sold it) and the passive voice (it was sold) without a reason. Sometimes a shift in voice is justified, but often it only confuses readers.

---

bedfordstmartins.com/easy
Exercise > Verb tense shifts
LearningCurve > Active and passive voice
Two youths approached me, and I was asked for my wallet.

The original sentence shifts from active to passive voice, so it is unclear who asked for the wallet.

**18c Revising shifts in point of view**

Unnecessary shifts in point of view between first person (I or we), second person (you), and third person (he, she, it, one, or they), or between singular and plural subjects, can be very confusing to readers.

One can do well on this job if you budget your time.

Is the writer making a general statement or giving advice to someone? Revising the shift eliminates this confusion.

**18d Revising shifts between direct and indirect discourse**

When you quote someone’s exact words, you are using direct discourse: She said, “I’m an editor.” When you report what someone says without repeating the exact words, you are using indirect discourse: She said she was an editor. Shifting between direct and indirect discourse in the same sentence can cause problems, especially with questions.

Bob asked what could he do to help?

The editing eliminates an awkward shift by reporting Bob’s question indirectly. It could also be edited to quote Bob directly: Bob asked, “What can I do to help?”

**18e Revising shifts in tone and diction**

Watch out for shifts in your tone (overall attitude toward a topic or audience) and word choice. These shifts can confuse readers and leave them wondering what your real attitude is.
INCONSISTENT TONE

The question of child care forces a society to make profound decisions about its values. If some conservatives had their way, June Cleaver would still be in the kitchen baking cookies for Wally and the Beaver and waiting for Ward to bring home the bacon, but with only one income, the Cleavers would be lucky to afford hot dogs.

REVISED

The question of child care forces a society to make profound decisions about its values. Some conservatives believe that women with young children should not work outside the home, but many mothers are forced to do so for financial reasons.

The shift in diction from formal to informal makes readers wonder whether the writer is presenting a serious analysis or a humorous satire. As revised, the passage makes more sense because the words are consistently formal.
this page left intentionally blank
Punctuation/ Mechanics

Writing
Sentence Grammar
Sentence Style
Punctuation/ Mechanics
Language
Multilingual Writers
Research
Documentation
Commas

It’s hard to go through a day without encountering directions of some kind, and commas often play a crucial role in how you interpret instructions. See how important the comma is in the following directions for making hot cereal:

Add Cream of Wheat slowly, stirring constantly.

That sentence tells the cook to *add the cereal slowly*. If the comma came before the word *slowly*, however, the cook might add all of the cereal at once and *stir slowly*.

### 19a Setting off introductory elements

In general, use a comma after any word, *phrase*, or *clause* that precedes the *subject* of the sentence.

- However, health care costs keep rising.
- Wearing new running shoes, Julie prepared for the race.
- To win the game, players need both skill and luck.
- Fingers on the keyboard, Maya waited for the test to begin.
- While her friends watched, Lila practiced her gymnastics routine.

Some writers omit the comma after a short introductory element that does not seem to require a pause after it. However, you will never be wrong if you use a comma.

### 19b Separating clauses in compound sentences

A comma usually precedes a *coordinating conjunction* (*and, but, or, nor, for, so, or yet*) that joins two *independent clauses* in a compound sentence.
Separating clauses in compound sentences

- The climbers must reach the summit today, or they will have to turn back.

With very short clauses, you can sometimes omit the comma (She saw her chance and she took it). But always use the comma if there is a chance the sentence will be misread without it.

- I opened the junk drawer and the cabinet door jammed.

Checklist

Editing for Commas

Research for this book shows that five of the most common errors in college writing involve commas.

- Check that a comma separates an introductory word, phrase, or clause from the main part of the sentence. (19a)

- Look at every sentence that contains a coordinating conjunction (and, but, for, nor, or, so, or yet). If the groups of words before and after this conjunction both function as complete sentences, use a comma before the conjunction. (19b)

- Look at each adjective clause beginning with which, who, whom, whose, when, or where and at each phrase and appositive. If the rest of the sentence would have a different meaning without the clause, phrase, or appositive, do not set off the element with commas. (19c)

- Make sure that adjective clauses beginning with that are not set off with commas. Do not use commas between subjects and verbs, verbs and objects or complements, or prepositions and objects; to separate parts of compound constructions other than compound sentences; to set off restrictive clauses; or before the first or after the last item in a series. (19i)

- Do not use a comma alone to separate sentences. (See Chapter 12.)
Use a semicolon rather than a comma when the clauses are long and complex or contain their own commas.

▶ When these early migrations took place, the ice was still confined to the lands in the far north; but eight hundred thousand years ago, when man was already established in the temperate latitudes, the ice moved southward until it covered large parts of Europe and Asia.

—Robert Jastrow, Until the Sun Dies

### Setting off nonrestrictive elements

**Nonrestrictive elements** are word groups that do not limit, or restrict, the meaning of the noun or pronoun they modify. Setting nonrestrictive elements off with commas shows your readers that the information is not essential to the meaning of the sentence. **Restrictive elements**, on the other hand, are essential to meaning and should not be set off with commas. The same sentence may mean different things with and without the commas:

▶ The bus drivers rejecting the management offer remained on strike.
▶ The bus drivers, rejecting the management offer, remained on strike.

The first sentence says that only *some* bus drivers, the ones rejecting the offer, remained on strike. The second says that *all* the drivers did.

Since the decision to include or omit commas influences how readers will interpret your sentence, you should think especially carefully about what you mean and use commas (or omit them) accordingly.

**RESTRICTIVE**  
Drivers *who have been convicted of drunken driving* should lose their licenses.

In the preceding sentence, the clause *who have been convicted of drunken driving* is essential because it explains that only drivers who have been convicted of drunken driving should lose their licenses. Therefore, it is *not* set off with commas.
Setting off nonrestrictive elements

NONRESTRICTIVE  The two drivers involved in the accident, who have been convicted of drunken driving, should lose their licenses.

In this sentence, however, the clause who have been convicted of drunken driving is not essential to the meaning because it does not limit what it modifies, The two drivers involved in the accident, but merely provides additional information about these drivers. Therefore, the clause is set off with commas.

To decide whether an element is restrictive or nonrestrictive, mentally delete the element, and see if the deletion changes the meaning of the rest of the sentence. If the deletion does change the meaning, you should probably not set the element off with commas. If it does not change the meaning, the element probably requires commas.

Adjective and adverb clauses. An adjective clause that begins with that is always restrictive; do not set it off with commas. An adjective clause beginning with which may be either restrictive or nonrestrictive; however, some writers prefer to use which only for nonrestrictive clauses, which they set off with commas.

RESTRICTIVE CLAUSES

▸ The claim that men like seriously to battle one another to some sort of finish is a myth.
   —John McMurtry, “Kill ’Em! Crush ’Em! Eat ’Em Raw!”

   The adjective clause is necessary to the meaning because it explains which claim is a myth; therefore, the clause is not set off with commas.

▸ The man/who rescued Jana’s puppy/ won her eternal gratitude.

   The adjective clause is necessary to the meaning because it identifies the man, so it takes no commas.

NONRESTRICTIVE CLAUSES

▸ I borrowed books from the rental library of Shakespeare and Company, which was the library and bookstore of Sylvia Beach at 12 rue de l’Odeon. —Ernest Hemingway, A Moveable Feast

   The adjective clause is not necessary to the meaning of the independent clause and therefore is set off with a comma.
An adverb clause that follows a main clause does not usually require a comma to set it off unless the adverb clause expresses contrast.

- The park became a popular gathering place, although nearby residents complained about the noise.
  
  The adverb clause expresses contrast; therefore, it is set off with a comma.

**Phrases.** Participial **phrases** may be restrictive or nonrestrictive. Prepositional phrases are usually restrictive, but sometimes they are not essential to the meaning of a sentence and thus are set off with commas.

**NONRESTRICTIVE PHRASES**

- The singer’s children, refusing to be ignored, interrupted the recital.
  
  Using commas around the participial phrase makes it nonrestrictive, telling us that all of the singer’s children interrupted.

**Appositives.** An **appositive** is a **noun** or noun phrase that re-names a nearby noun. When an appositive is not essential to identify what it renames, it is set off with commas.

**NONRESTRICTIVE APPositIVES**

- Savion Glover, the award-winning dancer, taps like poetry in motion.
  
  Savion Glover’s name identifies him; the appositive *the award-winning dancer* provides extra information.

**RESTRICTIVE APPositIVES**

- Mozart’s opera *The Marriage of Figaro* was considered revolutionary.
  
  The phrase is restrictive because Mozart wrote more than one opera. Therefore, it is *not* set off with commas.
Separating items in a series

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.  
—Declaration of Independence

You may see a series with no comma after the next-to-last item, particularly in newspaper writing. Occasionally, however, omitting the comma can cause confusion.

All the cafeteria’s vegetables—broccoli, green beans, peas, and carrots—were cooked to a gray mush.

Without the comma after peas, you wouldn’t know if there were three choices (the third being a mixture of peas and carrots) or four.

Coordinate adjectives—two or more adjectives that relate equally to the noun they modify—should be separated by commas.

The long, twisting, muddy road led to a shack in the woods.

In a sentence like The cracked bathroom mirror reflected his face, however, cracked and bathroom are not coordinate because bathroom mirror is the equivalent of a single word, which is modified by cracked. Hence they are not separated by commas.

You can usually determine whether adjectives are coordinate by inserting and between them. If the sentence makes sense with the and added, the adjectives are coordinate and should be separated by commas.

They are sincere and talented and inquisitive researchers.

The sentence makes sense with the ands, so the adjectives should be separated by commas: They are sincere, talented, inquisitive researchers.

Byron carried an elegant and pocket watch.

The sentence does not make sense with and, so the adjectives elegant and pocket should not be separated by commas: Byron carried an elegant pocket watch.
19e Setting off parenthetical and transitional expressions

Parenthetical expressions add comments or information. Because they often interrupt the flow of a sentence, they are usually set off with commas.

- Some studies have shown that chocolate, of all things, helps prevent tooth decay.

Transitions (such as as a result), conjunctive adverbs (such as however), and other expressions used to connect parts of sentences are usually set off with commas.

- Ozone is a by-product of dry cleaning, for example.

19f Setting off contrasting elements, interjections, direct address, and tag questions

- I asked you, not your brother, to sweep the porch.
- Holy cow, did you see that?
- Remember, sir, that you are under oath.
- The governor did not veto the bill, did she?

19g Setting off parts of dates and addresses

Dates. Use a comma between the day of the week and the month, between the day of the month and the year, and between the year and the rest of the sentence, if any.

- On Wednesday, November 26, 2008, gunmen arrived in Mumbai by boat.

Do not use commas with dates in inverted order or with dates consisting of only the month and the year.

- She dated the letter 5 August 2013.
- Thousands of Germans swarmed over the wall in November 1989.
Avoiding unnecessary commas

**Addresses and place names.** Use a comma after each part of an address or a place name, including the state if there is no ZIP code. Do not precede a ZIP code with a comma.

- Forward my mail to the Department of English, The Ohio State University, Columbus, Ohio 43210.
- Portland, Oregon, is much larger than Portland, Maine.

**19h Setting off quotations**

Commas set off a quotation from words used to introduce or identify the source of the quotation. A comma following a quotation goes inside the closing quotation mark.

- A German proverb warns, “Go to law for a sheep, and lose your cow.”
- “All I know about grammar,” said Joan Didion, “is its infinite power.”

Do not use a comma following a question mark or an exclamation point.

- “Out, damned spot!” cries Lady Macbeth.

Do not use a comma to introduce a quotation with *that* or when you do not quote a speaker’s exact words.

- The writer of Ecclesiastes concludes that, “all is vanity.”
- Patrick Henry declared, that he wanted either liberty or death.

**19i Avoiding unnecessary commas**

Excessive use of commas can spoil an otherwise fine sentence.

**Around restrictive elements.** Do not use commas to set off restrictive elements—elements that limit, or define, the meaning of the words they modify or refer to (19c).
Commas

- I don’t let my children watch movies that are violent.
- The actor, Joaquin Phoenix, might win the award.

**Between subjects and verbs, verbs and objects or complements, and prepositions and objects.** Do not use a comma between a subject and its verb, a verb and its object or complement, or a preposition and its object.

- Watching movies late at night allows me to relax.
- Parents must decide what time their children should go to bed.
- The winner of the prize for community service stepped forward.

**In compound constructions.** In compound constructions other than compound sentences, do not use a comma before or after a coordinating conjunction that joins the two parts (19b).

- Improved health care and more free trade were two of the administration’s goals.
  - The *and* joins parts of a compound subject, which should not be separated by a comma.
- Mark Twain trained as a printer and worked as a steamboat pilot.
  - The *and* joins parts of a compound predicate, which should not be separated by a comma.

**In a series.** Do not use a comma before the first or after the last item in a series.

- The auction included furniture, paintings, and china.
- The swimmer took slow, elegant, powerful strokes.
20 Semicolons

The following public-service announcement, posted in New York City subway cars, reminded commuters what to do with a used newspaper at the end of the ride:

Please put it in a trash can; that’s good news for everyone.

The semicolon in the subway announcement separates two clauses that could have been written as separate sentences. Semicolons, which create a pause stronger than that of a comma but not as strong as the full pause of a period, show close connections between related ideas.

20a Linking independent clauses

Although a comma and a coordinating conjunction often join independent clauses (19b), semicolons provide writers with subtler ways of signaling closely related clauses. The clause following a semicolon often restates an idea expressed in the first clause; it sometimes expands on or presents a contrast to the first.

- Immigration acts were passed; newcomers had to prove, besides moral correctness and financial solvency, their ability to read.
  —Mary Gordon, “More Than Just a Shrine”

The semicolon gives the sentence an abrupt rhythm that suits the topic: laws that imposed strict requirements.

If two independent clauses joined by a coordinating conjunction contain commas, you may use a semicolon instead of a comma before the conjunction to make the sentence easier to read.

- Every year, whether the Republican or the Democratic party is in office, more and more power drains away from the individual to feed vast reservoirs in far-off places; and we have less and less say about the shape of events which shape our future.
  —William F. Buckley Jr., “Why Don’t We Complain?”
Semicolons

A semicolon should link independent clauses joined by a **conjunctive adverb** such as *however* or *therefore* or a **transition** such as *as a result* or *for example*.

- The circus comes as close to being the world in microcosm as anything I know; in a way, it puts all the rest of show business in the shade.

---

**20b  Separating items in a series containing other punctuation**

Ordinarily, commas separate items in a series (19d). But when the items themselves contain commas or other punctuation, semicolons make the sentence clearer.

- Anthropology encompasses archaeology, the study of ancient civilizations through artifacts; linguistics, the study of the structure and development of language; and cultural anthropology, the study of language, customs, and behavior.

---

**20c  Avoiding misused semicolons**

Use a comma, not a semicolon, to separate an independent clause from a **dependent clause** or **phrase**.

- The police found fingerprints, which they used to identify the thief.
- The new system would encourage students to register for courses online, thus streamlining registration.

Use a colon, not a semicolon, to introduce a series or list.

- The reunion tour includes the following bands: Urban Waste, Murphy’s Law, Rapid Deployment, and Ism.
End Punctuation

Periods, question marks, and exclamation points often appear in advertising to create special effects:

- You have a choice to make.
- Where can you turn for advice?
- Ask our experts today!

End punctuation tells us how to read each sentence—as a matter-of-fact statement, a question for the reader, or an enthusiastic exclamation.

Using periods

Use a period to close sentences that make statements or give mild commands.

- All books are either dreams or swords. —Amy Lowell
- Don’t use a fancy word if a simpler word will do. —George Orwell, “Politics and the English Language”

A period also closes indirect questions, which report rather than ask questions.

- I asked how old the child was.

In American English, periods are used with most abbreviations. However, more and more abbreviations are now appearing without periods.

- Mr. MD BCE or B.C.E.
- Ms. PhD AD or A.D.
- Sen. Jr. PM or p.m.

Some abbreviations rarely if ever appear with periods. These include the postal abbreviations of state names, such as FL and TN, and most groups of initials (GE, CIA, AIDS, YMCA, UNICEF). If you are
not sure whether a particular abbreviation should include periods, check a dictionary or follow the style guidelines you are using for a research paper. (For more about abbreviations, see Chapter 26.)

Do not use an additional period when a sentence ends with an abbreviation that has its own period.

▶ The social worker referred me to John Pintz Jr.

**21b Using question marks**

Use question marks to close sentences that ask direct questions.

▶ How is the human mind like a computer, and how is it different?
   —Kathleen Stassen Berger and Ross A. Thompson, *The Developing Person through Childhood and Adolescence*

Question marks do not close indirect questions, which report rather than ask questions.

▶ She asked whether I opposed his nomination?

**21c Using exclamation points**

Use an exclamation point to show surprise or strong emotion. Use these marks sparingly because they can distract your readers or suggest that you are exaggerating.

▶ In those few moments of geologic time will be the story of all that has happened since we became a nation. And what a story it will be!
   —James Rettie, “But a Watch in the Night”

**22 Apostrophes**

The little apostrophe can make a big difference in meaning. The following sign at a neighborhood swimming pool, for instance, says something different from what the writer probably intended:
Please deposit your garbage (and your guests) in the trash receptacles before leaving the pool area.

The sign indicates that guests, not their garbage, should be deposited in trash receptacles. Adding a single apostrophe would offer a more neighborly statement: *Please deposit your garbage (and your guests’) in the trash receptacles before leaving the pool area.*

### 22a Signaling possessive case

The possessive case denotes ownership or possession. Add an apostrophe and -s to form the possessive of most singular nouns, including those that end in -s, and of indefinite pronouns (8d). The possessive forms of personal pronouns do not take apostrophes: yours, his, hers, its, ours, theirs.

- The bus’s fumes overloaded her.
- George Lucas’s movies have been wildly popular.
- Anyone’s guess is as good as mine.

**Plural nouns.** To form the possessive case of plural nouns not ending in -s, add an apostrophe and -s. For plural nouns ending in -s, add only the apostrophe.

- The men’s department sells business attire.
- The clowns’ costumes were bright green and orange.

**Compound nouns.** For compound nouns, make the last word in the group possessive.

- Both her daughters-in-law’s birthdays fall in July.

**Two or more nouns.** To signal individual possession by two or more owners, make each noun possessive.

- Great differences exist between Jerry Bruckheimer’s and Ridley Scott’s films. Bruckheimer and Scott produce different films.
To signal joint possession, make only the last noun possessive.

- Wallace and Gromit’s creator is Nick Park.
  Wallace and Gromit have the same creator.

### 22b Signaling contractions

Contractions are two-word combinations formed by leaving out certain letters, which are replaced by an apostrophe (it is, it has/it’s; will not/won’t).

Contractions are common in conversation and informal writing. Academic and professional work, however, often calls for greater formality.

**Distinguishing its and it’s.** Its is a possessive pronoun—the possessive form of it. It’s is a contraction for it is or it has.

- This disease is unusual; its symptoms vary from person to person.
- It’s a difficult disease to diagnose.

### 22c Understanding apostrophes and plural forms

Many style guides now advise against using apostrophes for any plurals.

- The gymnasts need marks of 8s and 9s in order to qualify for the finals.

Other guidelines call for an apostrophe and -s to form the plural of numbers, letters, and words referred to as terms.

- The five Shakespeare’s in the essay were spelled five different ways.

Check your instructor’s preference.
Signaling direct quotation

Quotation Marks

“Hilarious!” “A great family movie!” “A must see!” The quotation marks are a key component of statements like these from movie ads; they make the praise more believable by indicating that it comes from people other than the movie promoter. Quotation marks identify a speaker’s exact words or the titles of short works.

23a Signaling direct quotation

▶ The crowd chanted “Yes, we can” as they waited for the speech to begin.
▶ She smiled and said, “Son, this is one incident that I will never forget.”

Use quotation marks to enclose the words of each speaker within running dialogue. Mark each shift in speaker with a new paragraph.

“I want no proof of their affection,” said Elinor; “but of their engagement I do.”
“I am perfectly satisfied of both.”
“Yet not a syllable has been said to you on the subject, by either of them.” —Jane Austen, Sense and Sensibility

Single quotation marks. Single quotation marks enclose a quotation within a quotation. Open and close the quoted passage with double quotation marks, and change any quotation marks that appear within the quotation to single quotation marks.

▶ Baldwin says, “The title ‘The Uses of the Blues’ does not refer to music; I don’t know anything about music.”

Long quotations. To quote a passage that is more than four typed lines, set the quotation off by starting it on a new line and indenting it one inch from the left margin. This format, known as block quotation, does not require quotation marks.

bedfordstmartins.com/easy
Exercise > Quotation marks
In “Suspended,” Joy Harjo tells of her first awareness of jazz as a child:

My rite of passage into the world of humanity occurred then, via jazz. The music made a startling bridge between the familiar and strange lands, an appropriate vehicle, for . . . we were there when jazz was born. I recognized it, that humid afternoon in my formative years, as a way to speak beyond the confines of ordinary language. I still hear it. (84)

This block quotation, including the ellipsis dots and the page number in parentheses at the end, follows the style of the Modern Language Association, or MLA (see Chapter 41). The American Psychological Association, or APA, has different guidelines for setting off block quotations (see Chapter 42).

**Poetry.** When quoting poetry, if the quotation is brief (fewer than four lines), include it within your text. Separate the lines of the poem with slashes, each preceded and followed by a space, in order to tell the reader where one line of the poem ends and the next begins.

In one of his best-known poems, Robert Frost remarks, “Two roads diverged in a yellow wood, and I—/ I took the one less traveled by/ And that has made all the difference.”

To quote more than three lines of poetry, indent the block one inch from the left margin. Do not use quotation marks. Take care to follow the spacing, capitalization, punctuation, and other features of the original poem.

The duke in Robert Browning’s poem “My Last Duchess” is clearly a jealous, vain person, whose arrogance is illustrated through this statement:

She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody’s gift. (lines 31–34)
23b  Identifying titles of short works and definitions

Use quotation marks to enclose the titles of short poems, short stories, articles, essays, songs, sections of books, and episodes of television and radio programs. Quotation marks also enclose definitions.

▶ The essay “Big and Bad” analyzes some reasons for the popularity of SUVs.
▶ In social science, the term *sample size* means “the number of individuals being studied in a research project.”
  —Kathleen Stassen Berger and Ross A. Thompson, *The Developing Person through Childhood and Adolescence*

23c  Using quotation marks with other punctuation

Periods and commas go *inside* closing quotation marks.

▶ “Don’t compromise yourself,” said Janis Joplin. “You are all you’ve got.”

Colons, semicolons, and footnote numbers go *outside* closing quotation marks.

▶ I felt one emotion after finishing “Eveline”: sorrow.
▶ Tragedy is defined by Aristotle as “an imitation of an action that is serious and of a certain magnitude.”

Question marks, exclamation points, and dashes go *inside* if they are part of the quoted material, *outside* if they are not.

**PART OF THE QUOTATION**

▶ The cashier asked, “Would you like to super-size that?”

**NOT PART OF THE QUOTATION**

▶ What is the theme of “The Birth-Mark”?
Quotation Marks

For Multilingual Writers

Quoting in American English

Remember that the way you mark quotations in American English (“””) may not be the same as in other languages. In French, for example, quotations are marked with guillemets (« »), while in German, quotations take split-level marks (“ ”). American English and British English offer opposite conventions for double and single quotation marks. If you are writing for an American audience, be careful to follow the U.S. conventions governing quotation marks.

23d Avoiding misused quotation marks

Do not use quotation marks for indirect quotations—those that do not use someone’s exact words.

▶ Mother smiled and said that “she was sure she would never forget the incident.”

Do not use quotation marks merely to add emphasis to particular words or phrases.

▶ The hikers were startled by the appearance of a “gigantic” grizzly bear.

Do not use quotation marks around slang or colloquial language; they create the impression that you are apologizing for using those words. If you have a good reason to use slang or a colloquial term, use it without quotation marks.

▶ After our twenty-mile hike, we were completely exhausted and ready to “turn in.”
Other Punctuation

Parentheses, brackets, dashes, colons, slashes, and ellipses are everywhere. Every URL includes colons and slashes, many sites use brackets or parentheses to identify updates and embedded media, and dashes and ellipses are increasingly common in writing that expresses conversational informality.

You can also use these punctuation marks for more formal purposes: to signal relationships among parts of sentences, to create particular rhythms, and to help readers follow your thoughts.

Using parentheses

Use parentheses to enclose material that is of minor or secondary importance in a sentence—material that supplements, clarifies, comments on, or illustrates what precedes or follows it.

▶ Inventors and men of genius have almost always been regarded as fools at the beginning (and very often at the end) of their careers. —Fyodor Dostoyevsky

▶ During my research, I found problems with the flat-rate income tax (a single-rate tax with no deductions).

Parentheses are also used to enclose textual citations and numbers or letters in a list.

▶ Freud and his followers have had a most significant impact on the ways abnormal functioning is understood and treated (Joseph, 1991). —Ronald J. Comer, Abnormal Psychology

The in-text citation in this sentence shows the style of the American Psychological Association (APA).

▶ Five distinct styles can be distinguished: (1) Old New England, (2) Deep South, (3) Middle American, (4) Wild West, and (5) Far West or Californian. —Alison Lurie, The Language of Clothes
With other punctuation. A period may be placed either inside or outside a closing parenthesis, depending on whether the parenthetical text is part of a larger sentence. A comma, if needed, is always placed outside a closing parenthesis (and never before an opening one).

Gene Tunney’s single defeat in an eleven-year career was to a flamboyant and dangerous fighter named Harry Greb (“The Human Windmill”), who seems to have been, judging from boxing literature, the dirtiest fighter in history.

—Joyce Carol Oates, “On Boxing”

24b Using brackets

Use brackets to enclose any parenthetical elements in material that is itself within parentheses. Brackets should also be used to enclose any explanatory words or comments that you are inserting into a quotation.

Eventually, the investigation had to examine the major agencies (including the National Security Agency [NSA]) that were conducting covert operations.

Massing notes that “on average, it [Fox News] attracts more than eight million people daily—more than double the number who watch CNN.”

The bracketed words Fox News clarify the meaning of it in the original quotation.

In the quotation in the following sentence, the artist Gauguin’s name is misspelled. The bracketed word sic, which means “so,” tells readers that the person being quoted—not the writer who has picked up the quotation—made the mistake.

One admirer wrote, “She was the most striking woman I’d ever seen—a sort of wonderful combination of Mia Farrow and one of Gaugin’s [sic] Polynesian nymphs.”
24c Using dashes

Use dashes to insert a comment or to highlight material in a sentence.

- The pleasures of reading itself—who doesn’t remember?—were like those of Christmas cake, a sweet devouring.
  —Eudora Welty, “A Sweet Devouring”

A single dash can be used to emphasize material at the end of a sentence, to mark a sudden change in tone, to indicate hesitation in speech, or to introduce a summary or an explanation.

- In the twentieth century it has become almost impossible to moralize about epidemics—except those which are transmitted sexually.
  —Susan Sontag, AIDS and Its Metaphors

- In walking, the average adult person employs a motor mechanism that weighs about eighty pounds—sixty pounds of muscle and twenty pounds of bone.
  —Edwin Way Teale

Dashes give more emphasis than parentheses to the material they enclose or set off. Many word-processing programs automatically convert two typed hyphens with no spaces before or after into a solid dash.

24d Using colons

Use a colon to introduce an explanation, an example, an appositive, a series, a list, or a quotation.

- At the baby’s one-month birthday party, Ah Po gave him the Four Valuable Things: ink, inkslab, paper, and brush.
  —Maxine Hong Kingston, China Men

Use a colon rather than a comma to introduce a quotation when the lead-in is a complete sentence on its own.

- The 2013 State of the Union address ended with a bold challenge:
  “Well into our third century as a nation, it remains the task of us all . . . to be the authors of the next great chapter in our American story.”
Colons are also used after salutations in letters; with numbers indicating hours, minutes, and seconds; with ratios; with biblical chapters and verses; with titles and subtitles; and in bibliographic entries.

- Dear Dr. Chapman:
- 4:59 PM
- a ratio of 5:1
- Ecclesiastes 3:1
- *The Joy of Insight: Passions of a Physicist*
- Boston: Bedford/St. Martin’s, 2013

**Misused colons.** Do not put a colon between a *verb* and its *object* or complement (unless the object is a quotation), between a *preposition* and its object, or after such expressions as *such as,* *especially,* and *including.*

- Some natural fibers are: cotton, wool, silk, and linen.
- In poetry, additional power may come from devices such as:
  - simile, metaphor, and alliteration.

**Using slashes**

Use a slash to separate alternatives.

- Then there was Daryl, the *cabdriver/bartender.*
  —John L’Heureux, *The Handmaid of Desire*

Use a slash, preceded and followed by a space, to divide lines of poetry quoted within running text.

- The speaker of Sonnet 130 says of his mistress, “I love to hear her speak, yet well I know / That music hath a far more pleasing sound.”

Slashes also separate parts of fractions and Internet addresses.
Using ellipses

An ellipsis is three equally spaced dots that indicate that something has been omitted from a quoted passage. Just as you should carefully use quotation marks around any material that you are quoting directly from a source, so you should carefully use an ellipsis to indicate that you have left out part of a quotation that otherwise appears to be a complete sentence. Ellipses have been used in the following example to indicate two omissions—one in the middle of the first sentence and one at the end of the second sentence.

**ORIGINAL TEXT**

- The quasi-official division of the population into three economic classes called high-, middle-, and low-income groups rather misses the point, because as a class indicator the amount of money is not as important as the source.

  —Paul Fussell, “Notes on Class”

**WITH ELLIPSES**

- As Paul Fussell argues, “The quasi-official division of the population into three economic classes . . . rather misses the point . . .”

When you omit the last part of a quoted sentence, add a period before the ellipsis—for a total of four dots. Be sure a complete sentence comes before the four dots. If your shortened quotation ends with a source citation (such as a page number, a name, or a title), place the documentation source in parentheses after the three ellipsis points and the closing quotation mark but before the period.

- Packer argues, “The Administration is right to reconsider its strategy . . .” (34).
You can also use an ellipsis to indicate a pause or a hesitation in speech in the same way that you can use a dash for that purpose.

▶ Then the voice, husky and familiar, came to wash over us—“The winnah, and still heavyweight champeen of the world . . . Joe Louis.”

—Maya Angelou, I Know Why the Caged Bird Sings

25 Capital Letters

Capital letters are a key signal in everyday life. Look around any store to see their importance: you can shop for Levi’s or any blue jeans, for Pepsi or any cola, for Kleenex or any tissue. In each of these instances, the capital letter indicates the name of a particular brand.

25a Capitalizing the first word of a sentence

With very few exceptions, capitalize the first word of a sentence. If you are quoting a full sentence, capitalize its first word.

▶ Kennedy said, “Let us never negotiate out of fear.”

Capitalization of a nonquoted sentence following a colon is optional.

▶ Gould cites the work of Darwin: The [or the] theory of natural selection incorporates the principle of evolutionary ties among all animals.

Capitalize a sentence within parentheses unless the parenthetical sentence is inserted into another sentence.

▶ Gould cites the work of Darwin. (Other researchers cite more recent evolutionary theorists.)
▶ Gould cites the work of Darwin (see p. 150).
When citing poetry, follow the capitalization of the original poem. Though most poets capitalize the first word of each line in a poem, some do not.

▶ Morning sun heats up the young beech tree leaves and almost lights them into fireflies

—June Jordan, “Aftermath”

25b Capitalizing proper nouns and proper adjectives

Capitalize proper nouns (those naming specific persons, places, and things) and most adjectives formed from proper nouns. All other nouns are common nouns and are not capitalized unless they are used as part of a proper noun: a street, but Elm Street.

Capitalized nouns and adjectives include personal names; nations, nationalities, and languages; months, days of the week, and holidays (but not seasons of the year); geographical names; structures and monuments; ships, trains, aircraft, and spacecraft; organizations, businesses, and government institutions; academic institutions and courses; historical events and eras; and religions, with their deities, followers, and sacred writings. For trade names, follow the capitalization you see in company advertising or on the product itself.

<table>
<thead>
<tr>
<th>PROPER</th>
<th>COMMON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Hitchcock, Hitchcockian</td>
<td>a director</td>
</tr>
<tr>
<td>Brazil, Brazilian</td>
<td>a nation, a language</td>
</tr>
<tr>
<td>Pacific Ocean</td>
<td>an ocean</td>
</tr>
<tr>
<td>Challenger</td>
<td>a spaceship</td>
</tr>
<tr>
<td>Library of Congress</td>
<td>a federal agency</td>
</tr>
<tr>
<td>Political Science 102</td>
<td>a political science course</td>
</tr>
<tr>
<td>the Qur’an</td>
<td>a holy book</td>
</tr>
<tr>
<td>Catholicism, Catholics</td>
<td>a religion</td>
</tr>
<tr>
<td>Cheerios, iPhone</td>
<td>cereal, a smartphone</td>
</tr>
<tr>
<td>Halloween</td>
<td>a holiday in the fall</td>
</tr>
</tbody>
</table>
25c  Capitalizing titles before proper names

When used alone or following a proper name, most titles are not capitalized. One common exception is the word president, which many writers capitalize whenever it refers to the President of the United States.

Professor Lisa Ede  my history professor
Dr. Teresa Ramirez  Teresa Ramirez, our doctor

25d  Capitalizing titles of works

Capitalize most words in titles of books, articles, speeches, stories, essays, plays, poems, documents, films, paintings, and musical compositions. Do not capitalize articles (a, an, the), prepositions, conjunctions, and the to in an infinitive unless they are the first or last words in a title or subtitle.

Walt Whitman: A Life  Declaration of Independence
“As Time Goes By”  The Producers
“The Living Dead”  The Producers

25e  Revising unnecessary capitalization

Capitalize compass directions only if the word designates a specific geographical region.

► John Muir headed west, motivated by the desire to explore.

For Multilingual Writers

Learning English Capitalization

Capitalization systems vary considerably. Arabic, Chinese, Hebrew, and Hindi, for example, do not use capital letters at all. English may be the only language to capitalize the first-person singular pronoun (I), but Dutch and German capitalize some forms of the second-person pronoun (you)—and German also capitalizes all nouns.
Water rights are an increasingly contentious issue in the West.

Capitalize family relationships only if the word is used as part of a name or as a substitute for the name.

When she was a child, my mother shared a room with my aunt.

I could always tell when Mother was annoyed with Aunt Rose.

### 26 Abbreviations and Numbers

Anytime you look up an address, you see an abundance of abbreviations and numbers, as in the following listing from a Google map:

- Tarrytown Music Hall
- 13 Main St
- Tarrytown, NY

Abbreviations and numbers allow writers to present detailed information in a small amount of space.

### 26a Using abbreviations

Certain titles are normally abbreviated.

- Ms. Susanna Moller
- Mr. Mark Otuteye
- Henry Louis Gates Jr.
- Karen Lancry, MD

Religious, academic, and government titles should be spelled out in academic writing but can be abbreviated in other writing when they appear before a full name.

- Rev. Fleming Rutledge
- Prof. Jaime Mejía
- Sen. Christopher Dodd
- Reverend Rutledge
- Professor Mejía
- Senator Dodd

**Business, government, and science terms.** As long as you can be sure your readers will understand them, use common abbreviations such as **PBS**, **NASA**, and **DNA**. If an abbreviation may be unfamiliar, spell out the full term the first time you use it, and give the abbreviation in parentheses; after that, you can use the abbreviation by
itself. Use abbreviations such as Co., Inc., Corp., and & only if they are part of a company’s official name.

- The Comprehensive Test Ban (CTB) Treaty was first proposed in the 1950s. For those nations signing it, the CTB would bring to a halt all nuclear weapons testing.

- Sears, Roebuck & Co. was the only large corp. in town.

**With numbers.** The following abbreviations are acceptable with specific years and times.

- 399 BCE (“before the common era”) or 399 BC (“before Christ”)
- 49 CE (“common era”) or AD 49 (anno Domini, Latin for “year of our Lord”)
- 11:15 AM (or a.m.)
- 9:00 PM (or p.m.)

Symbols such as % and $ are acceptable with figures ($11) but not with words (eleven dollars). Units of measurement can be abbreviated in charts and graphs (4 in.) but not in the body of a paper (four inches).

**In notes and source citations.** Certain Latin abbreviations required in notes and in source citations are not appropriate in the body of a paper.

- cf. compare (confer)
- e.g. for example (exempli gratia)
- et al. and others (et alia)
- etc. and so forth (et cetera)
- i.e. that is (id est)
- N.B. note well (nota bene)

In addition, except in notes and source citations, do not abbreviate such terms as chapter, page, and volume or the names of months, states, cities, or countries. Two exceptions are Washington, D.C., and U.S. The latter abbreviation is acceptable as an adjective but not as a **noun**: U.S. borders but in the United States.
Using numbers

If you can write out a number in one or two words, do so. Use figures for longer numbers.

- Her screams were ignored by thirty-eight people.
- A baseball is held together by two hundred sixteen red stitches.

If one of several numbers of the same kind in the same sentence requires a figure, you should use figures for all the numbers in that sentence.

- An audio system can range in cost from one hundred dollars to $2,599.

When a sentence begins with a number, either spell out the number or rewrite the sentence.

Taxpayers spent sixteen million dollars for 119 years of CIA labor.

In general, use figures for the following:

- **ADDRESSES**: 23 Main Street; 175 Fifth Avenue
- **DATES**: September 17, 1951; 6 June 1983; 4 BCE; the 1860s
- **DECIMALS AND FRACTIONS**: 65.34; 8½
- **EXACT AMOUNTS OF MONEY**: $7,348; $1.46 trillion; $2.50; thirty-five (or 35) cents
- **PERCENTAGES**: 77 percent (or 77%)
- **SCORES AND STATISTICS**: an 8–3 Red Sox victory; an average age of 22
- **TIME OF DAY**: 6:00 AM (or a.m.)
The slanted type known as *italics* is more than just a pretty typeface. Indeed, italics give words special meaning or emphasis. In the sentence “Many people read *People* on the subway every day,” the italics (and the capital letter) tell us that *People* is a publication. You may use your computer to produce italic type; if not, underline words that you would otherwise italicize.

### 27a Italicizing titles

In general, use italics for titles and subtitles of long works; use quotation marks for shorter works (23b).

- **BOOKS**
  - *Fun Home: A Family Tragicomic*
- **CHOREOGRAPHIC WORKS**
  - Agnes de Mille's *Rodeo*
- **FILMS AND VIDEOS**
  - *Star Wars*
- **LONG MUSICAL WORKS**
  - *The Magic Flute*
- **LONG POEMS**
  - *Bhagavad Gita*
- **MAGAZINES AND JOURNALS**
  - *Ebony; the New England Journal of Medicine*
- **NEWSPAPERS**
  - the Cleveland *Plain Dealer*
- **PAINTINGS AND SCULPTURE**
  - Georgia O'Keeffe's *Black Iris*
- **PAMPHLETS**
  - *Thomas Paine's Common Sense*
- **PLAYS**
  - *Les Misérables*
- **RADIO SERIES**
  - *All Things Considered*
- **RECORDINGS**
  - *The Ramones Leave Home*
- **SOFTWARE**
  - *Quicken*
- **TELEVISION SERIES**
  - *Breaking Bad*
- **WEB SITES**
  - *Salon*

Do not italicize titles of sacred books, such as the Bible and the Qur'an; public documents, such as the Constitution and the Magna Carta; or your own papers.
27b  **Italicizing words, letters, and numbers used as terms**

- On the back of his jersey was the famous 24.
- One characteristic of some New York speech is the absence of postvocalic r—for example, pronouncing the word *four* as “fouh.”

27c  **Italicizing non-English words**

Italicize words from other languages unless they have become part of English—like the French “bourgeois” or the Italian “pasta,” for example. If a word is in an English dictionary, it does not need italics.

- At last one of the phantom sleighs gliding along the street would come to a stop, and with gawky haste Mr. Burness in his fox-furred *shapka* would make for our door.
  
  —Vladimir Nabokov, *Speak, Memory*

27d  **Italicizing names of aircraft, ships, and trains**

- *Spirit of St. Louis*
- *Amtrak’s Silver Star*
- *U.S.S. Iowa*

27e  **Using italics for emphasis**

Italics can help create emphasis in writing, but use them sparingly for this purpose. It is usually better to create emphasis with sentence structure and word choice.

- Great literature and a class of literate readers are nothing new in India. What is new is the emergence of a gifted generation of Indian writers *working in English.*
  
  —Salman Rushdie
Hyphens are undoubtedly confusing to many people—hyphen problems are now one of the twenty most common surface errors in student writing (see p. 10). The confusion is understandable. Over time, the conventions for hyphen use in a given word can change (tomorrow was once spelled to-morrow). New words, even compounds such as firewall, generally don’t use hyphens, but controversy continues to rage over whether to hyphenate email (or is it e-mail?). And some words are hyphenated when they serve one kind of purpose in a sentence and not when they serve another.

28a Using hyphens with compound words

**Compound nouns.** Some are one word (rowboat), some are separate words (hard drive), and some require hyphens (sister-in-law). You should consult a dictionary to be sure.

**Compound adjectives.** Hyphenate most compound adjectives that precede a noun, but not those that follow a noun.

- a well-liked boss
- a six-foot plank

My boss is well liked.
The plank is six feet long.

In general, the reason for hyphenating compound adjectives is to make meaning clear.

- Designers often use potted plants as living—room dividers.
  - Without the hyphen, living may seem to modify room dividers.

Never hyphenate an -ly adverb and an adjective.

- They used a widely/distributed mailing list.

**Fractions and compound numbers.** Use a hyphen to write out fractions and to spell out compound numbers from twenty-one to ninety-nine.

- one/seventh
- fifty/four thousand

[Exercise](bedfordstmartins.com/easy)
The majority of words containing prefixes or suffixes are written without hyphens: *antiwar, Romanesque*. Following are some exceptions:

- **Before Capitalized Base Words**: un-American, non-Catholic
- **With Figures**: pre-1960, post-1945
- **With Certain Prefixes and Suffixes**: all-state, ex-partner, self-possessed, quasi-legislative, mayor-elect, fifty-odd
- **With Compound Base Words**: pre-high school, post-cold war
- **For Clarity or Ease of Reading**: re-cover, anti-inflation, troll-like

*Re-cover* means “cover again”; the hyphen distinguishes it from *recover*, meaning “get well.” In *anti-inflation* and *troll-like*, the hyphens separate confusing clusters of vowels and consonants.

---

**Checklist**

**Editing for Hyphens**

- Double-check compound words to be sure they are properly closed up, separated, or hyphenated. If in doubt, consult a dictionary. (28a)
- Check all terms that have prefixes or suffixes to see whether you need hyphens. (28b)
- Do not hyphenate two-word verbs or word groups that serve as subject complements. (28c)
Avoiding unnecessary hyphens

Unnecessary hyphens are at least as common a problem as omitted ones. Do not hyphenate the parts of a two-word verb such as depend on, turn off, or tune out (36b).

- Each player must pick up a medical form before football tryouts.
  The words pick up act as a verb and should not be hyphenated.

However, be careful to check that two words do indeed function as a verb in the sentence; if they function as an adjective, a hyphen may be needed.

- Let's sign up for the early class.
  The verb sign up should not have a hyphen.

- Where is the sign-up sheet?
  The adjective sign-up, which modifies the noun sheet, needs a hyphen.

Do not hyphenate a subject complement—a word group that follows a linking verb (such as a form of be or seem) and describes the subject.

- Audrey is almost three years old.
People today often communicate instantaneously across vast distances and cultures. Businesspeople complete multinational transactions, students take online classes at distant universities, and Internet conversations circle the globe. You may even find yourself writing to (or with) people from other cultures, language groups, and countries. In this era of rapid global communication, you must know how to write effectively to the world.

**29a Thinking about what seems “normal”**

More than likely, your judgments about what is “normal” are based on assumptions that you are not aware of. Most of us tend to see our own way as the “normal” or right way to do things. If your ways seem inherently right, then perhaps you assume that other ways are somehow less than right. To communicate effectively with people across cultures, recognize the norms that guide your own behavior and how those norms differ from those of other people.

- Know that most ways of communicating are influenced by cultural contexts and differ from one culture to the next.
- Notice the ways that people from cultures other than your own communicate, and be flexible.
- Respect the differences among individuals within a culture. Don’t assume that all members of a community behave in the same way or value the same things.

**29b Clarifying meaning**

All writers face challenges in trying to communicate across space, languages, and cultures. You can address these challenges by working to be sure that you understand what others say—and that they understand you. In such situations, take care to be explicit about the meanings of the words you use. In addition, don’t hesitate to ask
people to explain a point if you’re not absolutely sure you understand, and invite responses by asking whether you’re making yourself clear or what you could do to be more clear.

Meeting audience expectations

When you do your best to meet an audience’s expectations about how a text should work, your writing is more likely to have the desired effect. In practice, figuring out what audiences want, need, or expect can be difficult—especially when you are writing in public spaces online and your audiences can be composed of anyone, anywhere. If you know little about your potential audiences, carefully examine your assumptions about your readers.

Expectations about your authority as a writer. Writers communicating across cultures often encounter audiences who have differing attitudes about authority and about the relationship between the writer and the people being addressed. In the United States, students are frequently asked to establish authority in their writing—by drawing on personal experience, by reporting on research, or by taking a position for which they can offer strong evidence and support. But some cultures position student writers as novices, whose job is to learn from others who have greater authority. When you write, think carefully about your audience’s expectations and attitudes toward authority.

- What is your relationship to those you are addressing?
- What knowledge are you expected to have? Is it appropriate for you to demonstrate that knowledge—and if so, how?
- What is your goal—to answer a question? to make a point? to agree? something else?
- What tone is appropriate? If in doubt, show respect: politeness is rarely if ever inappropriate.

Expectations about persuasive evidence. You should think carefully about how to use evidence in writing, and pay attention to what counts as evidence to members of groups you are trying to
persuade. Are facts, concrete examples, or firsthand experience convincing to the intended audience? Does the testimony of experts count heavily as evidence? What people are considered trustworthy experts, and why? Will the audience value citations from religious or philosophical texts, proverbs, or everyday wisdom? Are there other sources that would be considered strong evidence? If analogies are used as support, which kinds are most powerful?

Once you determine what counts as evidence in your own thinking and writing, consider where you learned to use and value this kind of evidence. You can ask these same questions about the use of evidence by members of other cultures.

**Expectations about organization.** The organizational patterns that you find pleasing are likely to be deeply embedded in your own culture. Many U.S. readers expect a well-organized piece of writing to use the following structure: introduction and thesis, necessary background, overview of the parts, systematic presentation of evidence, consideration of other viewpoints, and conclusion.

However, in cultures that value indirection, subtlety, or repetition, writers tend to prefer different organizational patterns. When writing for world audiences, think about how you can organize material to get your message across effectively. Consider where to state your thesis or main point (at the beginning, at the end, somewhere else, or not at all) and whether to use a straightforward organization or to employ digressions to good effect.

**Expectations about style.** Effective style varies broadly across cultures and depends on the rhetorical situation—purpose, audience, and so on. Even so, there is one important style question to consider when writing across cultures: what level of formality is most appropriate? In most writing to a general audience in the United States, a fairly informal style is often acceptable, even appreciated. Many cultures, however, tend to value a more formal approach. When in doubt, err on the side of formality in writing to people from other cultures, especially to your elders or to those in authority. Use appropriate titles (*Dr. Moss, Professor Mejía*); avoid slang and informal structures, such as **sentence fragments**; use complete words and sentences (even in email); and use first names only if invited to do so.


Language That Builds Common Ground

The supervisor who refers to her staff as “team members” (rather than as “my staff” or as “subordinates”) has chosen language intended to establish common ground with people who are important to her. Your own language can work to build common ground if you carefully consider the sensitivities and preferences of others and if you watch for words that betray your assumptions, even though you have not directly stated them.

Examining assumptions and avoiding stereotypes

Unstated assumptions that enter into thinking and writing can destroy common ground by ignoring important differences. For example, a student in a religion seminar who uses we to refer to Christians and they to refer to members of other religions had better be sure that everyone in the class identifies as Christian, or some may feel left out of the discussion.

At the same time, don’t overgeneralize about or stereotype a group of people. Because stereotypes are often based on half-truths, misunderstandings, and hand-me-down prejudices, they can lead to intolerance, bias, and bigotry.

Sometimes stereotypes and assumptions lead writers to call special attention to a group affiliation when it is not relevant to the point, as in a woman plumber or a white basketball player. Careful writers make sure that their language doesn’t stereotype any group or individual.

Examining assumptions about gender

Powerful gender-related words can subtly affect our thinking and our behavior. For instance, at one time speakers commonly referred to hypothetical doctors or engineers as he (and then labeled a
woman who worked as a doctor a woman doctor, as if to say, “She’s an exception; doctors are normally men”). Similarly, a label like male nurse reflects stereotyped assumptions about proper roles for men. Equally problematic is the traditional use of man and mankind to refer to people of both sexes and the use of he and him to refer generally to any human being. Because such usage ignores half of the people on earth, it hardly helps a writer build common ground.

Sexist language, those words and phrases that stereotype or ignore members of either sex or that unnecessarily call attention to gender, can usually be revised fairly easily. There are several alternatives to using masculine pronouns to refer to persons whose gender is unknown:

*Lawyers*

- A lawyer must pass the bar exam before *he* can practice.
- A lawyer must pass the bar exam before *he* can practice.
- A lawyer must pass the bar exam before *he* can practice.

Try to eliminate common sexist nouns from your writing.

<table>
<thead>
<tr>
<th>INSTEAD OF</th>
<th>TRY USING</th>
</tr>
</thead>
<tbody>
<tr>
<td>anchorman, anchorwoman</td>
<td>anchor</td>
</tr>
<tr>
<td>businessman</td>
<td>businessperson, business executive</td>
</tr>
<tr>
<td>congressman</td>
<td>member of Congress, representative</td>
</tr>
<tr>
<td>fireman</td>
<td>firefighter</td>
</tr>
<tr>
<td>male nurse</td>
<td>nurse</td>
</tr>
<tr>
<td>man, mankind</td>
<td>humans, human beings, humanity, the human race, humankind</td>
</tr>
<tr>
<td>policeman, policewoman</td>
<td>police officer</td>
</tr>
<tr>
<td>woman engineer</td>
<td>engineer</td>
</tr>
</tbody>
</table>
Examining assumptions about race and ethnicity

In building common ground, watch for any words that ignore differences not only among individual members of a race or ethnic group but also among subgroups. Be aware, for instance, of the many nations to which American Indians belong and of the diverse places from which Americans of Spanish-speaking ancestry come.

**Preferred terms.** Identifying preferred terms is sometimes not an easy task, for they can change often and vary widely.

- The word *colored* was once widely used in the United States to refer to Americans of African ancestry. By the 1950s, the preferred term had become *Negro*; in the 1960s, *black* came to be preferred by most, though certainly not all, members of that community. Then, in the late 1980s, some leaders of the community urged that *black* be replaced by *African American*.

- The word *Oriental*, once used to refer to people of East Asian descent, is now considered offensive.

- Once widely preferred, the term *Native American* is challenged by those who argue that the most appropriate way to refer to indigenous peoples is by the specific name such as *Chippewa*, *Tlingit*, or *Hopi*. It has also become common for tribal groups to refer to themselves as *Indians* or *Indian tribes*.

- Among Americans of Spanish-speaking descent, the preferred terms of reference are many: *Chicano/Chicana*, *Hispanic*, *Latin American*, *Latino/Latina*, *Mexican American*, *Dominican*, and *Puerto Rican*, to name but a few.

Clearly, then, ethnic terminology changes often enough to challenge even the most careful writers—including writers who belong to the groups they are writing about. The best advice may be to consider your words carefully, to listen for the way members of a group refer to themselves (or ask about preferences), and to check in a current dictionary for any term you’re unsure of.
30d Considering other kinds of difference

Remember that your audiences may include people from many areas of the United States as well as from other countries, of many different ages and socioeconomic backgrounds, of many different abilities, of differing religious views, and of different sexual orientations. In short, you can almost never assume that audiences are just like you or that they share your background and experiences. Keeping this range of differences in mind can help you avoid overgeneralizing or stereotyping audiences—and thus help you to build common ground.

31 Varieties of Language

Comedian Dave Chappelle has said, “Every black American is bilingual. We speak street vernacular, and we speak job interview.” As Chappelle understands, English comes in many varieties that differ from one another in pronunciation, vocabulary, usage, and grammar. You probably already adjust the variety of language you use depending on how well—and how formally—you know the audience you are addressing. Language variety can improve your communication with your audience if you think carefully about the effect you want to achieve.

31a Using standard varieties of English appropriately

The key to shifting among varieties of English and among languages is appropriateness: you need to consider when such shifts will help your audience appreciate your message and when shifts may be a mistake. Used appropriately and wisely, any variety of English can serve a good purpose.

One variety of English, often referred to as the “standard” or “standard academic,” is that taught prescriptively in schools, represented in
Using varieties of English to evoke a place

this and most other textbooks, used in the national media, and written and spoken widely by those wielding social and economic power. As the language used in business and most public institutions, standard English is a variety you will want to be completely familiar with. Standard English, however, is only one of many effective varieties of English and itself varies according to purpose and audience, from the more formal style used in academic writing to the informal style characteristic of casual conversation.

For Multilingual Writers

Recognizing Global Varieties of English

Like other world languages, English is used in many countries, so it has many global varieties. For example, British English differs somewhat from U.S. English in certain vocabulary (bonnet for hood of a car), syntax (to hospital rather than to the hospital), spelling (centre rather than center), and pronunciation. If you have learned a non-American variety of English, you will want to recognize, and to appreciate, the ways in which it differs from the variety widely used in U.S. academic settings.

Using varieties of English to evoke a place or community

Weaving together regionalisms and standard English can be effective in creating a sense of place. Here, an anthropologist writing about one Carolina community takes care to let the residents speak their minds—and in their own words:

For Roadville, schooling is something most folks have not gotten enough of, but everybody believes will do something toward helping an individual “get on.” In the words of one oldtime resident, “Folks that ain’t got no schooling don’t get to be nobody nowadays.”

—Shirley Brice Heath, Ways with Words

Varieties of language, including slang and colloquial expressions, can also help writers evoke other kinds of communities. (See also 32a.)
31c Using varieties of English to build credibility with a community

Whether you are American Indian or trace your ancestry to Europe, Asia, Latin America, Africa, or elsewhere, your heritage lives on in the diversity of the English language. See how one Hawaiian writer uses a local variety of English to paint a picture of young teens hearing a “chicken skin” story from their grandmother.

“—So, rather dan being rid of da shark, da people were stuck with many little ones, for dere mistake.”

Then Grandma Wong wen’ pause, for dramatic effect, I guess, and she wen’ add, “Dis is one of dose times... Da time of da sharks.”

Those words ended another of Grandma’s chicken skin stories. The stories she told us had been passed on to her by her grandmother, who had heard them from her grandmother. Always skipping a generation.

—Rodney Morales, “When the Shark Bites”

Notice how the narrator of the story uses both standard and non-standard varieties of English—presenting information necessary to the story line mostly in standard English and using a local, ethnic variety to represent spoken language. One important reason for the shift from standard English is to demonstrate that the writer is a member of the community whose language he is representing and thus to build credibility with others in the community. Take care, however, in using the language of communities other than your own. When used inappropriately, such language can have an opposite effect, perhaps destroying credibility and alienating your audience.

32 Word Choice

Deciding which word is the right word can be a challenge. It’s not unusual to find many words that have similar but subtly different meanings, and each makes a different impression on your audience. For instance, the “pasta with marinara sauce” presented in a restaurant
Using appropriate formality

In an email or letter to a friend or close associate, informal language is often appropriate. For most academic and professional writing, however, more formal language is appropriate, since you are addressing people you do not know well.

EMAIL TO SOMEONE YOU KNOW WELL

▶ Myisha is great—hire her if you can!

LETTER OF RECOMMENDATION TO SOMEONE YOU DO NOT KNOW

▶ I am pleased to recommend Myisha Fisher. She will bring good ideas and extraordinary energy to your organization.

Slang and colloquial language. Slang, or extremely informal language, is often confined to a relatively small group and changes very quickly, though some slang gains wide use (yuppie, zine). Colloquial language, such as a lot, in a bind, or snooze, is less informal, more widely used, and longer lasting than most slang.

Writers who use slang and colloquial language run the risk of not being understood or of not being taken seriously. If you are writing for a general audience about gun-control legislation and you use the term gat, some readers may not know what you mean, and others may be irritated by what they see as a frivolous reference to a deadly serious subject.

Jargon. Jargon is the special vocabulary of a trade or profession, enabling members to speak and write concisely to one another. Reserve jargon for an audience that will understand your terms. The example that follows, from a blog about fonts and typefaces, uses jargon appropriately for an interested and knowledgeable audience.
The Modern typeface classification is usually associated with Didones and display faces that often have too much contrast for text use. The Ingeborg family was designed with the intent of producing a Modern face that was readable at any size. Its roots might well be historic, but its approach is very contemporary. The three text weights (Regular, Bold, and Heavy) are functional and discreet while the Display weights (Fat and Block) catch the reader’s eye with a dynamic form and a whole lot of ink on the paper. The family includes a boatload of extras like unicase alternates, swash caps, and a lined fill.

—fontshop.com blog

Jargon can be irritating and incomprehensible—or extremely helpful. Before you use technical jargon, remember your readers: if they will not understand the terms, or if you don’t know them well enough to judge, then say whatever you need to say in everyday language.

**Pompous language, euphemisms, and doublespeak.** Stuffy or pompous language is unnecessarily formal for the purpose, audience, or topic. It often gives writing an insincere or unintentionally humorous tone, making a writer’s ideas seem insignificant or even unbelievable.

**POMPOUS**

- Pursuant to the August 9 memorandum regarding unit costs of automotive fuels, it is incumbent upon us to endeavor to make maximal utilization of telephonic and digital communication in lieu of personal visitation.
As of August 9, gas prices require us to telephone or email whenever possible rather than make personal visits.

Euphemisms are words and phrases that make unpleasant ideas seem less harsh. Your position is being eliminated seeks to soften the blow of being fired or laid off. Although euphemisms can sometimes appeal to an audience by showing that you are considerate of people’s feelings, they can also sound insincere or evasive.

Doublespeak is language used to hide or distort the truth. During massive layoffs in the business world, companies may describe a job-cutting policy as employee repositioning, deverticalization, or rightsizing. The public—and particularly those who lose their jobs—recognize such terms as doublespeak.

The words enthusiasm, passion, and obsession all carry roughly the same denotation, or dictionary meaning. But the connotations, or associations, are quite different: an enthusiasm is a pleasurable and absorbing interest; a passion has a strong emotional component and may affect someone positively or negatively; an obsession is an unhealthy attachment that excludes other interests.
Note the differences in connotation among the following three statements:

▶ Students Against Racism (SAR) erected a temporary barrier on the campus oval, saying the structure symbolized “the many barriers to those discriminated against by university policies.”
▶ Left-wing agitators threw up an eyesore right on the oval to try to stampede the university into giving in to their demands.
▶ Supporters of human rights for all students challenged the university’s investment in racism by erecting a protest barrier on campus.

The first statement is the most neutral, merely stating facts (and quoting the assertion about university policy to represent it as someone’s opinion); the second, by using words with negative connotations (agitators, eyesore, stampede), is strongly critical; the third, by using words with positive connotations (supporters of human rights) and presenting assertions as facts (the university’s investment in racism), gives a favorable slant to the protest.

32c Using general and specific language effectively

Effective writers balance general words (those that name groups or classes) with specific words (those that identify individual and particular things). Abstractions, which are types of general words, refer to things we cannot perceive through our five senses. Specific words are often concrete, naming things we can see, hear, touch, taste, or smell.

<table>
<thead>
<tr>
<th>GENERAL</th>
<th>LESS GENERAL</th>
<th>SPECIFIC</th>
<th>MORE SPECIFIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>book</td>
<td>dictionary</td>
<td>abridged dictionary</td>
<td>the fourth edition of the American Heritage College Dictionary</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>LESS ABSTRACT</td>
<td>CONCRETE</td>
<td>MORE CONCRETE</td>
</tr>
<tr>
<td>culture</td>
<td>visual art</td>
<td>painting</td>
<td>van Gogh’s Starry Night</td>
</tr>
</tbody>
</table>
Figurative language, or figures of speech, paints pictures in readers’ minds, allowing readers to “see” a point readily and clearly. Far from being a frill, such language is crucial to understanding.

Similes, metaphors, and analogies. Similes use like, as, as if, or as though to make explicit the comparison between two seemingly different things.

▶ The comb felt as if it was raking my skin off.  
   —Malcolm X, “My First Conk”

Metaphors are implicit comparisons, omitting the like, as, as if, or as though of similes.

▶ The Internet is the new town square.  
   —Jeb Hensarling

Analogies compare similar features of two dissimilar things; they explain something unfamiliar by relating it to something more familiar.

▶ The mouse genome . . . [is] the Rosetta Stone for understanding the language of life.  
   —Tom Friend

Clichés and mixed metaphors. A cliché is an overused figure of speech, such as busy as a bee. By definition, we use clichés all the time, especially in speech, and many serve usefully as shorthand for familiar ideas. But if you use clichés to excess in your writing, readers may conclude that what you are saying is not very new or is even insincere.

Mixed metaphors make comparisons that are inconsistent.

▶ The lectures were like brilliant comets streaking through the dazzling night sky, showering listeners with a torrential rain of insight.  
   The images of streaking light and heavy precipitation are inconsistent; in the revised sentence, all of the images relate to light.
Making spell checkers work for you

Research conducted for this book shows that spelling errors have changed dramatically in the past twenty years, thanks to spell checkers. Although these programs have weeded out many once-common misspellings, they are not foolproof. Look out for these typical errors allowed by spell checkers:

• **Homonyms.** Spell checkers cannot distinguish between words such as *affect* and *effect* that sound alike but are spelled differently.

• **Proper nouns.** A spell checker cannot tell you when you misspell a name.

• **Compound words written as two words.** Spell checkers will not see a problem if you write *nowhere* incorrectly as *no where*.

• **Typos.** The spell checker will not flag *heat* even if you meant to write *heart*.

**Spell checkers and wrong words.** Wrong-word errors are the most common surface error in college writing today (see pp. 2–3), and spell checkers are partly to blame. Spell checkers may suggest bizarre substitutions for proper names and specialized terms, and if you accept the suggestions automatically, you may introduce wrong-word errors. A student who typed *fantic* instead of *frantic* found that the spell checker had substituted *fanatic*, a replacement that made no sense. Be careful not to take a spell checker’s recommendation without paying careful attention to the replacement word.

**Adapting spell checkers to your needs.** Always proofread carefully, even after running the spell checker. The following tips can help:

• Check a dictionary if a spell checker highlights or suggests a word you are not sure of.

• If you can enter new words in your spell checker’s dictionary, include names, non-English terms, or other specialized words that you use regularly. Be careful to enter the correct spelling!

• After you run the spell checker, look again for homonyms that you mix up regularly.

• Remember that spell checkers are not sensitive to capitalization.
Multilingual Writers

- Writing
- Sentence Grammar
- Sentence Style
- Punctuation/Mechanics
- Language
- Multilingual Writers
- Research
- Documentation
Sentence Structure

Short phrases, or sound bites, are everywhere—from the Dairy Council’s “Got Milk?” to Volkswagen’s “Drivers Wanted.” These short, simple slogans may be memorable, but they don’t say very much. In writing, you usually need more complex sentences to convey meaning. English sentences are put together in ways that may differ from sentence patterns in other languages.

Using explicit subjects and objects

English sentences consist of a subject and a predicate. While many languages can omit a sentence subject, English very rarely allows this. Though you might write Responsible for analyzing data on a résumé, in most varieties of spoken and written English you must explicitly state the subject.

- They took the Acela Express to Boston because it was fast.

English even requires a kind of “dummy” subject to fill the subject position in certain kinds of sentences.

- It is raining.
- There is a strong wind.

Transitive verbs typically require that objects—and sometimes other information—also be explicitly stated. For example, it is not enough to tell someone Give! even if it is clear what is to be given to whom. You must say, for example, Give it to me or Give her the passport.

Following English word order

In general, subjects, verbs, and objects must be placed in specific positions within a sentence.
Francesca left Venice reluctantly.

The only word in this sentence that can be moved to different locations is the adverb reluctantly (Francesca reluctantly left Venice or Reluctantly, Francesca left Venice). The three key elements of subject, verb, and object are moved out of their normal order only to create special effects.

33c  Adapting structures from genres

If English is not your strongest language, you may find it useful to borrow and adapt transitional devices and pieces of sentence structure from other writing in the genre you are working in. You should not copy the whole structure, however, or your borrowed sentences may seem plagiarized (Chapter 39). Find sample sentence structures from similar genres but on different topics so that you borrow a typical structure (which does not belong to anyone) rather than the idea or the particular phrasing. Write your own sentences first, and look at other people’s sentences just to guide your revision.

ABSTRACT FROM A SOCIAL SCIENCE PAPER

Using the interpersonal communications research of J. K. Brilhart and G. J. Galanes, along with T. Hartman’s personality assessment, I observed and analyzed the group dynamics of my project collaborators in a communications course. Based on results of the Hartman personality assessment, I predicted that a single leader would emerge. However, complementary individual strengths and gender differences encouraged a distributed leadership style.

EFFECTIVE BORROWING OF STRUCTURES

Drawing on the research of Deborah Tannen on conversational styles, I analyzed the conversational styles of six first-year students at DePaul University. Based on Tannen’s research, I expected that the three men I observed would use features typical of male conversational style and the
three women would use features typical of female conversational style. In general, these predictions were accurate; however, some exceptions were also apparent.

33d Checking usage with search engines

To multilingual writers, search engines such as Google can provide a useful way of checking sentence structure and word usage. For example, if you are not sure whether you should use an infinitive form (to + verb) or a gerund (-ing) for the verb confirm after the main verb expect (35b), you can search for both “expected confirming” and “expected to confirm” to see which search term yields more results. A search for “expected to confirm” yields many more hits than a search for “expected confirming.” These results indicate that expected to confirm is the more commonly used expression. Be sure to click through a few pages of the search engine’s results to make sure that most results come from ordinary sentences rather than from headlines or phrases that may be constructed differently from standard English.

34 Nouns and Noun Phrases

Everyday life is filled with nouns: orange juice, the morning news, a bus to work, meetings, pizza, email, Diet Coke, errands, dinner with friends, a chapter in a good book. No matter what your first language is, it includes nouns. In English, articles (a book, an email, the news) often accompany nouns.

34a Understanding count and noncount nouns

Nouns in English can be either count nouns or noncount nouns. Count nouns refer to distinct individuals or things that can be directly counted: a doctor, an egg, a child; doctors, eggs, children. Noncount
nouns refer to masses, collections, or ideas without distinct parts: milk, rice, courage. You cannot count noncount nouns except with a preceding phrase: a glass of milk, three grains of rice, a little courage.

Count nouns usually have singular and plural forms: tree, trees. Noncount nouns usually have only a singular form: grass.

<table>
<thead>
<tr>
<th>COUNT</th>
<th>NONCOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>people (plural of person)</td>
<td>humanity</td>
</tr>
<tr>
<td>tables, chairs, beds</td>
<td>furniture</td>
</tr>
<tr>
<td>letters</td>
<td>mail</td>
</tr>
<tr>
<td>pebbles</td>
<td>gravel</td>
</tr>
<tr>
<td>suggestions</td>
<td>advice</td>
</tr>
</tbody>
</table>

Some nouns can be either count or noncount, depending on their meaning.

COUNT Before video games, children played with marbles.
NONCOUNT The palace floor was made of marble.

When you learn a noun in English, you need to learn whether it is count, noncount, or both. Many dictionaries provide this information.

**34b Using determiners**

Determiners are words that identify or quantify a noun, such as this study, all people, his suggestions.

**COMMON DETERMINERS**

- the articles a, an, the
- this, these, that, those
- my, our, your, his, her, its, their
- possessive nouns and noun phrases (Sheila's paper, my friend's book)
- whose, which, what
- all, both, each, every, some, any, either, no, neither, many, much, (a) few, (a) little, several, enough
- the numerals one, two, etc.
### Nouns and Noun Phrases

**Determiners with singular count nouns.** Every singular count noun must be preceded by a determiner. Place any adjectives between the determiner and the noun.

- **my**
- **sister**
- **the**
- **growing population**
- **that**
- **old neighborhood**

---

<table>
<thead>
<tr>
<th>These determiners . . .</th>
<th>. . . can precede these noun types</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>a, an, each, every</em></td>
<td>singular count nouns</td>
<td><em>a book</em>&lt;br&gt;<em>an American</em>&lt;br&gt;<em>each word</em>&lt;br&gt;<em>every Buddhist</em></td>
</tr>
<tr>
<td><em>this, that</em></td>
<td>singular count nouns</td>
<td><em>this book</em>&lt;br&gt;<em>that milk</em></td>
</tr>
<tr>
<td><em>(a) little, much</em></td>
<td>noncount nouns</td>
<td><em>a little milk</em>&lt;br&gt;<em>much affection</em></td>
</tr>
<tr>
<td><em>some, enough</em></td>
<td>noncount nouns</td>
<td><em>some milk</em>&lt;br&gt;<em>enough trouble</em>&lt;br&gt;<em>some books</em>&lt;br&gt;<em>enough problems</em></td>
</tr>
<tr>
<td><em>the</em></td>
<td>singular count nouns</td>
<td><em>the doctor</em>&lt;br&gt;<em>the doctors</em>&lt;br&gt;<em>the information</em></td>
</tr>
<tr>
<td><em>these, those, (a) few, many, both, several</em></td>
<td>plural count nouns</td>
<td><em>these books</em>&lt;br&gt;<em>those plans</em>&lt;br&gt;<em>a few ideas</em>&lt;br&gt;<em>many students</em>&lt;br&gt;<em>both hands</em>&lt;br&gt;<em>several trees</em></td>
</tr>
</tbody>
</table>
Determiners with plural nouns or noncount nouns. Non-count and plural nouns sometimes have determiners and sometimes do not. For example, *This research is important* and *Research is important* are both acceptable but have different meanings.

34c Using articles

Articles (*a*, *an*, and *the*) are a type of determiner. In English, choosing which article to use—or whether to use an article at all—can be challenging. Although there are exceptions, the following general guidelines can help.

**Using a or an.** Use *a* and *an* indefinite articles with singular count nouns. Use *a* before a consonant sound (*a car*) and *an* before a vowel sound (*an uncle*). Consider sound rather than spelling: *a house, an hour.*

*A* or *an* tells readers they do not have enough information to identify specifically what the noun refers to. Compare these sentences:

▶ I need a new coat for the winter.
▶ I saw a coat that I liked at Dayton’s, but it wasn’t heavy enough.

The coat in the first sentence is hypothetical rather than actual. Since it is indefinite to the writer and the reader, it is used with *a*, not *the*. The second sentence refers to an actual coat, but since the writer cannot expect the reader to know which one, it is used with *a* rather than *the*.

If you want to speak of an indefinite quantity rather than just one indefinite thing, use *some* or *any* with a noncount noun or a plural count noun. Use *any* in negative sentences and questions.

▶ This stew needs some more salt.
▶ I saw some plates that I liked at Gump’s.
▶ This stew doesn’t need any more salt.

**Using the.** Use the definite article *the* with both count and non-count nouns whose identity is known or is about to be made known to readers. The necessary information for identification can come
from the noun phrase itself, from elsewhere in the text, from context, from general knowledge, or from a superlative.

- Let’s meet at fountain in front of Dwinelle Hall.
  The phrase in front of Dwinelle Hall identifies the specific fountain.

- Last Saturday, a fire that started in a restaurant spread to a nearby clothing store. Store was saved, although it suffered water damage.
  The word store is preceded by the, which directs our attention to the information in the previous sentence, where the store is first identified.

- She asked him to shut door when he left her office.
  The context shows that she is referring to her office door.

- Pope is expected to visit Africa in October.
  There is only one living pope.

- Bill is now best singer in the choir.
  The superlative best identifies the noun singer.

No article.  Noncount and plural count nouns can be used without an article to make generalizations:

- In this world nothing is certain but death and taxes.
  —Benjamin Franklin

Franklin refers not to a particular death or specific taxes but to death and taxes in general, so no article is used with death or with taxes.

English differs from many other languages that use the definite article to make generalizations. In English, a sentence like The ants live in colonies can refer only to particular, identifiable ants, not to ants in general.
Verbs and Verb Phrases

When we must act, verbs tell us what to do—from the street signs that say *stop* or *yield* to email commands such as *send* or *delete*. With a few stylistic exceptions, all written English sentences must include a verb.

Building verb phrases

Verb phrases can be built up out of a main verb and one or more helping (auxiliary) verbs.

- Immigration figures are rising every year.
- Immigration figures have risen every year.

Verb phrases have strict rules of order. If you try to rearrange the words in either of these sentences, you will find that most alternatives are impossible. You cannot say *Immigration figures rising are every year*.

Putting auxiliary verbs in order. In the sentence *Immigration figures may have been rising*, the main verb *rising* follows three auxiliaries: *may*, *have*, and *been*. Together these auxiliaries and the main verb make up a verb phrase.

- *May* is a modal that indicates possibility; it is followed by the base form of a verb.
- *Have* is an auxiliary verb that in this case indicates the perfect tense; it must be followed by a past participle (*been*).
- Any form of *be*, when it is followed by a present participle ending in *-ing* (such as *rising*), indicates the progressive tense.
- *Be* followed by a past participle, as in *New immigration policies have been passed in recent years*, indicates the passive voice (7e).

As shown in the following chart, when two or more auxiliaries appear in a verb phrase, they must follow a particular order based on the type of auxiliary: (1) modal, (2) a form of *have* used to indicate a perfect tense, (3) a form of *be* used to indicate a progressive tense,

[bedfordstmartins.com/easy](http://bedfordstmartins.com/easy) LearningCurve > For multilingual writers: Verbs and verb phrases
Verbs and Verb Phrases

<table>
<thead>
<tr>
<th>Modal</th>
<th>Perfect ( \text{Have} )</th>
<th>Progressive ( \text{Be} )</th>
<th>Passive ( \text{Be} )</th>
<th>Main Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonia</td>
<td>—</td>
<td>has</td>
<td>—</td>
<td>been</td>
</tr>
<tr>
<td>She</td>
<td>should</td>
<td>—</td>
<td>—</td>
<td>be</td>
</tr>
<tr>
<td>The invitation</td>
<td>must</td>
<td>have</td>
<td>—</td>
<td>been</td>
</tr>
<tr>
<td>She</td>
<td>—</td>
<td>has</td>
<td>been</td>
<td>—</td>
</tr>
<tr>
<td>She</td>
<td>may</td>
<td>—</td>
<td>be</td>
<td>—</td>
</tr>
<tr>
<td>She</td>
<td>might</td>
<td>have</td>
<td>been</td>
<td>—</td>
</tr>
<tr>
<td>The trip</td>
<td>will</td>
<td>have</td>
<td>been</td>
<td>—</td>
</tr>
</tbody>
</table>

and (4) a form of \( \text{be} \) used to indicate the passive voice. (Very few sentences include all four kinds of auxiliaries.) Only one modal is permitted in a verb phrase.

\[ \text{be able to} \]

- She will \textbf{can} speak Czech much better soon.

**Forming auxiliary verbs.** Whenever you use an auxiliary, check the form of the word that follows.

**MODAL + BASE FORM.** Use the base form of a verb after \textit{can}, \textit{could}, \textit{will}, \textit{would}, \textit{shall}, \textit{should}, \textit{may}, \textit{might}, and \textit{must}: Alice \textit{can read Latin.} In many other languages, modals like \textit{can} or \textit{must} are followed by the \textbf{infinitive} (\textit{to} + base form). Do not substitute an infinitive for the base form in English.

- Alice can \textbf{to read Latin.}

**PERFECT \( \text{HAVE}, \text{HAS}, \text{OR} \text{HAD} + \text{PAST PARTICIPLE}.** To form the perfect tenses, use \textit{have}, \textit{has}, or \textit{had} with a past participle: Everyone \textit{has gone home}. They \textit{have been working all day}. 


PROGRESSIVE BE + PRESENT PARTICIPLE. A progressive form of the verb is signaled by two elements, a form of the auxiliary be (am, is, are, was, were, be, or been) and the -ing form of the next word: The children are studying. Be sure to include both elements.

- The children are studying science.
- The children are study science.

Some verbs are rarely used in progressive forms. These are verbs that express unchanging conditions or mental states rather than deliberate actions: believe, belong, hate, know, like, love, need, own, resemble, understand.

PASSIVE BE + PAST PARTICIPLE. Use am, is, are, was, were, being, be, or been with a past participle to form the passive voice.

- Tagalog is spoken in the Philippines.

Notice that the word following the progressive be (the present participle) ends in -ing, but the word following the passive be (the past participle) never ends in -ing.

PROGRESSIVE Meredith is studying music.

PASSIVE Natasha was taught by a famous violinist.

If the first auxiliary in a verb phrase is a form of be or have, it must show either present or past tense and must agree with the subject: Meredith has played in an orchestra.

Using infinitives and gerunds

Knowing whether to use an infinitive (to read) or a gerund (reading) in a sentence may be a challenge.

INFINITIVE
- My adviser urged me to apply to several colleges.

GERUND
- Applying took a great deal of time.
In general, infinitives tend to represent intentions, desires, or expectations, while gerunds tend to represent facts. The infinitive in the first sentence conveys the message that the act of applying was desired but not yet accomplished, while the gerund in the second sentence calls attention to the fact that the application process was actually carried out.

The association of intention with infinitives and facts with gerunds can often help you decide whether to use an infinitive or a gerund when another verb immediately precedes it.

**INFINITIVES**

- Kumar expected to get a good job after graduation.
- Last year, Fatima decided to become a math major.
- The strikers have agreed to go back to work.

**GERUNDS**

- Jerzy enjoys going to the theater.
- We resumed working after our coffee break.
- Kim appreciated getting candy from Sean.

A few verbs can be followed by either an infinitive or a gerund. With some, such as *begin* and *continue*, the choice makes little difference in meaning. With others, however, the difference in meaning is striking.

- Carlos was working as a medical technician, but he stopped to study English.
  The infinitive indicates that Carlos left his job because he intended to study English.

- Carlos stopped studying English when he left the United States.
  The gerund indicates that Carlos actually studied English but then stopped.

The distinction between fact and intention is a tendency, not a rule, and other rules may override it. Always use a gerund—not an infinitive—directly following a preposition.
Using conditional sentences appropriately

- This fruit is safe for eating.
  You can also remove the preposition and keep the infinitive.
- This fruit is safe for to eat.

35c Using conditional sentences appropriately

English distinguishes among many different types of conditional sentences: sentences that focus on questions and that are introduced by if or its equivalent. Each of the following examples makes different assumptions about the likelihood that what is stated in the if clause is true.

- If you practice (or have practiced) writing often, you learn (or have learned) what your main problems are.
  This sentence assumes that what is stated in the if clause may be true; any verb tense that is appropriate in a simple sentence may be used in both the if clause and the main clause.

- If you practice writing for the rest of this term, you will (or may) understand the process better.
  This sentence makes a prediction and again assumes that what is stated may turn out to be true. Only the main clause uses the future tense (will understand) or a modal that can indicate future time (may understand). The if clause must use the present tense.

- If you practiced (or were to practice) writing every day, it would eventually seem easier.
  This sentence indicates doubt that what is stated will happen. In the if clause, the verb is either past—actually, past subjunctive (7f)—or were to + the base form, though it refers to future time. The main clause contains would + the base form of the main verb.

- If you practiced writing on Mars, you would find no one to read your work.
  This sentence imagines an impossible situation. Again, the past subjunctive is used in the if clause, although past time is not being referred to, and would + the base form is used in the main clause.
If you had practiced writing in ancient Egypt, you would have used hieroglyphics.

This sentence shifts the impossibility back to the past; obviously you won’t find yourself in ancient Egypt. But a past impossibility demands a form that is “more past”: the past perfect in the if clause and would + the present perfect form of the main verb in the main clause.

Words such as to and from, which show the relations between other words, are prepositions. They are one of the more challenging elements of English writing.

Choosing the right preposition

Even if you usually know where to use prepositions, you may have difficulty knowing which preposition to use. Each of the most common prepositions has a wide range of different applications, and this range never coincides exactly from one language to another. See, for example, how in and on are used in English.

The peaches are in the refrigerator.
The peaches are on the table.
Is that a diamond ring on your finger?

The Spanish translations of these sentences all use the same preposition (en), a fact that might lead you astray in English.

There is no easy solution to the challenge of using English prepositions idiomatically, but a few strategies can make it less troublesome.

**Know typical examples.** The object of the preposition in is often a container that encloses something; the object of the preposition on is often a horizontal surface that supports something touching it.

bedfordstmartins.com/easy
Exercise > Prepositions
Choosing the right preposition

The peaches are *in* the refrigerator.
There are still some pickles *in* the jar.

The peaches are *on* the table.

**Learn related examples.** Prepositions that are not used in typical ways may still show some similarities to typical examples.

*IN*  
You shouldn’t drive *in* a snowstorm.
Like a container, the falling snow surrounds the driver. The preposition *in* is used for many weather-related expressions.

*ON*  
Is that a diamond ring *on* your finger?
The preposition *on* is used to describe things you wear.

**Use your imagination.** Mental images can help you remember figurative uses of prepositions.

*IN*  
Michael is *in* love.
Imagine a warm bath—or a raging torrent—in which Michael is immersed.

*ON*  
I’ve just read a book *on* social media.
Imagine the book sitting on a shelf labeled “Social Media.”

**Learn prepositions as part of a system.** In identifying the location of a place or an event, the three prepositions *in, on,* and *at* can be used. *At* specifies the exact point in space or time; *in* is required for expanses of space or time within which a place is located or an event takes place; and *on* must be used with the names of streets (but not exact addresses) and with days of the week or month.

*AT*  
There will be a meeting tomorrow *at* 9:30 AM *at* 160 Main Street.

*IN*  
I arrived *in* the United States *in* January.

*ON*  
The airline’s office is *on* Fifth Avenue.
I’ll be moving to my new apartment *on* September 30.
36b Using two-word verbs idiomatically

Some words that look like prepositions do not always function as prepositions. Consider the following sentences:

- The balloon rose off the ground.
- The plane took off without difficulty.

In the first sentence, *off* is a preposition that introduces the prepositional phrase *off the ground*. In the second sentence, *off* neither functions as a preposition nor introduces a prepositional phrase. Instead, it combines with *took* to form a two-word *verb* with its own meaning. Such a verb is called a phrasal verb, and the word *off*, when used in this way, is called an adverbial particle. Many prepositions can function as particles to form phrasal verbs.

The verb + particle combination that makes up a phrasal verb is a single entity that cannot usually be torn apart.

- The plane took without difficulty. off.

Exceptions include some phrasal verbs that are transitive, meaning that they take a direct *object*. Some of these verbs have particles that may be separated from the verb by the object.

- I picked up my baggage at the terminal.
- I picked my baggage up at the terminal.

If a personal *pronoun* is used as the direct object, it must separate the verb from its particle.

- I picked up it at the terminal.

In some idiomatic two-word verbs, the second word is a preposition. With such verbs, the preposition can never be separated from the verb.

- We ran into our neighbor on the train. [not ran our neighbor into]

The combination *run + into* has a special meaning (find by chance). Therefore, *run into* is a two-word verb.
Research
Conducting Research

Your employer asks you to recommend the best software for a project. You need to plan a week’s stay in Toronto. Your instructor assigns a term project about a musician. Each of these situations calls for research, for examining various kinds of sources—and each calls for you to assess the data you collect, synthesize your findings, and come up with an original recommendation or conclusion. Many tasks that call for research require that your work culminate in a written document—whether print or digital—that refers to and lists the sources you used.

Beginning the research process

For academic research assignments, once you have a topic you need to move as efficiently as possible to analyze the research assignment, articulate a research question to answer, and form a hypothesis. Then, after preliminary research, you can refine your hypothesis into a working thesis and begin your research in earnest.

Considering the context for a research project. Ask yourself what the purpose of the project is—perhaps to describe, survey, analyze, persuade, explain, classify, compare, or contrast. Then consider your audience. Who will be most interested, and what will they need to know? What assumptions might they hold? What response do you want from them?

You should also examine your own stance or attitude toward your topic. Do you feel curious, critical, confused, or some other way about it? What influences have shaped your stance?

For a research project, consider how many and what kinds of sources you need to find. What kinds of evidence will convince your audience? What visuals—charts, photographs, and so on—might you need? Would it help to do field research, such as interviews, surveys, or observations?

Finally, consider practical matters, such as how long your project will be, how much time it will take, and when it is due.
Formulating a research question and hypothesis. After analyzing your project’s context, work from your general topic to a research question and a hypothesis.

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>Farming</th>
</tr>
</thead>
<tbody>
<tr>
<td>NARROWED TOPIC</td>
<td>Small family farms in the United States</td>
</tr>
<tr>
<td>ISSUE</td>
<td>Making a living from a small family farm</td>
</tr>
<tr>
<td>RESEARCH QUESTION</td>
<td>How can small family farms in the United States successfully compete with big agriculture?</td>
</tr>
<tr>
<td>HYPOTHESIS</td>
<td>Small family farmers can succeed by growing specialty products that consumers want and by participating in farmers’ markets and community-supported agriculture programs that forge relationships with customers.</td>
</tr>
</tbody>
</table>

After you have explored sources to test your hypothesis and sharpened it by reading, writing, and talking with others, you can refine it into a working thesis (2b).

| WORKING THESIS | Although recent data show that small family farms are more endangered than ever, some enterprising farmers have reversed the trend by growing specialized products and connecting with consumers through farmers’ markets and community-supported agriculture programs. |

Planning research. Once you have formulated your hypothesis, determine what you already know about your topic and try to remember where you got your information. Consider the kinds of sources you expect to consult and the number you think you will need, how current they should be, and where you might find them.

Choosing among types of sources

Keep in mind some important differences among types of sources.

Primary and secondary sources. Primary sources provide you with firsthand knowledge, while secondary sources report on or
Conducting Research

analyze the research of others. Primary sources are basic sources of raw information, including your own field research; films, works of art, or other objects you examine; literary works you read; and eyewitness accounts, photographs, news reports, and historical documents. Secondary sources are descriptions or interpretations of primary sources, such as researchers’ reports, reviews, biographies, and encyclopedia articles. What constitutes a primary or secondary source depends on the purpose of your research. A film review, for instance, serves as a secondary source if you are writing about the film but as a primary source if you are studying the critic’s writing.

**Scholarly and popular sources.** Nonacademic sources like magazines can help you get started on a research project, but you will usually want to depend more on authorities in a field, whose work generally appears in scholarly journals in print or online. The following list will help you to distinguish between scholarly and popular sources:

<table>
<thead>
<tr>
<th>SCHOLARLY</th>
<th>POPULAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title often contains the word <em>Journal</em></td>
<td><em>Journal</em> usually does not appear in title</td>
</tr>
<tr>
<td>Source is available mainly through libraries and library databases</td>
<td>Source is generally available outside of libraries (at newsstands or from a home Internet connection)</td>
</tr>
<tr>
<td>Few or no commercial advertisements</td>
<td>Many advertisements</td>
</tr>
<tr>
<td>Authors are identified with academic credentials</td>
<td>Authors are usually journalists or reporters hired by the publication, not academics or experts</td>
</tr>
<tr>
<td>Summary or abstract appears on first page of article; articles are fairly long</td>
<td>No summary or abstract; articles are fairly short</td>
</tr>
<tr>
<td>Articles cite sources and provide bibliographies</td>
<td>Articles may include quotations but do not cite sources or provide bibliographies</td>
</tr>
</tbody>
</table>
Older and more current sources. Most projects can benefit from both older, historical sources and more current ones. Some older sources are classics; others are simply dated.

Using library resources

Almost any research project should begin with resources in your school library.

Reference librarians. Your library’s staff—especially reference librarians—can be a valuable resource. You can talk with a librarian about your research project and get specific recommendations about databases and other helpful places to begin your research. Many libraries also have online tours and chat rooms where students can ask questions.

Catalogs. Library catalogs can tell you whether a book is housed in the library and, if so, offer a call number that enables you to
Conducting Research

Indexes and databases. Most college libraries subscribe to a large number of indexes and databases that students can access for free. Some databases include the full text of articles from newspapers, magazines, journals, and other works; some offer only short abstracts.

Checklist

Effective Search Techniques

When you search online catalogs, databases, and Web sites, use carefully chosen keywords to limit the scope of your search, and be prepared to refine your search depending on what you find.

▶ Advanced search tools let you focus your search more narrowly—by combining terms with AND or eliminating them with NOT, by specifying dates and media types, and so on—so they may give you more relevant results.

▶ If you don’t see an advanced search option, start with keywords. (Simply entering terms in the search box may bring up an advanced search option.) Check the first page or two of results. If you get many irrelevant options, think about how to refine your keywords to get more targeted results.

▶ Databases and search engines don’t all refine searches the same way—for instance, some use AND, while others use the + symbol. Look for tips on making the most of the search tool you’re using.

▶ Most libraries classify material using the Library of Congress Subject Headings, or LCSH. When you find a library source that seems especially relevant, be sure to use the subject headings for that source as search terms to bring up all the entries under each heading.

find the book on the shelf. Browsing through other books near the one you’ve found in the catalog can help you locate other works related to your topic. Catalogs also indicate whether you can find a particular periodical, either in print or in an online database, at the library.
(summaries), which give an overview so you can decide whether to spend time finding and reading the whole text. Indexes of reviews provide information about a potential source’s critical reception.

Check with a librarian for discipline-specific indexes and databases related to your topic.

**Reference works.** General reference works, such as encyclopedias, biographical resources, almanacs, digests, and atlases, can help you get an overview of a topic, identify subtopics, find more specialized sources, and identify keywords for searches.

**Bibliographies.** Bibliographies—lists of sources—in books or articles related to your topic can lead you to other valuable resources. Ask a librarian whether your library has more extensive bibliographies related to your research topic.

**Other resources.** Your library can help you borrow materials from other libraries (this can take time, so plan ahead). Check with reference librarians, too, about audio, video, multimedia, and art collections; government documents; and other special collections or archives that student researchers may be able to use.

---

**Finding useful Internet sources**

For many college students, the Internet is a favorite way of accessing information. It’s true that much information—including authoritative sources identical to those your library provides—can be found online. Remember that library databases come from identifiable and professionally edited resources; you need to take special care to find out which information online is reliable and which is not.

**Internet searches.** Research using a search tool such as Google usually begins with a keyword search (see the Checklist on the facing page). Many keyword searches bring up thousands of hits; you may find what you need on the first page or two of results, but if not, choose new keywords that lead to more specific sources.
Conducting Research

**Bookmarking tools.** Today’s powerful bookmarking tools can help you browse, sort, and track resources online. Social bookmarking sites allow users to tag information and share it with others. Users’ tags are visible to all other users. If you find a helpful site, you can check how others have tagged it and browse similar sites for related information. You can also sort and group information with tags. Fellow users whose tags you trust can become part of your network so you can follow their sites of interest.

Web browsers can also help you bookmark online resources. However, unlike bookmarking tools in a browser, which are tied to one machine, you can use social bookmarking tools wherever you have an Internet connection.

**Authoritative sources online.** Many sources online are authoritative and reliable. You can browse collections in online virtual libraries, for example, or collections housed in government sites such as the Library of Congress, the National Institutes of Health, and the U.S. Census Bureau. For current national news, consult online versions of reputable newspapers such as the *Washington Post*, or electronic sites for news services such as C-SPAN. Google Scholar can help you limit searches to scholarly works.

Some journals (such as those from Berkeley Electronic Press) and general-interest magazines (such as *Salon*) are published only online; many other print publications make at least some of their content available free on the Web.

---

**Doing field research**

For many research projects, you will need to collect field data. Consider where you can find relevant information, how to gather it, and who might be your best providers of information.

**Interviews.** Some information is best obtained by asking direct questions of other people. If you can talk with an expert—in person, on the telephone, or online—you may get information you cannot obtain through any other kind of research.

- Determine your exact purpose, and be sure it relates to your research question and your hypothesis.
• Set up the interview well in advance. Specify how long it will take, and if you wish to record the session, ask permission to do so.
• Prepare a written list of factual and open-ended questions. If the interview proceeds in a direction that seems fruitful, do not feel that you have to ask all of your prepared questions.
• Record the subject, date, time, and place of the interview.
• Thank those you interview, either in person or in a letter or email.

Observation. Trained observers report that making a faithful record of an observation requires intense concentration and mental agility.
• Determine the purpose of the observation, and be sure it relates to your research question and hypothesis.
• Brainstorm about what you are looking for, but don’t be rigidly bound to your expectations.
• Develop an appropriate system for recording data. Consider using a split notebook or page: on one side, record your observations directly; on the other, record your thoughts or interpretations.
• Record the date, time, and place of observation.

Opinion surveys. Surveys usually depend on questionnaires. On any questionnaire, the questions should be clear and easy to understand and designed so that you can analyze the answers without difficulty. Questions that ask respondents to say yes or no or to rank items on a scale are easiest to tabulate.
• Write out your purpose, and determine the kinds of questions to ask.
• Figure out how to reach respondents.
• Draft questions that call for short, specific answers.
• Test the questions on several people, and revise questions that seem unfair, ambiguous, or too hard or time-consuming.
• Draft a cover letter or invitation email. Be sure to state a deadline.
• If you are using a print questionnaire, leave adequate space for answers.
• Proofread the questionnaire carefully.
Evaluating Sources and Taking Notes

All research builds on the careful and sometimes inspired use of sources—that is, on research done by others. Since you want the information you glean from sources to be reliable and persuasive, you must evaluate each potential source carefully.

Evaluating the usefulness and credibility of potential sources

Use these guidelines to assess the usefulness of a source:

- **Your purpose.** What will this source add to your research project? Does it help you support a major point, demonstrate that you have thoroughly researched your topic, or help establish your own credibility through its authority?

- **Relevance.** Is the source closely related to your research question? You may need to read beyond the title and opening paragraph to check for relevance.

- **Publisher’s credentials.** What do you know about the publisher of the source you are using? For example, is it a major newspaper known for integrity in reporting, or is it a tabloid? Is the publisher a popular source, or is it sponsored by a professional or scholarly organization?

- **Author’s credentials.** Is the author an expert on the topic? An author’s credentials may be presented in the article, book, or Web site, or you can search the Internet for information on the author.

- **Date of publication.** Recent sources are often more useful than older ones, particularly in fields that change rapidly. However, the most authoritative works may be older ones. The publication dates of Internet sites can often be difficult to pin down. And even for sites that include the dates of posting, remember that the material posted may have been composed some time earlier.

- **Accuracy of source.** How accurate and complete is the information in the source? How thorough is the bibliography or list of works.
cited that accompanies the source? Can you find other sources that corroborate what your source is saying?

- **Stance of source.** Identify the source’s point of view or rhetorical stance, and scrutinize it carefully. Does the source present facts, or does it interpret or evaluate them? If it presents facts, what is included and what is omitted, and why? If it interprets or evaluates information that is not disputed, the source’s stance may be obvious, but at other times you will need to think carefully about the source’s goals. What does the author or sponsoring group want—to convince you of an idea? sell you something? call you to action in some way?

- **Cross-referencing.** Is the source cited in other works? If you see your source cited by others, looking at how they cite it and what they say about it can provide additional clues to its credibility.

- **Level of specialization.** General sources can be helpful as you begin your research, but you may then need the authority or currency of more specialized sources. On the other hand, extremely specialized works may be very hard to understand.

- **Audience of source.** Was the source written for the general public? specialists? advocates or opponents?

For more on evaluating Web sources and articles, see the source maps on pp. 188–91.

**Reading and interpreting sources**

After you have determined that a source is potentially useful, read it carefully and critically, asking yourself the following questions about how this research fits your writing project:

- How relevant is this material to your research question and hypothesis?
- Does the source include counterarguments that you should address?
- How persuasive is the evidence? Does it represent opposing viewpoints fairly? Will the source be convincing to your audience?
SOURCE MAP: Evaluating Web Sources

Is the sponsor credible?

1. Who is the sponsor or publisher of the source? See what information you can get from the URL. The domain names for government sites may end in .gov or .mil and for educational sites in .edu. The ending .org may—but does not always—indicate a nonprofit organization. If you see a tilde (~) or percent sign (%) followed by a name, or if you see a word such as users or members, the page’s creator may be an individual, not an institution. In addition, check the header and footer, where the sponsor may be identified. The Web page and downloaded PDF article shown here come from a site sponsored by the nonprofit Nieman Foundation for Journalism at Harvard University.

2. Look for an About page or a link to a home page for background information on the sponsor. Is a mission statement included? What are the sponsoring organization’s purpose and point of view? Does the mission statement seem balanced? What is the purpose of the site (to inform, to persuade, to advocate for a cause, to advertise, or something else)? Does the information on the site come directly from the sponsor, or is the material reprinted from another source? If it is reprinted, check the original.

Is the author credible?

3. What are the author’s credentials? Look for information accompanying the material on the page. You can also run a search on the author to find out more. Does the author seem qualified to write about this topic?

Is the information credible and current?

4. When was the information posted or last updated? Is it recent enough to be useful?

5. Does the page document sources with footnotes or links? If so, do the sources seem credible and current? Does the author include any additional resources for further information? Look for ways to corroborate the information the author provides.
Breaking News

Mastering the art of disruptive innovation in journalism

BY CLAYTON M. CHRISTENSEN, DAVID SKOK, AND JAMES ALLWORTH

Old habits die hard.

Four years after the 2008 financial crisis, traditional news organizations continue to see their newsrooms shrink or close. Those that survive remain mired in the innovator’s dilemma: A false choice between today’s revenues and tomorrow’s digital promise. The problem is a profoundly one: A study in March by the Pew

This has happened before. Eighty-nine years ago, Henry Luce started Time as a weekly magazine summarizing the news. All 28 pages of the black-and-white weekly were filled with advertisements and aggregation. This wasn’t just rewrites of the week’s news; it was rip-and-read copy from the day’s major publications—The Atlantic Monthly, The

It happened with Japanese automakers: They started with cheap subcompacts that were widely considered a joke. Now they make Lexuses that challenge the best of what Europe can offer. It happened in the steel industry, where minimills began as a cheap, lower-quality alternative to established integrated mills, then moved their way

...
SOURCE MAP: Evaluating Articles

Determine the relevance of the source.

1. Look for an abstract, which provides a summary of the entire article. Is this source directly related to your research? Does it provide useful information and insights? Will your readers consider it persuasive support for your thesis?

Determine the credibility of the publication.

2. Consider the publication’s title. Words in the title such as Journal, Review, and Quarterly may indicate that the periodical is a scholarly source. Most research projects rely on authorities in a particular field, whose work usually appears in scholarly journals. For more on distinguishing between scholarly and popular sources, see 37b.

3. Try to determine the publisher or sponsor. This journal is published by Johns Hopkins University Press. Academic presses such as this one generally review articles carefully before publishing them and bear the authority of their academic sponsors.

Determine the credibility of the author.

4. Evaluate the author’s credentials. In this case, they are given in a note, which indicates that the author is a college professor and has written at least two books on related topics.

Determine the currency of the article.

5. Look at the publication date, and think about whether your topic and your credibility depend on your use of very current sources. Does this article’s 2003 date disqualify it as a source on “contemporary Latin America”?

Determine the accuracy of the article.

6. Look at the sources cited by the author of the article. Here, they are documented in footnotes. Ask yourself whether the works the author has cited seem credible and current. Are any of these works cited in other articles you’ve considered?

In addition, consider the following questions:

- What is the article’s stance or point of view? What are the author’s goals? What does the author want you to know or believe?
- How does this source fit in with your other sources? Does any of the information it provides contradict or challenge other sources?
Prisons and Politics in Contemporary Latin America

Mark Ungar*

ABSTRACT

Despite democratization throughout Latin America, massive human rights abuses continue in the region's prisons. Conditions have become so bad that most governments have begun to enact improvements, including new criminal codes and facility decongestion. However, once in place, these reforms are undermined by chaotic criminal justice systems, poor policy administration, and rising crime rates leading to greater detention powers for the police. After describing current prison conditions in Latin America and the principal reforms to address them, this article explains how political and administrative limitations hinder the range of agencies and officials responsible for implementing those changes.

I. INTRODUCTION

Prison conditions not only constitute some of the worst human rights violations in contemporary Latin American democracies, but also reveal fundamental weaknesses in those democracies. Unlike most other human rights problems, those in the penitentiary system cannot be easily explained with authoritarian legacies or renegade officials. The systemic killing, overcrowding, disease, torture, rape, corruption, and due process abuses all occur under the state's twenty-four hour watch. Since the mid-1990s,

* Mark Ungar is Associate Professor of Political Science at Brooklyn College, City University of New York. Recent publications include the books Elusive Reform: Democracy and the Rule of Law in Latin America (Lycee Renier, 2002) and Violence and Politics: Globalization's Paradox (Routledge, 2001) as well as articles and book chapters on democratization, policing, and judicial access. He works with Amnesty International USA and local rights groups in Latin America.


13. Typhus, cholera, tuberculosis, and scabies run rampant and the HIV rate may be as high as 25 percent. The warden of Retén de la Planta, where cells built for one inmate house three or four, says the prisons “are collapsing” because of insufficient budgets to train personnel. “Things fall apart and stay that way.” Interview, Luis A. Lara Roche, Warden of Retén de la Planta, Caracas, Venezuela, 19 May 1995. At El Dorado prison in Bolívar state, there is one bed for every four inmates, cells are infested with vermin, and inmates lack clean bathing water and eating utensils.

• Will you need to change your thesis to account for this information?
• What quotations or paraphrases from this source might you want to use?

As you read and take notes on your sources, keep in mind that you will need to present data and sources to other readers so that they can understand your point.

38c **Synthesizing sources**

Analysis requires you to take apart something complex (such as an article in a scholarly journal) and look closely at each part to understand how the parts fit together into an effective (or ineffective) whole. Academic writing also calls for synthesis—grouping similar pieces of information together and looking for patterns—so you can put your sources and your own knowledge together in an original argument. Synthesis is the flip side of analysis: you assemble the parts into a new whole.

To synthesize sources for a research project, try the following tips:

• **Don’t just grab a quotation and move on.** Rather, read the material carefully. (See Chapter 3.)
• **Understand the purpose of each source.** Make sure the source is relevant and necessary to your argument.
• **Determine the important ideas in each source.** Take notes on each source (38d). Identify and summarize the key ideas.
• **Formulate a position.** Figure out how the pieces fit together. Look for patterns. After considering multiple perspectives, decide what you have to say.
• **Summon evidence to support your position.** You might use paraphrases, summaries, or direct quotations from your sources as evidence (39a), or your personal experience or prior knowledge. Keep your ideas central.
• **Consider counterarguments.** Acknowledge the existence of valid opinions that differ from yours, and try to understand them before explaining why they are incorrect or incomplete.
• **Combine your source materials effectively.** Be careful to avoid simply summarizing all of your research. Try to weave the various sources together rather than discussing each of your sources one by one.

Using sources effectively can pose challenges. A national study of first-year college writing found that student writers trying to incorporate research sometimes used sources that were not directly relevant to their point, too specific to support the larger claim being made, or otherwise ineffective. Another study showed that students tend to use sources only from the first one or two pages of a source, suggesting that they may not really know how relevant it is. Even after you have evaluated a source, take time to look at how well the source works in your specific situation. (If you change the focus of your work after you have begun doing research, be especially careful to check whether your sources still fit.)

### 38d Taking notes

While note-taking methods vary from one researcher to another, for each note you should (1) record enough information to help you recall the major points of the source; (2) put the information in the form in which you are most likely to incorporate it into your research project, whether a quotation, summary, or paraphrase; and (3) note all the information you will need to cite the source accurately. Keep a running list that includes citation information for each source in an electronic file or on note cards that you can rearrange and alter as your project takes shape. This working bibliography will simplify the process of documenting sources for your final project.

**Quoting.** Quoting involves bringing a source’s exact words into your text. Use an author’s exact words when the wording is so memorable or expresses a point so well that you cannot improve or shorten it without weakening it, when the author is a respected authority whose opinion supports your ideas, or when an author challenges or disagrees profoundly with others in the field.
• Copy quotations carefully, with punctuation, capitalization, and spelling exactly as in the original.
• Enclose the quotation in quotation marks (23a).
• Use brackets if you introduce words of your own into the quotation or make changes in it (24b). Use ellipses if you omit words from the quotation (24f). If you later incorporate the quotation into your research project, copy it from the note precisely, including brackets and ellipses.
• Record the author’s name, shortened title of the source, and page number(s) on which the quotation appeared. Make sure you have a corresponding working-bibliography entry with complete source information.
• Label the note with a subject heading, and identify it as a quotation.

**Quotation-Style Note**

Comments from educators

Lee, “I Think”

New York Times (Web)

Melanie Weaver was stunned by some of the term papers she received from a 10th-grade class she recently taught as part of an internship. “They would be trying to make a point in a paper, [so] they would put a smiley face in the end,” said Ms. Weaver, who teaches at Alvernia College in Reading, Pa. “If they were presenting an argument and they needed to present an opposite view, they would put a frown.”

(Quotation)
Paraphrasing. When you paraphrase, you’re putting brief material from an author (including major and minor points, usually in the order they are presented) into your own words and sentence structures. If you wish to cite some of the author’s words within the paraphrase, enclose them in quotation marks.

- Include all main points and any important details from the original source in the same order in which the author presents them, but in your own words. Put the original source aside to avoid following the wording too closely.
- If you want to include any language from the original, enclose it in quotation marks.
- Save your comments, elaborations, or reactions for another note.
- Record the author, shortened title, and page number(s), if the source has them, on which the original material appeared.
- Make sure you have a corresponding working-bibliography entry.
- Label the note with a subject heading, and identify it as a paraphrase to avoid confusion with a summary.
- Recheck to be sure that the words and sentence structures are your own and that they express the author’s meaning accurately.

The following examples of paraphrases resemble the original material either too little or too much.

ORIGINAL

Language play, the arguments suggest, will help the development of pronunciation ability through its focus on the properties of sounds and sound contrasts, such as rhyming. Playing with word endings and decoding the syntax of riddles will help the acquisition of grammar. Readiness to play with words and names, to exchange puns and to engage in nonsense talk, promotes links with semantic development. The kinds of dialogue interaction illustrated above are likely to have consequences for the development of conversational skills. And language play, by its nature, also contributes greatly to what in recent years has been called metalinguistic awareness, which is turning out to be of critical importance in the development of language skills in general and of literacy skills in particular.

—David Crystal, Language Play (180)
Crystal argues that playing with language—creating rhymes, figuring out how riddles work, making puns, playing with names, using invented words, and so on—helps children figure out a great deal about language, from the basics of pronunciation and grammar to how to carry on a conversation. Increasing their understanding of how language works in turn helps them become more interested in learning new languages and in pursuing education (180).

This paraphrase starts off well enough, but it moves away from paraphrasing the original to inserting the writer’s ideas; Crystal says nothing about learning new languages or pursuing education.

Crystal suggests that language play, including rhyme, helps children improve pronunciation ability, that looking at word endings and decoding the syntax of riddles allows them to understand grammar, and that other kinds of dialogue interaction teach conversation. Overall, language play may be of critical importance in the development of language and literacy skills (180).

Because the highlighted phrases are either borrowed from the original without quotation marks or changed only superficially, this paraphrase plagiarizes.

Language play, Crystal suggests, will improve pronunciation by zeroing in on sounds such as rhymes. Having fun with word endings and analyzing riddle structure will help a person acquire grammar. Being prepared to play with language, to use puns and talk nonsense, improves the ability to use semantics. These playful methods of communication are likely to influence a person’s ability to talk to others. And language play inherently adds enormously to what has recently been known as metalinguistic awareness, a concept of great magnitude in developing speech abilities generally and literacy abilities particularly (180).

Here is a paraphrase of the same passage that expresses the author’s ideas accurately and acceptably:
ACCEPTABLE PARAPHRASE: IN THE STUDENT WRITER’S OWN WORDS

Crystal argues that playing with language—creating rhymes, figuring out riddles, making puns, playing with names, using invented words, and so on—helps children figure out a great deal, from the basics of pronunciation and grammar to how to carry on a conversation. This kind of play allows children to understand the overall concept of how language works, a concept that is key to learning to use—and read—language effectively (180).

Summarizing. A summary is a significantly shortened version of a passage or even a whole chapter, article, film, or other work that captures main ideas in your own words. Unlike a paraphrase, a summary uses just enough information to record the points you wish to emphasize.

- Put the original aside to write your summary. If you later decide to include language from the original, enclose it in quotation marks.
- Record the author, shortened title, and page number(s) on which the original material appeared. For online or multimedia sources without page numbers, record any information that will help readers find the material.
- Make sure you have a corresponding working-bibliography entry.
- Label the note with a subject heading, and identify it as a summary to avoid confusion with a paraphrase.
- Recheck to be sure you have captured the author’s meaning and that the words are entirely your own.

Summary Note

<table>
<thead>
<tr>
<th>Language development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crystal, <em>Language Play</em>, p. 180</td>
</tr>
<tr>
<td>Crystal argues that various kinds of language play contribute to awareness of how language works and to literacy.</td>
</tr>
<tr>
<td>(Summary)</td>
</tr>
</tbody>
</table>

Subject heading

Author, short title, page reference

Label
Annotating sources. You can annotate copies or printouts of sources you intend to use with your thoughts and questions as well as highlighting interesting quotations and key terms. Try not to rely too heavily on copying or printing out whole pieces, however; you still need to read the material very carefully. And resist the temptation to treat copied material as notes, an action that could lead to inadvertent plagiarizing. Using a different color for text pasted from a source will help to prevent this problem.

In some ways, there is really nothing new under the sun, in writing and research as well as in life. Whatever writing you do has been influenced by what you have already read and experienced. As you work on your research project, you will need to know how to integrate and acknowledge the work of others. And all writers need to understand current definitions of plagiarism (which have changed over time and differ from culture to culture) as well as the concept of intellectual property—those works protected by copyright and other laws—so that they can give credit where credit is due.

For Multilingual Writers

Identifying Sources

While some language communities and cultures expect audiences to recognize the sources of important documents and texts, thereby eliminating the need to cite them directly, conventions for writing in North America call for careful attribution of any quoted, paraphrased, or summarized material. When in doubt, explicitly identify your sources.
Integrating quotations, paraphrases, and summaries

Integrate source materials into your writing with care to ensure that the integrated materials make grammatical and logical sense.

Quotations. Because your research project is primarily your own work, limit your use of quotations to those necessary to your thesis or memorable for your readers.

Short quotations should run in with your text, enclosed by quotation marks. Longer quotations should be set off from the text (23a). Integrate all quotations into your text so that they flow smoothly and clearly into the surrounding sentences. Be sure that the sentence containing the quotation is grammatically complete, especially if you incorporate a quotation into your own words.

Signal phrases. Introduce the quotation with a signal phrase or signal verb, such as those highlighted in these examples.

- As Eudora Welty notes, “Learning stamps you with its moments. Childhood’s learning,” she continues, “is made up of moments. It isn’t steady. It’s a pulse” (9).
- In her essay, Haraway strongly opposes those who condemn technology outright, arguing that we must not indulge in a “demonology of technology” (181).

Choose a signal verb that is appropriate to the idea you are expressing and that accurately characterizes the author’s viewpoint. Other signal verbs include words such as acknowledges, agrees, asserts, believes, claims, concludes, describes, disagrees, lists, objects, offers, remarks, reports, reveals, says, suggests, and writes.

When you follow the Modern Language Association (MLA) style, used in the examples in this chapter, put verbs in signal phrases in the present tense. For Chicago style, use the present tense (or use the past tense to emphasize a point made in the past).

If you are using American Psychological Association (APA) style to describe research results, use the past tense or the present perfect tense (the study showed, the study has shown) in your signal
Integrating Sources

phrase. Use the present tense to explain implications of research (for future research, these findings suggest).

When using the Council of Science Editors (CSE) style, in general use the present tense for research reports and the past tense to describe specific methods or observations, or to cite published research.

BRACKETS AND ELLIPSIS. In direct quotations, enclose in brackets any words you change or add, and indicate any deletions with ellipsis points.

▶ “There is something wrong in the [Three Mile Island] area,” one farmer told the Nuclear Regulatory Commission after the plant accident (“Legacy” 33).
▶ Economist John Kenneth Galbraith pointed out that “large corporations cannot afford to compete with one another. . . . In a truly competitive market someone loses” (Key 17).

Be careful that any changes you make in a quotation do not alter its meaning. Use brackets and ellipses sparingly; too many make for difficult reading and might suggest that you have removed some of the context for the quotation.

Paraphrases and summaries. Introduce paraphrases and summaries clearly, usually with a signal phrase that includes the author of the source, as the highlighted words in this example indicate.

▶ Professor of linguistics Deborah Tannen illustrates how communication between women and men breaks down and then suggests that a full awareness of “genderlects” can improve relationships (297).

39b Integrating visuals and media

Choose visuals and media wisely, whether you use video, audio, photographs, illustrations, charts and graphs, or any other kinds of images. Integrate all visuals and media smoothly into your text.

• Does each visual or media file make a strong contribution to the message? Purely decorative visuals and media may weaken the power of your writing.
• **Is each fair to your subject?** An obviously biased perspective may seem unfair to your audience.

• **Is each appropriate for your audience?**

  While it is considered “fair use” to use such materials in an essay or other project for a college class, once that project is published on the Web, you might infringe on copyright protections if you do not ask the copyright holder for permission to use the visual or media file. If you have questions about whether your work might infringe on copyright, ask your instructor for help.

  Like quotations, paraphrases, and summaries, visuals and media need to be introduced and commented on in some way.

  • Refer to the visual or media element in the text *before* it appears: *As Fig. 3 demonstrates.*

  • Explain or comment on the relevance of the visual or media file. This can appear *after* the visual.

  • Check the documentation system you are using to make sure you label visual and media elements appropriately; MLA, for instance, asks that you number and title tables and figures (*Table 1: Average Amount of Rainfall by Region*).

  • If you are posting your work publicly, make sure you have permission to use any copyrighted visuals.

---

**Knowing which sources to acknowledge**

As you carry out research, it is important to understand the distinction between materials that require acknowledgment (in in-text citations, footnotes, or endnotes; and in the list of works cited or bibliography) and those that do not.

**Materials that do not require acknowledgment.** You do not usually need to cite a source for the following:

• Common knowledge—facts that most readers are already familiar with.

• Facts available in a wide variety of sources, such as encyclopedias, almanacs, or textbooks.
Integrating Sources

- Your own findings from field research. You should, however, acknowledge people you interview as individuals rather than as part of a survey.

**Materials that require acknowledgment.** You should cite all of your other sources to be certain to avoid plagiarism. Follow the documentation style required (see Chapters 41–44), and list the source in a bibliography or list of works cited. Be especially careful to cite the following:

- Sources for quotations, paraphrases, and summaries that you include.
- Facts not widely known or arguable assertions.
- All visuals from any source, including your own artwork, photographs you have taken, and graphs or tables you create from data found in a source.
- Any help provided by a friend, an instructor, or another person.

### Avoiding plagiarism

Academic integrity enables us to trust those sources we use and to demonstrate that our own work is equally trustworthy. Plagiarism is especially damaging to one’s academic integrity, whether it involves inaccurate or incomplete acknowledgment of sources in citations—sometimes called unintentional plagiarism—or deliberate plagiarism that is intended to pass off one writer’s work as another’s. Whether it is intentional or not, plagiarism can have serious consequences. Students who plagiarize may fail the course or be expelled. Others who have plagiarized, even inadvertently, have had degrees revoked or have been stripped of positions or awards.

**Unintentional plagiarism.** If your paraphrase is too close to the wording or sentence structure of a source (even if you identify the source); if after a quotation you do not identify the source (even if you include the quotation marks); or if you fail to indicate clearly the source of an idea that you did not come up with on your own, you may be accused of plagiarism even if your intent was not to
plagiarize. This inaccurate or incomplete acknowledgment of one’s sources often results either from carelessness or from not learning how to borrow material properly.

Take responsibility for your research and for acknowledging all sources accurately. To guard against unintentional plagiarism, photocopy or print out sources and identify the needed quotations right on the copy. You can also insert footnotes or endnotes into the text as you write.

Deliberate plagiarism. Deliberate plagiarism—such as handing in an essay written by a friend or purchased or downloaded from an essay-writing company; cutting and pasting passages directly from source materials without marking them with quotation marks and acknowledging their sources; failing to credit the source of an idea or concept in your text—is what most people think of when they hear the word plagiarism. This form of plagiarism is particularly troubling because it represents dishonesty and deception: those who intentionally plagiarize present someone else’s hard work as their own and claim knowledge they really don’t have, thus deceiving their readers.

Deliberate plagiarism is also fairly simple to spot: your instructor will be well acquainted with your writing and likely to notice any sudden shifts in the style or quality of your work. In addition, by typing a few words from a project into a search engine, your instructor can identify “matches” very easily.
When you are working on a research project, there comes a time to draw the strands of your research together and articulate your conclusions in writing.

**Drafting your text**

To group the information you have collected, try arranging your notes and visuals to identify connections, main ideas, and possible organization. You may also want to develop a working outline, a storyboard, or an idea map, or you can plot out a more detailed organization in a formal outline.

For almost all research writing, drafting should begin well before the deadline in case you need to gather more information or do more drafting. Begin drafting wherever you feel most confident. If you have an idea for an introduction, begin there. If you are not sure how you want to introduce the project but do know how you want to approach one point, begin with that, and return to the introduction later.

**Working title and introduction.** The title and introduction set the stage for what is to come. Ideally, the title announces the subject in an intriguing or memorable way. The introduction should draw readers in and provide any background they will need to understand your discussion. You may want to open with a question, explain how you will answer it, and end with your explicit thesis statement.

**Conclusion.** A good conclusion helps readers know what they have learned. One effective strategy is to begin with a reference to your thesis and then expand to a more general conclusion that reminds readers why your discussion is significant. Or you may want to remind readers of your main points. Try to conclude with something that will have an impact—but avoid sounding preachy.
Preparing a list of sources

Once you have a final draft with your source materials in place, you are ready to prepare your list of sources. Create an entry for each source used in your final draft, consulting your notes and working bibliography. Then double-check your draft against your list of sources cited; be sure that you have listed every source mentioned in the in-text citations or notes and that you have omitted any sources not cited in your project. (For guidelines on documentation styles, see Chapters 41–44.)
Editing and proofreading

When you have revised your draft, check grammar, usage, spelling, punctuation, and mechanics. Consider the advice of spell checkers and grammar checkers carefully before accepting it. (For more information on editing, see 2i.) Proofread the final version of your project carefully. Work with a hard copy, since reading onscreen often leads to inaccuracies. Proofread once for typographical and grammatical errors and once again to make sure you haven’t introduced new errors. You may find that reading the final draft backwards helps you focus on details.
Documentation

Writing
Sentence Grammar
Sentence Style
Punctuation/Mechanics
Language
Multilingual Writers
Research
Documentation
41 MLA Style

Many fields in the humanities ask students to follow Modern Language Association (MLA) style to format manuscripts and to document various kinds of sources. This chapter introduces MLA guidelines. For further reference, consult the *MLA Handbook for Writers of Research Papers*, Seventh Edition, 2009.

41a Understanding MLA citation style

Why does academic work call for very careful citation practices when writing for the general public may not? The answer is that readers of your academic work expect source citations for several reasons:

- Source citations demonstrate that you’ve done your homework on your topic and that you are a part of the conversation surrounding it. Careful citation shows your readers what you know, where you stand, and what you think is important.
- Source citations show your readers that you understand the need to give credit when you make use of someone else’s intellectual property. Especially in academic writing, when it’s better to be safe than sorry, include a citation for any source you think you might need to cite. (See 39c.)
- Source citations give explicit directions to guide readers who want to look for themselves at the works you’re using.

The guidelines for MLA style help you with this last purpose, giving you instructions on exactly what information to include in your citation and how to format that information.

Types of sources. Look at the Directory to MLA Style on pp. 219–20 for guidelines on citing various types of sources, including print books, print periodicals (journals, magazines, and newspapers), digital written-word sources, and other sources (films, artwork) that consist mainly of material other than written words. A digital version of a source may include updates or corrections that
the print version of the same work lacks, so MLA guidelines ask you to indicate the medium and to cite print and digital sources differently. If you can’t find a model exactly like the source you’ve selected, see the box on p. 227.

**WEB AND DATABASE SOURCES.** MLA asks you to distinguish between Web sources and database sources. Individual researchers almost always gain access to articles in databases through the computer system of a school or public library that pays to subscribe. The easiest way to tell whether a source comes from a database, then, is that its information is *not* generally available to anyone with an Internet connection. Many databases are digital collections of articles that originally appeared in edited print periodicals, ensuring that an authority has vouched for the accuracy of the information. Such sources may have more credibility than free material available on the Web.

**SOURCES FOR CONTENT BEYOND THE WRITTEN WORD.** Figuring out which model to follow for media sources online can pose questions. Is a video interview posted on YouTube most like a work from a Web site? an online video? an interview? Talk with your instructor about any complicated sources, and remember that your ultimate goal is to make the source as accessible as possible to your readers.

**Parts of citations.** MLA citations appear in two parts—a brief in-text citation in parentheses in the body of your written text, and a full citation in the list of works cited, to which the in-text citation directs readers. A basic in-text citation includes the author’s name and the page number (for a print source), but many variations on this format are discussed in 41c.

In the text of his research project (see 41e and the integrated media), David Craig quotes material from a print book and from an online report. He cites both parenthetically, pointing readers to entries on his list of works cited, as shown on pp. 253–54.

**Explanatory notes.** MLA citation style asks you to include explanatory notes for information that doesn’t readily fit into your text but is needed for clarification or further explanation. In addition, MLA
permits bibliographic notes for information about or evaluation of a source, or to list multiple sources that relate to a single point. Use superscript numbers in the text to refer readers to the notes, which may appear as endnotes (under the heading Notes on a separate page immediately before the list of works cited) or as footnotes at the bottom of each page where a superscript number appears.
Although messaging relies on the written word, many messagers disregard standard writing conventions. For example, here is a snippet from an IM conversation between two teenage girls:

Although messaging relies on the written word, many messagers disregard standard writing conventions. For example, here is a snippet from an IM conversation between two teenage girls:

EXAMPLE OF EXPLANATORY NOTE

1. This transcript of an IM conversation was collected on 20 Nov. 2012. The teenagers’ names are concealed to protect their privacy.

Following MLA manuscript format

The MLA recommends the following format for the manuscript of a research paper. However, check with your instructor before preparing the final draft of a print work.

First page and title. The MLA does not require a title page. Type each of the following items on a separate line on the first page, beginning one inch from the top and flush with the left margin: your name, the instructor’s name, the course name and number, and the date. Double-space between each item; then double-space again and center the title. Double-space between the title and the beginning of the text.

Margins and spacing. Leave one-inch margins at the top and bottom and on both sides of each page. Double-space the entire text, including set-off quotations, notes, and the list of works cited. Indent the first line of a paragraph one-half inch. Indent set-off quotations one inch.

Page numbers. Include your last name and the page number on each page, one-half inch below the top and flush with the right margin.

Long quotations. When quoting a long passage (more than four typed lines), set the quotation off by starting it on a new line and
indenting each line one inch, from the left margin. Do not enclose the passage in quotation marks (23a).

**Headings.** MLA style allows, but does not require, headings. However, many students and instructors find them helpful. (See 2f for guidelines on using headings and subheadings.)

**Visuals.** Visuals (such as photographs, drawings, charts, graphs, and tables) should be placed as near as possible to the relevant text. (See 39b for guidelines on incorporating visuals into your text.) Tables should have a label and number (Table 1) and a clear caption. The label and caption should be aligned on the left, on separate lines. Give the source information below the table. All other visuals should be labeled Figure (abbreviated Fig.), numbered, and captioned. The label and caption should appear on the same line, followed by source information. Remember to refer to each visual in your text, indicating how it contributes to the point(s) that you are making.

41c  **Creating MLA in-text citations**

MLA style requires a citation in the text of a writing project for every quotation, paraphrase, summary, or other material requiring documentation (see 39c). In-text citations document material from other sources with both signal phrases and parenthetical references. Parenthetical references should include the information your readers need to locate the full reference in the list of works cited at the end of the text. An in-text citation in MLA style gives the reader two kinds of information: (1) it indicates which source on the works-cited page the writer is referring to, and (2) it explains where in the source the material quoted, paraphrased, or summarized can be found, if the source has page numbers or other numbered sections.

The basic MLA in-text citation includes the author’s last name either in a signal phrase introducing the source material (see 39a) or in parentheses at the end of the sentence. For print sources, it
also includes the page number in parentheses at the end of the sentence.

SAMPLE CITATION USING A SIGNAL PHRASE

In his discussion of Monty Python routines, Crystal notes that the group relished “breaking the normal rules” of language (107).

SAMPLE PARENTHETICAL CITATION

A noted linguist explains that Monty Python humor often relied on “bizarre linguistic interactions” (Crystal 108).

(For digital sources without print page numbers, see model 3.) Note in the examples on the following pages where punctuation is placed in relation to the parentheses.

DIRECTORY TO MLA STYLE

<table>
<thead>
<tr>
<th>MLA style for in-text citations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Author named in a signal phrase, 214</td>
</tr>
<tr>
<td>2. Author named in a parenthetical reference, 214</td>
</tr>
<tr>
<td>3. Digital or nonprint source, 214</td>
</tr>
<tr>
<td>4. Two or three authors, 214</td>
</tr>
<tr>
<td>5. Four or more authors, 215</td>
</tr>
<tr>
<td>6. Organization as author, 215</td>
</tr>
<tr>
<td>7. Unknown author, 215</td>
</tr>
<tr>
<td>8. Author of two or more works cited in the same project, 215</td>
</tr>
<tr>
<td>9. Two or more authors with the same last name, 215</td>
</tr>
<tr>
<td>10. Multivolume work, 216</td>
</tr>
<tr>
<td>11. Literary work, 216</td>
</tr>
<tr>
<td>12. Work in an anthology or collection, 216</td>
</tr>
<tr>
<td>13. Sacred text, 216</td>
</tr>
<tr>
<td>14. Encyclopedia or dictionary entry, 217</td>
</tr>
<tr>
<td>15. Government source with no author named, 217</td>
</tr>
<tr>
<td>16. Entire work, 217</td>
</tr>
<tr>
<td>17. Indirect source (author quoting someone else), 217</td>
</tr>
<tr>
<td>18. Two or more sources in one parenthetical reference, 218</td>
</tr>
<tr>
<td>19. Visual included in the text, 218</td>
</tr>
</tbody>
</table>
1. AUTHOR NAMED IN A SIGNAL PHRASE. The MLA recommends using the author’s name in a signal phrase to introduce the material and citing the page number(s) in parentheses.

Lee claims that his comic-book creation, Thor, was “the first regularly published superhero to speak in a consistently archaic manner” (199).

2. AUTHOR NAMED IN A PARENTHETICAL REFERENCE. When you do not mention the author in a signal phrase, include the author’s last name before the page number(s) in the parentheses. Use no punctuation between the author’s name and the page number(s).

The word Bollywood is sometimes considered an insult because it implies that Indian movies are merely “a derivative of the American film industry” (Chopra 9).

3. DIGITAL OR NONPRINT SOURCE. Give enough information in a signal phrase or in parentheses for readers to locate the source in your list of works cited. Many works found online or in electronic databases lack stable page numbers; you can omit the page number in such cases. However, if you are citing a work with stable pagination, such as an article in PDF format, include the page number in parentheses.

DIGITAL SOURCE WITHOUT STABLE PAGE NUMBERS

As a Slate analysis explains, “Prominent sports psychologists get praised for their successes and don’t get grief for their failures” (Engber).

DIGITAL SOURCE WITH STABLE PAGE NUMBERS

According to Whitmarsh, the British military had experimented with using balloons for observation as far back as 1879 (328).

If the source includes numbered sections, paragraphs, or screens, include the abbreviation (sec.), paragraph (par.), or screen (scr.) number in parentheses.

4. TWO OR THREE AUTHORS. Use all the authors’ last names in a signal phrase or in parentheses.
Gortner, Hebrun, and Nicolson maintain that “opinion leaders” influence other people in an organization because they are respected, not because they hold high positions (175).

5. **FOUR OR MORE AUTHORS.** Name all the authors in a signal phrase or in parentheses, or use the first author’s name and *et al.* (“and others”).

Similarly, as Belenky, Clinchy, Tarule, and Goldberger assert, examining the lives of women expands our understanding of human development (7).

Similarly, as Belenky *et al.* assert, examining the lives of women expands our understanding of human development (7).

6. **ORGANIZATION AS AUTHOR.** Give the group’s full name or a shortened form of it in a signal phrase or in parentheses.

Any study of social welfare involves a close analysis of “the impacts, the benefits, and the costs” of its policies (*Social Research Corporation* iii).

7. **UNKNOWN AUTHOR.** Use the full title, if it is brief, in your text—or a shortened version of the title in parentheses.

One analysis defines *hype* as “an artificially engendered atmosphere of hysteria” (*Today’s Marketplace* 51).

8. **AUTHOR OF TWO OR MORE WORKS CITED IN THE SAME PROJECT.** If your list of works cited has more than one work by the same author, include a shortened version of the title of the work you are citing in a signal phrase or in parentheses to prevent reader confusion.

Gardner shows readers their own silliness in his description of a “pointless, ridiculous monster, crouched in the shadows, stinking of dead men, murdered children, and martyred cows” (*Grendel* 2).

9. **TWO OR MORE AUTHORS WITH THE SAME LAST NAME.** Include the author’s first *and* last names in a signal phrase or first initial and last name in a parenthetical reference.

Children will learn to write if they are allowed to choose their own subjects, *James Britton* asserts, citing the Schools Council study of the 1960s (37-42).
10. **MULTIVOLUME WORK.** In a parenthetical reference, note the volume number first and then the page number(s), with a colon and one space between them.

Modernist writers prized experimentation and gradually even sought to blur the line between poetry and prose, according to Forster (3:150).

If you name only one volume of the work in your list of works cited, include only the page number in the parentheses.

11. **LITERARY WORK.** Because literary works are usually available in many different editions, cite the page number(s) from the edition you used followed by a semicolon, and then give other identifying information that will lead readers to the passage in any edition. Indicate the act and/or scene in a play (37; sc. 1). For a novel, indicate the part or chapter (175; ch. 4).

In utter despair, Dostoyevsky’s character Mitya wonders aloud about the “terrible tragedies realism inflicts on people” (376; bk. 8, ch. 2).

For a poem, cite the part (if there is one) and line(s), separated by a period. If you are citing only line numbers, use the word lines in the first reference (lines 33–34).

Whitman speculates, “All goes onward and outward, nothing collapses, /
And to die is different from what anyone supposed, and luckier” (6.129-30).

For a verse play, give only the act, scene, and line numbers, separated by periods.

The witches greet Banquo as “lesser than Macbeth, and greater” (1.3.65).

12. **WORK IN AN ANTHOLOGY OR COLLECTION.** For an essay, short story, or other piece of prose reprinted in an anthology, use the name of the author of the work, not the editor of the anthology, but use the page number(s) from the anthology.

Narratives of captivity play a major role in early writing by women in the United States, as demonstrated by Silko (219).

13. **SACRED TEXT.** To cite a sacred text such as the Qur’an or the Bible, give the title of the edition you used, the book, and the chapter and verse (or their equivalent) separated by a period. In your text, spell
Creating MLA in-text citations

out the names of books. In parenthetical references, use abbreviations for books with names of five or more letters (*Gen.* for *Genesis*).

He ignored the admonition “Pride goes before destruction, and a haughty spirit before a fall” (*New Oxford Annotated Bible*, Prov. 16.18).

14. **ENCYCLOPEDIA OR DICTIONARY ENTRY.** An entry from a reference work—such as an encyclopedia or a dictionary—without an author will appear on the works-cited list under the entry’s title. Enclose the **entry title** in quotation marks, and place it in parentheses. Omit the page number for print reference works that arrange entries alphabetically.

The term *prion* was coined by Stanley B. Prusiner from the words *proteinaceous* and *infectious* and a suffix meaning particle (“Prion”).

15. **GOVERNMENT SOURCE WITH NO AUTHOR NAMED.** Because entries for sources authored by government agencies will appear on your list of works cited under the name of the country (see 41d, item 73), your in-text citation for such a source should include the name of the country as well as the name of the agency responsible for the source.

To reduce the agricultural runoff into the Chesapeake Bay, the **United States Environmental Protection Agency** has argued that “[h]igh nutrient loading crops, such as corn and soybean, should be replaced with alternatives in environmentally sensitive areas” (2-26).

16. **ENTIRE WORK.** Include the reference in the text, without any page numbers.

Jon Krakauer’s *Into the Wild* both criticizes and admires the solitary impulses of its young hero, which end up killing him.

17. **INDIRECT SOURCE (AUTHOR QUOTING SOMEONE ELSE).** Use the abbreviation *qtd.* in to indicate that you are quoting from someone else’s report of a source.

As Arthur Miller says, “When somebody is destroyed everybody finally contributes to it, but in Willy’s case, the end product would be virtually the same” (*qtd.* in Martin and Meyer 375).
18. TWO OR MORE SOURCES IN ONE PARENTHETICAL REFERENCE. Separate the information with semicolons.

Economists recommend that employment be redefined to include unpaid domestic labor (Clark 148; Nevins 39).

19. VISUAL INCLUDED IN THE TEXT. When you include an image in your text, number it and include a parenthetical reference in your text (see Fig. 2). Number figures (photos, drawings, cartoons, maps, graphs, and charts) and tables separately. Each visual should include a caption with the figure or table number and information about the source—either a complete citation or enough information to direct readers to the works-cited entry.

This trend is illustrated in a chart distributed by the College Board as part of its 2011 analysis of aggregate SAT data (see Fig. 1).

Soon after the preceding sentence, readers find the following figure and a caption referring them to the entry on the list of works cited (see 41e and the integrated media page at bedfordstmartins.com/easy to read the student’s research paper):

![10-Year Trend in Mean Scores](image)

Fig. 1. Ten-year trend in mean SAT reading and writing scores (2001-2011). Source: College Board, “2011 SAT Trends.”

An image that you create might appear with a caption like this:

Fig. 4. Young women reading magazines. Personal photograph by author.
Creating an MLA list of works cited

A list of works cited is an alphabetical list of the sources you have referred to in your essay. (If your instructor asks you to list everything you have read as background, call the list *Works Consulted*.)

<table>
<thead>
<tr>
<th>DIRECTORY TO MLA STYLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MLA style for a list of works cited</strong></td>
</tr>
<tr>
<td><strong>GUIDELINES FOR AUTHOR LISTINGS</strong></td>
</tr>
<tr>
<td>1. One author, 222</td>
</tr>
<tr>
<td>2. Multiple authors, 222</td>
</tr>
<tr>
<td>3. Organization or group author, 223</td>
</tr>
<tr>
<td>4. Unknown author, 223</td>
</tr>
<tr>
<td>5. Two or more works by the same author, 223</td>
</tr>
<tr>
<td><strong>PRINT BOOKS</strong></td>
</tr>
<tr>
<td>6. Basic format for a book, 223</td>
</tr>
<tr>
<td><strong>SOURCE MAP</strong>: 224–25</td>
</tr>
<tr>
<td>7. Author and editor both named, 226</td>
</tr>
<tr>
<td>8. Editor, no author named, 226</td>
</tr>
<tr>
<td>9. Anthology, 226</td>
</tr>
<tr>
<td>10. Work in an anthology or chapter in a book with an editor, 226</td>
</tr>
<tr>
<td>11. Two or more items from the same anthology, 226</td>
</tr>
<tr>
<td>12. Translation, 227</td>
</tr>
<tr>
<td>13. Book with both translator and editor, 227</td>
</tr>
<tr>
<td>14. Translation of a section of a book, 228</td>
</tr>
<tr>
<td>15. Translation of a book by an unknown author, 228</td>
</tr>
<tr>
<td><strong>PRINT PERIODICALS</strong></td>
</tr>
<tr>
<td>16. Book in a language other than English, 228</td>
</tr>
<tr>
<td>17. Graphic narrative, 228</td>
</tr>
<tr>
<td>18. Edition other than the first, 228</td>
</tr>
<tr>
<td>19. One volume of a multivolume work, 228</td>
</tr>
<tr>
<td>20. Two or more volumes of a multivolume work, 229</td>
</tr>
<tr>
<td>21. Preface, foreword, introduction, or afterword, 229</td>
</tr>
<tr>
<td>22. Entry in a reference book, 229</td>
</tr>
<tr>
<td>23. Book that is part of a series, 229</td>
</tr>
<tr>
<td>25. Publisher’s imprint, 229</td>
</tr>
<tr>
<td>26. Book with a title within the title, 230</td>
</tr>
<tr>
<td>27. Sacred text, 230</td>
</tr>
<tr>
<td>28. Article in a print journal, 230</td>
</tr>
<tr>
<td>29. Article in a print magazine, 230</td>
</tr>
<tr>
<td><strong>SOURCE MAP</strong>: 232–33</td>
</tr>
<tr>
<td>30. Article in a print newspaper, 230</td>
</tr>
<tr>
<td>31. Article that skips pages, 231</td>
</tr>
</tbody>
</table>
### MLA style for a list of works cited, continued

| 32. Editorial or letter to the editor | 55. Tweet, 244 |
| 33. Review | 56. Film, DVD, or streaming video, 245 |
| 34. Unsigned article | 57. Short online video, 246 |

#### DIGITAL WRITTEN-WORD SOURCES

| 35. Work from a database | 58. Television or radio program, 246 |
| 36. Article from the Web site of a journal | 59. Broadcast interview, 246 |
| 37. Article in a magazine on the Web | 60. Unpublished or personal interview, 247 |
| 38. Article in a newspaper on the Web | 61. Sound recording, 247 |
| 40. Poem on the Web | 63. Computer game, 248 |
| 41. Editorial or letter in a Web periodical | 64. Lecture or speech, 248 |
| 42. Review in a Web periodical | 65. Live performance, 248 |
| 43. Entry in a Web reference work | 66. Podcast (streaming), 248 |
| 44. Work from a Web site | 67. Digital file, 248 |

#### SOURCE MAP, 240–41

| 45. Downloaded PDF file | 68. Work of art or photograph, 249 |
| 46. Entire Web site | 69. Map or chart, 249 |
| 47. Academic course Web site | 70. Cartoon or comic strip, 249 |
| 48. Blog | 71. Advertisement, 250 |
| 49. Published interview | 72. Report or pamphlet, 250 |
| 50. Post or comment on a blog | 73. Government publication, 250 |
| 51. Entry in a wiki | 74. Published proceedings of a conference, 251 |
| 52. Posting to a discussion group or newsgroup | 75. Dissertation, 251 |
| 53. Posting to a social networking site | 76. Dissertation abstract, 251 |
| 54. Email or message on social networking site | 77. Unpublished letter, 252 |
| 78. Manuscript or other unpublished work, 252 |
| 79. Legal source, 252 |
Creating an MLA list of works cited

Checklist

Formatting a List of Works Cited

► Start your list on a separate page after the text of your document and any notes.

► Continue the consecutive numbering of pages.

► Center the heading Works Cited (not italicized or in quotation marks) one inch from the top of the page.

► Begin each entry flush with the left margin, but indent subsequent lines one-half inch. Double-space the entire list.

► List sources alphabetically by the first word. Start with the author’s name, if available, or the editor’s name. If no author or editor is given, start with the title.

► List the author’s last name first, followed by a comma and the first name. If a source has multiple authors, subsequent authors’ names appear first name first (see model 2).

► Capitalize every important word in titles and subtitles. Italicize titles of books and long works, but put titles of shorter works in quotation marks.

► In general, use a period and a space after each element of the entry; look at the models in this chapter for information on punctuating particular kinds of entries.

► For a book, list the city of publication (add a country abbreviation for non-U.S. cities that may be unfamiliar). Follow it with a colon and a shortened form of the publisher’s name—omit Co. or Inc., shorten names such as Simon & Schuster to Simon, and abbreviate University Press to UP.

► List dates of periodical publication or of access to electronic items in day, month, year order, and abbreviate months except for May, June, and July.

► Give a medium, such as Print or Web, for each entry.

► List inclusive page numbers for a part of a larger work.
Guidelines for author listings

The list of works cited is arranged alphabetically. The in-text citations in your writing point readers toward particular sources on the list.

NAME CITED IN SIGNAL PHRASE IN TEXT

Crystal explains . . .

NAME IN PARENTHETICAL CITATION IN TEXT

. . . (Crystal 107).

BEGINNING OF ENTRY ON LIST OF WORKS CITED

Crystal, David.

Models 1–5 on these facing pages explain how to arrange author names. The information that follows the name depends on the type of work you are citing—a book (models 6–27); a print periodical (models 28–34); a written text from a digital source, such as an article from a Web site or database (models 35–55); sources from art, film, comics, or other media, including live performances (models 56–71); and academic, government, and legal sources (models 72–79). Consult the model that most closely resembles the source you are using.

1. ONE AUTHOR. Put the last name first, followed by a comma, the first name (and initial, if any), and a period.

Crystal, David.

2. MULTIPLE AUTHORS. List the first author with the last name first (see model 1). Give the names of any other authors with the first name first. Separate authors' names with commas, and include the word and before the last person's name.

Martineau, Jane, Desmond Shawe-Taylor, and Jonathan Bate.

For four or more authors, either list all the names, or list the first author followed by a comma and et al. (“and others”).

Lupton, Ellen, Jennifer Tobias, Alicia Imperiale, Grace Jeffers, and Randi Mates.

Lupton, Ellen, et al.
3. **ORGANIZATION OR GROUP AUTHOR.** Give the name of the group, government agency, corporation, or other organization listed as the author.

   - Getty Trust.

4. **UNKNOWN AUTHOR.** When the author is not identified, begin the entry with the title, and alphabetize by the first important word. Italicize **titles of books and long works**, but put **titles of articles and other short works** in quotation marks.

   - “California Sues EPA over Emissions.”

5. **TWO OR MORE WORKS BY THE SAME AUTHOR.** Arrange the entries alphabetically by title. Include the author’s name in the first entry, but in subsequent entries, use three hyphens followed by a period. (For the basic format for citing a book, see model 6. For the basic format for citing an article from an online newspaper, see model 38.)


   **Note:** Use three hyphens only when the work is by *exactly* the same author(s) as the previous entry.

6. **PRINT BOOKS.** Begin with the **author name(s).** (See models 1–5.) Then include the **title and subtitle,** the city of publication and the **publisher,** the **publication year,** and the medium (**Print**). The source map on pp. 224–25 shows where to find this information in a typical book.


   **Note:** Place a period and a space after the name, title, and date. Place a colon after the city and a comma after the publisher, and shorten the publisher’s name—omit **Co.** or **Inc.**, and abbreviate **University Press** to **UP.**
MLA SOURCE MAP: BOOKS

Take information from the book’s title page and copyright page (on the reverse side of the title page), not from the book’s cover or a library catalog.

1 **Author.** List the last name first. End with a period. For variations, see models 2–5.

2 **Title.** Italicize the title and any subtitle; capitalize all major words. End with a period.

3 **City of publication and publisher.** If more than one city is given, use the first one listed. For foreign cities, add an abbreviation of the country or province (Cork, Ire.). Follow it with a colon and a shortened version of the publisher’s name (Oxford UP for Oxford University Press). Follow it with a comma.

4 **Year of publication.** If more than one copyright date is given, use the most recent one. End with a period.

5 **Medium of publication.** End with the medium (Print) followed by a period.

A citation for the book on p. 225 would look like this:

7. AUTHOR AND EDITOR BOTH NAMED


*Note:* To cite the editor’s contribution instead, begin the entry with 
the editor’s name.

Marcus, Greil, ed. *Psychotic Reactions and Carburetor Dung.* By Lester 

8. EDITOR, NO AUTHOR NAMED

Wall, Cheryl A., ed. *Changing Our Own Words: Essays on Criticism, Theory, 

9. ANTHOLOGY. Cite an entire anthology the same way you would cite 
a book with an editor and no named author (see model 8).


10. WORK IN AN ANTHOLOGY OR CHAPTER IN A BOOK WITH AN EDITOR. List the 
author(s) of the selection; the selection title, in quotation marks; the 
title of the book, italicized; the abbreviation Ed. and the 
name(s) of the editor(s); publication information; and the 
selection’s page numbers.


*Note:* Use the following format to provide original publication in-
formation for a reprinted selection:

Rpt. in *The O. Henry Prize Stories 2003.* Ed. Laura Furman. New York: 

11. TWO OR MORE ITEMS FROM THE SAME ANTHOLOGY. List the anthol-
ogy as one entry (see model 9). Also list each selection separately 
with a cross-reference to the anthology.
Creating an MLA list of works cited

41d


12. TRANSLATION


13. BOOK WITH BOTH TRANSLATOR AND EDITOR. List the editor’s and translator’s names after the title, in the order they appear on the title page.


Checklist

Combining Parts of Models

What should you do if your source doesn’t match the model exactly? Suppose, for instance, that your source is a translated essay that appears in the fifth edition of an anthology.

▶ Identify a basic model to follow. If you decide that your source looks most like an essay in an anthology, you would start with a citation that looks like model 10.

▶ Look for models that show the additional elements in your source. For this example, you would need to add elements of model 14 (for the translation) and model 18 (for an edition other than the first).

▶ Add new elements from other models to your basic model in the order indicated.

▶ If you still aren’t sure how to arrange the pieces to create a combination model, ask your instructor.
14. **TRANSLATION OF A SECTION OF A BOOK.** If different translators have worked on various parts of the book, identify the translator of the part you are citing.


15. **TRANSLATION OF A BOOK BY AN UNKNOWN AUTHOR**


16. **BOOK IN A LANGUAGE OTHER THAN ENGLISH.** Include a translation of the title in brackets, if necessary.


17. **GRAPHIC NARRATIVE.** If the words and images are created by the same person, cite a graphic narrative just as you would with a book (model 6).


If the work is a collaboration, indicate the author or illustrator who is most important to your research before the title of the work. List other contributors after the title, in the order of their appearance on the title page. Label each person’s contribution to the work.


18. **EDITION OTHER THAN THE FIRST**


19. **ONE VOLUME OF A MULTIVOLUME WORK.** Give the number of the volume cited after the title. Including the total number of volumes after the publication date is optional.
Creating an MLA list of works cited


20. TWO OR MORE VOLUMES OF A MULTIVOLUME WORK


21. PREFACE, FOREWORD, INTRODUCTION, OR AFTERWORD. After the writer’s name, describe the contribution. After the title, indicate the book’s author (with By) or editor (with Ed.).


22. ENTRY IN A REFERENCE BOOK. For a well-known encyclopedia, note the edition (if identified) and year of publication. If the entries are alphabetized, omit publication information and page number.


23. BOOK THAT IS PART OF A SERIES. Cite the series name (and number, if any) from the title page.


24. REPUBLICATION (MODERN EDITION OF AN OLDER BOOK). Indicate the original publication date after the title.


25. PUBLISHER’S IMPRINT. If the title page gives a publisher’s imprint, hyphenate the imprint and the publisher’s name.

26. **BOOK WITH A TITLE WITHIN THE TITLE.** Do not italicize a book title within a title. For an article title within a title, italicize as usual and place the article title in quotation marks.


27. **SACRED TEXT.** To cite any individual published editions of sacred books, begin the entry with the title.


**Print periodicals**

Begin with the **author name(s).** (See models 1–5.) Then include the article title, the **title of the periodical,** the **date or volume information,** the **page numbers,** and the **medium** (*Print*). The source map on pp. 232–33 shows where to find this information in a sample periodical.

28. **ARTICLE IN A PRINT JOURNAL.** Follow the journal title with the **volume number, a period, the issue number (if given), and the year (in parentheses).**


29. **ARTICLE IN A PRINT MAGAZINE.** Provide the date from the magazine cover instead of volume or issue numbers.


30. **ARTICLE IN A PRINT NEWSPAPER.** Include the edition (if listed) and the section number or letter (if listed).
Creating an MLA list of works cited

Checklist

Formatting Print Periodical Entries

- Put titles of articles from periodicals in quotation marks. Place the period inside the closing quotation mark.
- Give the title of the periodical as it appears on the magazine’s or journal’s cover or newspaper’s front page; omit any initial A, An, or The. Italicize the title.
- For journals, include the volume number, a period, the issue number, if given, and the year in parentheses.
- For magazines and newspapers, give the date in this order: day (if given), month, year. Abbreviate months except for May, June, and July.
- List inclusive page numbers if the article appears on consecutive pages. If it skips pages, give only the first page number and a plus sign.
- End with the medium (Print).


Note: For locally published newspapers, add the city in brackets after the name if it is not part of the name: Globe and Mail [Toronto].

31. ARTICLE THAT SKIPS PAGES. When an article skips pages, give only the first page number and a plus sign.


32. EDITORIAL OR LETTER TO THE EDITOR. Include the writer’s name, if given, and the title, if any, followed by a label for the work.


MLA SOURCE MAP: Articles in Print Periodicals

1. **Author.** List the last name first. End with a period. For variations, see models 2–5.

2. **Article title.** Put the title and any subtitle in quotation marks; capitalize all major words. Place a period inside the closing quotation mark.

3. **Periodical title.** Italicize the title; capitalize all major words. Omit any initial *A*, *An*, or *The*.

4. **Volume and issue/Date of publication.** For journals, give the volume number and issue number (if any), separated by a period; then list the year in parentheses and follow it with a colon.
   
   For magazines, list the day (if given), month, and year.

5. **Page numbers.** List inclusive page numbers. If the article skips pages, put the first page number and a plus sign. End with a period.

6. **Medium.** Give the medium (*Print*). End with a period.

A citation for the article on p. 233 would look like this:

If there were an ashram for people who worship contemplative long-form journalism, it would be the Nieman Conference on Narrative Journalism. This March, at the Sheraton Boston Hotel, hundreds of journalists, authors, students, and aspirants came for the weekend event. Seated on metal chairs in large conference rooms, we learned about muscular storytelling (the Q-shaped narrative structure—who knew?). We sipped cups of coffee and ate bagels and heard about reporting history through letters and public documents and how to evoke empathy for our subjects, particularly our most marginal ones. As we listened to reporters discussing great feats—exposing Walter Reed’s field living quarters for wounded soldiers, for instance—we also renewed our pride in our profession. In short, the conference exemplified the best of the older media models, the ones that have so recently fallen into economic turmoil.

Yet even at the weekend’s strongest lectures on interview techniques or the long-form profile, we couldn’t ignore the digital elephant in the room. We all knew as writers that the kinds of pieces we were discussing require months of work to be both deep and refined, and that we were all hard-pressed for the time and the money to do that. It was always hard for nonfiction writers, but something seems to have changed. For those of us who believed in the value of the journalism and literary nonfiction of the past, we had become like the people at the ashram after the guru has died.

Right now, journalism is more or less divided into two camps, which I will call Lost Media and Found Media. I went to the Nieman conference partially because I wanted to see how the forces creating this new division are affecting and affecting the lost media world that I love, but not at the institutional level, but for reporters and writers themselves. This world includes people who write for all the newspapers and magazines that are currently struggling with layoffs, speedups, hiring freezes, buyouts, the death or shrinkage of film- and book-review sections, limits on expensive investigative work, the erasure of foreign bureaus, and the general narrowing of institutional ambition. It includes freelance writers competing with hoards of ever-younger competitors willing to write and publish online for free, the fade-out of established journalistic career paths, and, perhaps most crucially, a muddled sense of the meritorious, as blogs level and scramble the values and status of print publications, and of professional writers. The glamour and influence once associated with a magazine-elite seem to have faded, becoming a sort of pastiche of winsome articles about yarning and boxes and dinners at Klein’s.

Found Media sites, meanwhile, are the bloggers, the contributors to Huffington Post-type sites that aggregate blogs, as well as other work that somebody else paid for, and the new nonprofits and pay-per-article schemes that aim to save journalism from 20 percent profit-margin demands. Although these elements are often disparate, together they compose the new media landscape. In economic terms, I mean all the outlets for nonfiction writing that seem to be thriving in the new era or striving to fill niches that Lost Media is giving up in a new order. Stylistically, Found Media tends to feel spontaneous, almost accidental. It’s a domain dominated by the young, where writers get paid not for following traditions or embellishing them but for anamorphic and hybrid vision, for creating their own verses and their own genres. It is about public expression and community—not quite the Dewey’s Great Community, which the critic Eric Alterman alluded to in a recent New Yorker article on newspapers, but rather a fractured form of Dewey’s ideal call it Lost Media.

To be a Found Media journalist or pundit, one need not be elite, expert, or trained; one must simply produce punchy intellectual property that is in conversation with groups of
33. REVIEW


34. UNSIGNED ARTICLE


**Digital written-word sources**

Digital sources such as Web sites differ from print sources in the ease with which they can be changed, updated, or eliminated. In addition, the various electronic media do not organize their works the same way. The most commonly cited electronic sources are documents from Web sites and databases. For help determining which is which, see 41a.

35. WORK FROM A DATABASE. The basic format for citing a work from a database appears in the source map on pp. 236–37.

For a periodical article that is available in print but that you access in an online database through a library subscription service such as Academic Search Premier, begin with the author’s name (if given); the title of the work, in quotation marks; the title of the periodical, italicized; and the volume/issue and date of the print version of the work (see models 28–34). Include the page numbers from the print version; if no page numbers are available, use n. pag. Then give the name of the online database, italicized; the medium (Web); and your most recent date of access.


36. ARTICLE FROM THE WEB SITE OF A JOURNAL. Begin an entry for an online journal article as you would one for a print journal article (see model 28). If an article does not have page numbers, use n. pag. End with the medium consulted (Web) and the date of access.
Creating an MLA list of works cited

41d MLA

235

Citing Digital Sources

When citing sources accessed online or from an electronic database, give as many of the following elements as you can find:

1. **Author.** Give the author’s name, if available.
2. **Title.** Put titles of articles or short works in quotation marks. Italicize book titles.

**For works from databases:**
3. **Title of periodical,** italicized.
4. **Publication information.** After the volume/issue/year or date, include page numbers (or *n. pag.* if no page numbers are listed).
5. **Name of database,** italicized, if you used a subscription service such as Academic Search Premier.

**For works from the Web:**
3. **Title of the site,** italicized.
4. **Name of the publisher or sponsor.** This information usually appears at the bottom of the page.
5. **Date of online publication or most recent update.** This information often appears at the bottom of the page. If no date is given, use *n.d.*
6. **Medium of publication.** Use *Web.*
7. **Date of access.** Give the most recent date you accessed the source.

If you think your readers will have difficulty finding the source without a URL, put it after the period following the date of access, inside angle brackets, with a period after the closing bracket.


37. **ARTICLE IN A MAGAZINE ON THE WEB.** See model 29 for print publication information if the article appears in print. After the name of
Library subscriptions—such as EBSCOhost and Academic Search Premier—provide access to huge databases of articles.

1. **Author.** List the last name first. End with a period. For variations, see models 2–5.
2. **Article title.** Enclose the title and any subtitle in quotation marks.
4. **Volume and issue/Date of publication.** List the volume and issue number, if any. Then, add the date of publication, including the day (if given), month, and year, in that order. Last, add a colon.
5. **Page numbers.** Give the inclusive page numbers. If an article has no page numbers, write *n. pag*.
6. **Database name.** Italicize the name of the database.
7. **Medium.** For an online database, use *Web*.
8. **Date of access.** Give the day, month, and year, then a period.

A citation for the article on p. 237 would look like this:

Title: Casino Royale and Franchise Remix: James Bond as Superhero.

Authors: Arnett, Robert P.

Source: *Film Criticism*, Spring 2009, Vol. 33 Issue 3, pp. 15, 16p

Document Type: Article

Subject Terms: 
- JAMES Bond films
- FILM genres
- BOND, James (Fictitious character)
- SUPERHERO films

Reviews & Products: CASINO Royale (Film)

People: CRAIG, Daniel

Abstract: The article discusses the role of the film "Casino Royale" in remixing the James Bond franchise. The author believes that the remixed Bond franchise has shifted its genre to a superhero franchise. When Sony acquired MGM in 2004, part of its plans is to transform the 007 franchise at par with "Spiderman." The remixed franchise re-aligns its franchise criteria with those established by superhero films. The author cites "Casino Royale's" narrative structure as an example of the success of the film as franchise remixed for the future. The portrayal of Bond as a superhero by actor Daniel Craig is discussed.

Author Affiliations: Associate professor, Department of Communication and Theatre Arts, Old Dominion University

ISSN: 0163-3009

Accession Number: 4796995

Database: Academic Search Premier
the magazine, give the sponsor of the Web site, the date of publication, the medium (Web), and the date of access.


38. ARTICLE IN A NEWSPAPER ON THE WEB. After the name of the newspaper, give the publisher, publication date, medium (Web), and access date.


39. BOOK ON THE WEB. Provide information as for a print book (see models 6–27); then give the name of the Web site, the medium, and the date of access.


Note: Cite a part of an online book as you would a part of a print book (see models 10 and 21). Give the print publication information (if any), the name of the site, the medium (Web), and the date of access.


40. POEM ON THE WEB. Include the poet’s name, the title of the poem, and the print publication information (if any) as you would for part of an online book (model 39). End with the name of the site, the medium (Web), and the date of access.


41. EDITORIAL OR LETTER IN A WEB PERIODICAL. Include the word Editorial or Letter after the author (if given) and title (if any). End with
the periodical name, the sponsor of the Web site, the date of posting or most recent update, the medium, and the access date.


42. REVIEW IN A WEB PERIODICAL. Cite an online review as you would a print review (see model 33). End with the name of the periodical, the sponsor, the date of electronic publication, the medium, and the date of access.


43. ENTRY IN A WEB REFERENCE WORK. Cite the entry as you would an entry from a print reference work (see model 22). Follow with the name of the Web site, the sponsor, date of publication, medium, and date of access.


44. WORK FROM A WEB SITE. For basic information on citing a work from a Web site, see the source map on pp. 240–41. Include all of the following elements that are available: the author; the title of the work, in quotation marks; the name of the Web site, italicized; the name of the publisher or sponsor (if none is available, use N.p.); the date of publication (if not available, use n.d.); the medium (Web); and the date of access.


MLA SOURCE MAP: Works from Web Sites

You may need to browse other parts of a site to find some of the following elements, and some sites may omit elements. Uncover as much information as you can.

1 **Author.** List the last name first. End with a period. If no author is given, begin with the title. For variations, see models 2–5.

2 **Title of work.** Enclose the title and any subtitle of the work in quotation marks.

3 **Title of Web site.** Give the title of the entire Web site, italicized.

4 **Publisher or sponsor.** Look for the sponsor’s name at the bottom of the home page. If no information is available, write *N.p.* Follow it with a comma.

5 **Date of publication or latest update.** Give the most recent date, followed by a period. If no date is available, use *n.d.*

6 **Medium.** Use *Web* and follow it with a period.

7 **Date of access.** Give the date you accessed the work. End with a period.

A citation for the work on p. 241 would look like this:

Tønnesson, Øyvind. “Mahatma Gandhi, the Missing Laureate.”

Mahatma Gandhi, the Missing Laureate

by Øyvind Tønnesson
Nobelprize.org, 1999-2000

1 December 1999

Why Was Gandhi Never Awarded the Nobel Peace Prize?

Up to 1997, the Nobel Peace Prize was awarded almost exclusively to European and American statesmen. In retrospect, the horizons of the Norwegian Nobel Committee may seem too narrow. Gandhi was not of European or American origin, nor was he a politician or soldier. He was an embarrassment to the world of international peace congresses. It would have been a blow to the prestige of the Nobel Peace Prize if he had been awarded it.

There is no lack of evidence that the Norwegian Nobel Committee did not consider the possibility of an Indian British subject to be awarded the prize to Gandhi. It is not until recent years that the Committee’s silence on this matter is due to be explained.

In 1948 the Nobel Committee wrote to Gandhi and the Indian government, asking if they would consider paying the price money for the Peace Prize. But the Committee’s letter was ignored. This, in my opinion, shows the Committee’s attitude to the question of awarding the Peace Prize to Gandhi.

The Committee’s silence on this issue is not unusual. It is quite common for the Committee to refuse to consider the possibility of awarding the Peace Prize to a person who has not been nominated by a member of the Committee. This is a well-known fact. A person who has not been nominated by a member of the Committee is unlikely to be awarded the Peace Prize.

During the last years of his life, Gandhi worked hard to end the violence between Hindus and Muslims which followed the partition of India. He knew the problems about the danger of violence, and the people of India were tired of the violence. He also knew that they were not fit for the prize money. It is likely that he did not want the prize money, but he did not want to be remembered as a violent man. This is the reason why the Committee’s silence on this matter is understandable.

The Committee’s silence on the possibility of awarding the Peace Prize to Gandhi is not unusual. It is quite common for the Committee to refuse to consider the possibility of awarding the Peace Prize to a person who has not been nominated by a member of the Committee. This is a well-known fact.
45. **DOWNLOADED PDF FILE.** If you download a PDF file instead of reading the source online, determine what kind of source it is (such as a journal article) and give the information for citing such a source. Use *PDF file* as the medium; omit the access date.


46. **ENTIRE WEB SITE.** Follow the guidelines for a specific work from the Web, beginning with the name of the author, editor, compiler, director, narrator, or translator, followed by the title of the Web site, italicized; the name of the sponsor or publisher (if none, use *N.p.*); the date of publication or last update; the medium of publication (*Web*); and the date of access.


For a personal Web site, include the name of the person who created the site; the title or (if there is no title) a description such as *Home page*, not italicized; the name of the larger site, if different from the personal site’s title; the publisher or sponsor of the site (if none, use *N.p.*); the date of the last update; the medium of publication (*Web*); and the date of access.


47. **ACADEMIC COURSE WEB SITE.** For a course site, include the name of the instructor, the title of the course in quotation marks, the title of the site in italics, the department (if relevant) and institution sponsoring the site, the date (or *n.d.*), the medium (*Web*), and the access date.

For a department Web site, give the department name, the description *Dept. home page*, the institution (in italics), the site sponsor, the medium (*Web*), and the access information.


**48. BLOG.** For an entire blog, give the author’s name; the title of the blog, italicized; the sponsor or publisher of the blog (if there is none, use *N.p.*); the date of the most recent update; the medium (*Web*); and the date of access.


*Note:* To cite a blogger who writes under a pseudonym, begin with the pseudonym and then put the writer’s real name (if you know it) in square brackets.


**49. PUBLISHED INTERVIEW.** List the person interviewed and either the title of the interview (if any) or the label *Interview* and the interviewer’s name, if relevant. Then provide information about the source, following the appropriate model.


**50. POST OR COMMENT ON A BLOG.** Give the author’s name; the title of the post or comment, in quotation marks (if there is no title, use the description *Web log post* or *Web log comment*, not italicized); the title of the blog, italicized; the sponsor of the blog (if there is none, use *N.p.*); the date of the most recent update; the medium (*Web*); and the date of access.

51. ENTRY IN A WIKI. Because wiki content is collectively edited, do not include an author. Treat a wiki as you would a work from a Web site (see model 44). Check with your instructor before using a wiki as a source.


52. POSTING TO A DISCUSSION GROUP OR NEWSGROUP. Begin with the author’s name and the title of the posting in quotation marks (or the words Online posting). Follow with the name of the Web site, the sponsor or publisher of the site (use N.p. if there is no sponsor), the date of publication, the medium (Web), and the date of access.


53. POSTING TO A SOCIAL NETWORKING SITE. To cite a posting on Facebook or another social networking site, include the writer’s name, a description of the posting, the date of the posting, and the medium of delivery. (The MLA does not provide guidelines for citing postings on such sites; this model is based on the MLA’s guidelines for citing email.)


54. EMAIL OR MESSAGE ON SOCIAL NETWORKING SITE. Include the writer’s name; the subject line, in quotation marks (for email); Message to (not italicized or in quotation marks) followed by the recipient’s name; the date of the message; and the medium of delivery (E-mail). (MLA style hyphenates e-mail.)

Harris, Jay. “Thoughts on Impromptu Stage Productions.” Message to the author. 16 July 2006. E-mail.

55. TWEET. Include the writer’s real name, if known, with the user name (if different) in parentheses. If you don’t know the real name, give just the user name. Include the entire tweet, in quotation marks. End with date and time of message and the medium (Tweet).

**Visual, audio, multimedia, and live sources**

56. **FILM, DVD, OR STREAMING VIDEO.** If you cite a particular person’s work, start with that name. If not, start with the title; then name the director, distributor, and year of release. Other contributors, such as writers or performers, may follow the director. If you cite a DVD instead of a theatrical release, include the original film release date and the label DVD.


For material streamed from a Web site, give the name of the site or database, the medium (*Web*), and the access date.


---

**Checklist**

**Citing Sources without Models in MLA Style**

To cite a source for which you cannot find a model, collect as much information as you can find—about the creator, title, sponsor, date of posting or latest update, the date you accessed the site and its location—with the goal of helping your readers find the source for themselves, if possible. Then look at the models in this section to see which one most closely matches the type of source you are using.

In an academic writing project, before citing an electronic source for which you have no model, also be sure to ask your instructor for help.
57. SHORT ONLINE VIDEO. Cite a short online video as you would a work from a Web site (see model 44).


58. TELEVISION OR RADIO PROGRAM. In general, begin with the title of the program, italicized. Then list important contributors (narrator, writer, director, actors); the network; the local station and city, if any; the broadcast date; and the medium. To cite a particular person’s work, begin with that name. To cite a particular episode from a series, begin with the episode title, enclosed in quotation marks.


Note: For a streaming version online, give the name of the Web site, italicized. Then give the publisher or sponsor, a comma, and the date posted. End with the medium (Web) and the access date.


59. BROADCAST INTERVIEW. List the person interviewed and then the title, if any. If the interview has no title, use the label Interview and name the interviewer, if relevant. Then identify the source. To cite a broadcast interview, end with information about the program, the date(s) that the interview took place, and the medium.


Note: If you listened to an archived version online, provide the site’s sponsor (if known), the date of the interview, the medium (Web), and the access date. For a podcast interview, see model 66.

60. UNPUBLISHED OR PERSONAL INTERVIEW. List the person who was interviewed; the label Telephone interview, Personal interview, or E-mail interview; and the date the interview took place.

Freedman, Sasha. Personal interview. 10 Nov. 2011.

61. SOUND RECORDING. List the name of the person or group you wish to emphasize (such as the composer, conductor, or band); the title of the recording or composition; the artist, if appropriate; the manufacturer; and the year of issue. Give the medium (such as CD, MP3 file, or LP). If you are citing a particular song or selection, include its title, in quotation marks, before the title of the recording.


Note: If you are citing instrumental music that is identified only by form, number, and key, do not underline, italicize, or enclose it in quotation marks.


62. MUSICAL COMPOSITION. When you are not citing a specific published version, first give the composer’s name, followed by the title.


Mozart, Wolfgang Amadeus. Symphony no. 41 in C major, K551.

Note: Cite a published score as you would a book. If you include the date that the composition was written, do so immediately after the title.

63. **COMPUTER GAME.** Include the version after the title, then the city and publisher, date, and medium.

*Grand Theft Auto: Tales from Liberty City.* PlayStation 3 vers. New York: Rockstar Games, 2009. DVD-ROM.

Cite an online game as you would a work from a Web site (see model 44).


64. **LECTURE OR SPEECH.** List the speaker; title, in quotation marks; sponsoring institution or group; place; and date. If the speech is untitled, use a label such as *Lecture.*


65. **LIVE PERFORMANCE.** List the title, appropriate names (such as writer or performer), the place, and the date. To cite a particular person’s work, begin the entry with that name.


66. **PODCAST (STREAMING).** Include all of the following that are relevant and available: the speaker, the title of the podcast, the title of the program, the host or performers, the title of the site, the site’s sponsor, the date of posting, the medium (*Web*), and the access date. (This model is based on MLA guidelines for a short work from a Web site. For a downloaded podcast, see model 67.)


67. **DIGITAL FILE.** A citation for a file that you can download—one that exists independently, not only on a Web site—begins with citation
Creating an MLA list of works cited

information required for the type of source (a photograph or sound recording, for example). For the medium, indicate the type of file (MP3 file, JPEG file).


68. WORK OF ART OR PHOTOGRAPH. List the artist or photographer; the work’s title, italicized; the date of composition (if unknown, use *n.d.*); and the medium of composition (*Oil on canvas, Bronze*). Then cite the name of the museum or other location and the city. To cite a reproduction in a book, add the publication information. To cite artwork found online, omit the medium of composition, and after the location, add the title of the database or Web site, italicized; the medium consulted (*Web*); and the date of access.


69. MAP OR CHART. Cite a map or chart as you would a book or a short work within a longer work, and include the word *Map* or *Chart* after the title. Add the medium of publication. For an online source, end with the date of access.


70. CARTOON OR COMIC STRIP. List the artist’s name; the title (if any) of the cartoon or comic strip, in quotation marks; the label *Cartoon* or
Comic strip; and the usual publication information for a print periodical (see models 28–31) or a work from a Web site (model 44).


71. ADVERTISEMENT. Include the label Advertisement after the name of the item or organization being advertised.


Academic, government, and legal sources (including digital versions)

If an online version is not shown here, use the appropriate model for the source and then end with the medium and date of access.

72. REPORT OR PAMPHLET. Follow the guidelines for either a print book (models 6–27) or an online book (model 39).


73. GOVERNMENT PUBLICATION. Begin with the author, if identified. Otherwise, start with the name of the government, followed by the agency. For congressional documents, cite the number, session, and house of Congress (S for Senate, H for House of Representatives); the type (Report, Resolution, Document) in abbreviated form; and the number. End with the publication information. The print publisher is often the Government Printing Office (GPO). For online
versions, follow the models for a work from a Web site (model 44) or an entire Web site (model 46).


74. Published Proceedings of a Conference. Cite proceedings as you would a book.


75. Dissertation. Enclose the title in quotation marks. Add the label Diss., the school, and the year the work was accepted.


Note: Cite a published dissertation as a book, adding the identification Diss. and the university after the title.

76. Dissertation Abstract. Cite as you would an unpublished dissertation (see model 75). For the abstract of a dissertation using *Dissertation Abstracts International* (DAI), include the DAI volume, year, and page number.

77. **UNPUBLISHED LETTER.** Cite a published letter as a work in an anthology (see model 10). If the letter is unpublished, follow this form, with *MS* (for *manuscript*) as the medium:


78. **MANUSCRIPT OR OTHER UNPUBLISHED WORK.** List the author’s name; the title (if any) or a description of the material; the form of the material (such as *TS* for *typescript*) and any identifying numbers; and the name and location of the library or research institution housing the material, if applicable.


79. **LEGAL SOURCE.** To cite a court case, give the names of the first plaintiff and defendant, the case number, the name of the court, and the date of the decision. To cite an act, give the name of the act followed by its Public Law (*Pub. L.*) number, the date the act was enacted, and its Statutes at Large (*Stat.*) cataloging number.


*Note:* You do not need an entry on the list of works cited when you cite articles of the U.S. Constitution and laws in the U.S. Code.

---

**A sample student research project, MLA style**

Excerpts from a brief research essay by David Craig appear on the following pages. David followed the MLA guidelines described in this chapter. To read his complete project, go to the integrated media page at [bedfordstmartins.com/easy](http://bedfordstmartins.com/easy).
Messaging: The Language of Youth Literacy

The English language is under attack. At least, that is what many people seem to believe. From concerned parents to local librarians, everyone seems to have a negative comment on the state of youth literacy today. They fear that the current generation of grade school students will graduate with an extremely low level of literacy, and they point out that although language education hasn’t changed, kids are having more trouble reading and writing than in the past. When asked about the cause of this situation, many adults pin the blame on technologies such as texting and instant messaging, arguing that electronic shortcuts create and compound undesirable reading and writing habits and discourage students from learning conventionally correct ways to use language. But although the arguments against messaging are passionate, evidence suggests that they may not hold up.

The disagreements about messaging shortcuts are profound, even among academics. John Briggs, an English professor at the University of California, Riverside, says, “Americans have always been informal, but now the informality of precollege culture is so ubiquitous that many students have no practice in using language in any formal setting at all” (qtd. in McCarroll). Such objections are not new; Sven Birkerts of Mount Holyoke College argued in 1999 that “[students] read more casually. They strip-mine what they read” online and consequently produce “quickly generated, casual prose” (qtd. in Leibowitz A67). However, academics are also among the defenders of texting and instant messaging (IM), with some suggesting that messaging may be a beneficial force in the


Chapter 42 discusses the basic formats prescribed by the American Psychological Association (APA), guidelines that are widely used for research in the social sciences. For further reference, consult the Publication Manual of the American Psychological Association, Sixth Edition (2010).

42a Understanding APA citation style

Why does academic work call for very careful citation practices when writing for the general public may not? The answer is that readers of academic work expect source citations for several reasons:

- Source citations demonstrate that you’ve done your homework on your topic and that you are a part of the conversation surrounding it.
- Source citations show that you understand the need to give credit when you make use of someone else’s intellectual property. (See Chapter 39.)
- Source citations give explicit directions to guide readers who want to look for themselves at the works you’re using.

The guidelines for APA style tell you exactly what information to include in your citation and how to format that information.

Types of sources. Look at the Directory to APA Style on pp. 264–65 for guidelines on citing various types of sources—print books (or parts of print books), print periodicals (journals, magazines, and newspapers), and digital written-word sources (an online article or a book on an e-reader). A digital version of a source may include updates or corrections that the print version lacks, so it’s important to provide the correct information for readers. For sources that consist mainly of material other than written words—such as a film, song, or artwork—consult the “other sources” section of the directory. And if you can’t find a model exactly like the source you’ve selected, see the box on p. 267.
ARTICLES FROM WEB AND DATABASE SOURCES. You need a subscription to look through most databases, so individual researchers almost always gain access to articles in databases through the computer system of a school or public library that pays to subscribe. The easiest way to tell whether a source comes from a database, then, is that its information is not generally available for free. Many databases are digital collections of articles that originally appeared in edited print periodicals, ensuring that an authority has vouched for the accuracy of the information. Such sources often have more credibility than free material available on the Web.

Parts of citations. APA citations appear in two parts of your text—a brief in-text citation in the body of your written text and a full citation in the list of references, to which the in-text citation directs readers. The most straightforward in-text citations include the author’s name, the publication year, and the page number, but many variations on this basic format are discussed in 42c.

In the text of her research essay (see 42e and the integrated media), Tawnya Redding includes a paraphrase of material from an online journal that she accessed through the publisher’s Web site. She cites the authors’ names and the year of publication in a parenthetical reference, pointing readers to the entry for “Baker, F., & Bor, W. (2008)” in her references list, shown on p. 287.

Content notes. APA style allows you to use content notes, either at the bottom of the page or on a separate page at the end of the text, to expand or supplement your text. Indicate such notes in the text by superscript numerals (1). Double-space all entries. Indent the first line of each note five spaces, but begin subsequent lines at the left margin.

SUPERSCRIPT NUMBER IN TEXT

The age of the children involved in the study was an important factor in the selection of items for the questionnaire.1

FOOTNOTE

1Marjorie Youngston Forman and William Cole of the Child Study Team provided great assistance in identifying appropriate items for the questionnaire.

1
The following formatting guidelines are adapted from the APA recommendations for preparing manuscripts for publication in journals. However, check with your instructor before preparing the final draft of a print text.

**Title page.** APA does not provide specific title-page guidelines. Center the title and include your name, the course name and number, the instructor’s name, and the date. If your instructor wants you to include a running head, place it flush left on the first line. Write the words Running head, a colon, and a short version of the title (fifty characters or fewer, including spaces) using all capital letters. On the same line, flush with the right margin, type the number 1.

**Margins and spacing.** Leave margins of at least one inch at the top and bottom and on both sides of the page. Do not justify the right margin. Double-space the entire text, including any

---

MOOD MUSIC

References


---

alter the mood of at-risk youth in a negative way. This view of the correlation between music and suicide risk is supported by a meta-analysis done by Baker and Bor (2008), in which the authors assert that most studies reject the notion that music is a causal factor and suggest that music preference is more indicative of emotional vulnerability. However, it is still unknown whether these genres can
headings, set-off quotations (23a), content notes, and the list of references. Indent one-half inch from the left margin for the first line of a paragraph and all lines of a quotation over forty words long.

**Short title and page numbers.** Place the running head and the short title in the upper left corner of each page. Place the page number in the upper right corner of each page, in the same position as on the title page.

**Long quotations.** For a long, set-off quotation (one having more than forty words), indent it one-half inch from the left margin, and do not use quotation marks. Place the page reference in parentheses one space after the final punctuation.

**Abstract.** If your instructor asks for an abstract, the abstract should go immediately after the title page, with the word Abstract centered about an inch from the top of the page. Double-space the text of the abstract. In most cases, a one-paragraph abstract of about one hundred words will be sufficient to introduce readers to your topic and provide a brief summary of your major thesis and supporting points.

**Headings.** Headings are used within the text of many APA-style projects. In a text with only one or two levels of headings, center the main headings; italicize the subheadings and position them flush with the left margin. Capitalize all major words; however, do not capitalize articles, short prepositions, and coordinating conjunctions unless they are the first word or follow a colon.

**Visuals.** Tables should be labeled Table, numbered, and captioned. All other visuals (such as charts, graphs, photographs, and drawings) should be labeled Figure, numbered, and captioned with a description and the source information. Remember to refer to each visual in your text, stating how it contributes to the point(s) you are making. Tables and figures should generally appear near the relevant text; check with your instructor for guidelines on the placement of visuals.
Creating APA in-text citations

An in-text citation in APA style always indicates which source on the references page the writer is referring to, and it explains in what year the material was published; for quoted material, the in-text citation also indicates where in the source the quotation can be found.

Note that APA style generally calls for using the past tense or present perfect tense for signal verbs: Baker (2003) showed or Baker (2003) has shown. Use the present tense only to discuss results (the experiment demonstrates) or widely accepted information (researchers agree).

1. Basic format for a quotation. Generally, use the author’s name in a signal phrase to introduce the cited material, and place the date, in parentheses, immediately after the author’s name. The page number, preceded by p., appears in parentheses after the quotation.

Gitlin (2001) pointed out that “political critics, convinced that the media are rigged against them, are often blind to other substantial reasons why their causes are unpersuasive” (p. 141).

DIRECTORY TO APA STYLE

APA style for in-text citations

1. Basic format for a quotation, 259
2. Basic format for a paraphrase or summary, 260
3. Two authors, 260
4. Three to five authors, 260
5. Six or more authors, 261
6. Corporate or group author, 261
7. Unknown author, 261
8. Two or more authors with the same last name, 261
9. Two or more works by an author in a single year, 261
10. Two or more sources in one parenthetical reference, 261
11. Source reported in another source, 262
12. Personal communication, 262
13. Electronic document, 262
14. Table or figure reproduced in the text, 263
If the author is not named in a signal phrase, place the author’s name, the year, and the page number in parentheses after the quotation: (Gitlin, 2001, p. 141). For a long, set-off quotation (more than forty words), place the page reference in parentheses one space after the final quotation.

For quotations from works without page numbers, you may use paragraph numbers, if the source includes them, preceded by the abbreviation para.

Driver (2007) has noticed “an increasing focus on the role of land” in policy debates over the past decade (para. 1).

2. BASIC FORMAT FOR A PARAPHRASE OR SUMMARY. Include the author’s last name and the year as in model 1, but omit the page or paragraph number unless the reader will need it to find the material in a long work.

Gitlin (2001) has argued that critics sometimes overestimate the influence of the media on modern life.

3. TWO AUTHORS. Use both names in all citations. Use and in a signal phrase, but use an ampersand (&) in a parentheses.

Babcock and Laschever (2003) have suggested that many women do not negotiate their salaries and pay raises as vigorously as their male counterparts do.

A recent study has suggested that many women do not negotiate their salaries and pay raises as vigorously as their male counterparts do (Babcock & Laschever, 2003).

4. THREE TO FIVE AUTHORS. List all the authors’ names for the first reference.

Safer, Voccola, Hurd, and Goodwin (2003) reached somewhat different conclusions by designing a study that was less dependent on subjective judgment than were previous studies.

In subsequent references, use just the first author’s name followed by et al.
Creating APA in-text citations

Based on the results, Safer et al. (2003) determined that the apes took significant steps toward self-expression.

5. SIX OR MORE AUTHORS. Use only the first author’s name and et al. in every citation.

As Soleim et al. (2002) demonstrated, advertising holds the potential for manipulating “free-willed” consumers.

6. CORPORATE OR GROUP AUTHOR. If the name of the organization or corporation is long, spell it out the first time you use it, followed by an abbreviation in brackets. In later references, use the abbreviation only.

FIRST CITATION (Centers for Disease Control and Prevention [CDC], 2006)

LATER CITATIONS (CDC, 2006)

7. UNKNOWN AUTHOR. Use the title or its first few words in a signal phrase or in parentheses. A book’s title is italicized, as in the following example; an article’s title is placed in quotation marks.

The employment profiles for this time period substantiated this trend (Federal Employment, 2001).

8. TWO OR MORE AUTHORS WITH THE SAME LAST NAME. Include the authors’ initials in each citation.

S. Bartolomeo (2000) conducted the groundbreaking study on teenage childbearing.

9. TWO OR MORE WORKS BY AN AUTHOR IN A SINGLE YEAR. Assign lowercase letters (a, b, and so on) alphabetically by title, and include the letters after the year.

Gordon (2004b) examined this trend in more detail.

10. TWO OR MORE SOURCES IN ONE PARENTHETICAL REFERENCE. List any sources by different authors in alphabetical order by the authors’ last names, separated by semicolons: (Cardone, 1998; Lai, 2002).
List works by the same author in chronological order, separated by commas: (Lai, 2000, 2002).

11. SOURCE REPORTED IN ANOTHER SOURCE. Use the phrase as cited in to indicate that you are reporting information from a secondary source. Name the original source in a signal phrase, but list the secondary source in your list of references.

Amartya Sen developed the influential concept that land reform was necessary for “promoting opportunity” among the poor (as cited in Driver, 2007, para. 2).

12. PERSONAL COMMUNICATION. Cite any personal letters, email messages, electronic postings, telephone conversations, or interviews as shown. Do not include personal communications in the reference list.

R. Tobin (personal communication, November 4, 2006) supported his claims about music therapy with new evidence.

13. ELECTRONIC DOCUMENT. Cite a Web or electronic document as you would a print source, using the author’s name and date.

Link and Phelan (2005) argued for broader interventions in public health that would be accessible to anyone, regardless of individual wealth.

The APA recommends the following for electronic sources without names, dates, or page numbers:

AUTHOR UNKNOWN
Use a shortened form of the title in a signal phrase or in parentheses (see model 7). If an organization is the author, see model 6.

DATE UNKNOWN
Use the abbreviation n.d. (for “no date”) in place of the year: (Hopkins, n.d.).

NO PAGE NUMBERS
Many works found online or in electronic databases lack stable page numbers. (Use the page numbers for an electronic work in a format, such as PDF, that has stable pagination.) If paragraph numbers are included in such a source, use the abbreviation para.: (Giambetti, 2006,
Creating an APA list of references

Creating an APA list of references

para. 7). If no paragraph numbers are included but the source includes headings, give the heading and identify the paragraph in the section:

Jacobs and Johnson (2007) have argued that “the South African media is still highly concentrated and not very diverse in terms of race and class” (South African Media after Apartheid, para. 3).

14. TABLE OR FIGURE REPRODUCED IN THE TEXT. Number figures (graphs, charts, illustrations, and photographs) and tables separately.

For a table, place the label (Table 1) and an informative heading (Hartman’s Key Personality Traits) above the table; below, provide information about its source.

Table 1
Hartman’s Key Personality Traits

<table>
<thead>
<tr>
<th>Trait category</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Red</td>
</tr>
<tr>
<td>Motive</td>
<td>Power</td>
</tr>
<tr>
<td>Strengths</td>
<td>Loyal to tasks</td>
</tr>
<tr>
<td>Limitations</td>
<td>Arrogant</td>
</tr>
</tbody>
</table>


For a figure, place the label (Figure 3) and a caption indicating the source below the image. If you do not cite the source of the table or figure elsewhere in your text, you do not need to include the source on your list of references.

42d Creating an APA list of references

The alphabetical list of the sources cited in your document is called References. If your instructor asks that you list everything you have read—not just the sources you cite—call the list Bibliography.

All the entries in this section of the book use hanging indent format, in which the first line aligns on the left and the subsequent lines indent one-half inch or five spaces. This is the customary APA format.
## APA Style for References

### Guidelines for Author Listings
1. One author, 266
2. Multiple authors, 266
3. Corporate or group author, 266
4. Unknown author, 267
5. Two or more works by the same author, 267

### Print Books
6. Basic format for a book, 268
   **Source Map, 270–71**
7. Editor, 268
8. Selection in a book with an editor, 268
9. Translation, 268
10. Edition other than the first, 268
11. Multivolume work with an editor, 269
12. Article in a reference work, 269
14. Introduction, preface, foreword, or afterword, 269
15. Book with a title within the title, 269

### Print Periodicals
16. Article in a journal paginated by volume, 272
17. Article in a journal paginated by issue, 272
   **Source Map, 274–75**
18. Article in a magazine, 272
19. Article in a newspaper, 272
20. Editorial or letter to the editor, 272
21. Unsigned article, 272
22. Review, 272
23. Published interview, 273

### Digital Written-Word Sources
24. Article from an online periodical, 273
25. Article from a database, 273
   **Source Map, 278–79**
26. Abstract for an online article, 276
27. Report or long document from a Web site, 277
   **Source Map, 282–83**
28. Chapter or section of a Web document, 277
29. Short work from a Web site, 277
30. Online book, 280
31. Email message or real-time communication, 280
32. Online posting, 280
33. Blog (Web log) post, 280
34. Wiki entry, 280

### Other Sources (Including Online Versions)
35. Government publication, 281
36. Data set, 281
37. Dissertation, 281
Directory to APA Style

APA style for references, continued

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>38.</td>
<td>Technical or research report, 281</td>
</tr>
<tr>
<td>39.</td>
<td>Conference proceedings, 284</td>
</tr>
<tr>
<td>40.</td>
<td>Paper presented at a meeting or symposium, unpublished, 284</td>
</tr>
<tr>
<td>41.</td>
<td>Poster session, 284</td>
</tr>
<tr>
<td>42.</td>
<td>Presentation slides, 284</td>
</tr>
<tr>
<td>43.</td>
<td>Film, video, DVD, or Blu-ray, 284</td>
</tr>
<tr>
<td>44.</td>
<td>Online (streaming) audio or video file, 285</td>
</tr>
<tr>
<td>45.</td>
<td>Television program, single episode, 285</td>
</tr>
<tr>
<td>46.</td>
<td>Television series, 285</td>
</tr>
<tr>
<td>47.</td>
<td>Podcast (downloaded audio file), 285</td>
</tr>
<tr>
<td>48.</td>
<td>Recording, 285</td>
</tr>
</tbody>
</table>

Guidelines for author listings

List authors’ last names first, and use only initials for first and middle names. The in-text citations in your text point readers toward particular sources in your list of references (see 42c).

**NAME CITED IN SIGNAL PHRASE IN TEXT**

Driver (2007) has noted . . .

**NAME IN PARENTHEtical CITATION IN TEXT**

. . . (Driver, 2007).

**BEGINNING OF ENTRY IN LIST OF REFERENCES**


Models 1–5 below explain how to arrange author names. The information that follows the name of the author depends on the type of work you are citing—a book (models 6–15), a print periodical (models 16–23), a digital written-word source (models 24–34), or another kind of source (models 35–48).
Checklist

Formatting a List of References

▶ Start your list on a new page after the text of your document but before appendices or notes. Continue consecutive page numbers.
▶ Center the heading References one inch from the top of the page.
▶ Begin each entry flush with the left margin, but indent subsequent lines one-half inch or five spaces. Double-space the entire list.
▶ List sources alphabetically by author’s last name. If no author is given, alphabetize the source by the first word of the title other than A, An, or The. If the list includes two or more works by the same author, list them in chronological order.
▶ Italicize titles and subtitles of books and periodicals. Do not italicize titles of articles, and do not enclose them in quotation marks.
▶ For titles of books and articles, capitalize only the first word of the title and the subtitle and any proper nouns or proper adjectives.
▶ For titles of periodicals, capitalize all major words.

1. ONE AUTHOR. Give the last name, a comma, the initial(s), and the date in parentheses.
   

2. MULTIPLE AUTHORS. List up to seven authors, last name first, with commas separating authors’ names and an ampersand (&) before the last author’s name.
   

   Note: For a work with more than seven authors, list the first six, then an ellipsis (...), and then the final author’s name.

3. CORPORATE OR GROUP AUTHOR

4. **UNKNOWN AUTHOR.** Begin with the work’s title. Italicize book titles, but do not italicize article titles or enclose them in quotation marks. Capitalize only the first word of the title and subtitle (if any) and proper nouns and proper adjectives.

   *Safe youth, safe schools.* (2009).

5. **TWO OR MORE WORKS BY THE SAME AUTHOR.** List works by the same author in chronological order. Repeat the author’s name in each entry.

   Goodall, J. (1999).

   Goodall, J. (2002).

   If the works appeared in the same year, list them alphabetically by title, and assign lowercase letters (*a*, *b*, etc.) after the dates.


Print books

6. BASIC FORMAT FOR A BOOK. Begin with the author name(s). (See models 1–5.) Then include the publication year, title and subtitle, city of publication, country or state abbreviation, and publisher. The source map on pp. 270–71 shows where to find this information in a typical book.


7. EDITOR. For a book with an editor but no author, list the source under the editor’s name.


To cite a book with an author and an editor, place the editor’s name, with a comma and the abbreviation Ed., in parentheses after the title.


8. SELECTION IN A BOOK WITH AN EDITOR


9. TRANSLATION


10. EDITION OTHER THAN THE FIRST

11. MULTIVOLUME WORK WITH AN EDITOR


*Note:* If you are citing just one volume of a multivolume work, list that volume, not the complete span of volumes, in parentheses after the title.

12. ARTICLE IN A REFERENCE WORK


If no author is listed, begin with the title.

13. REPUBLISHED BOOK


14. INTRODUCTION, PREFACE, FOREWORD, OR AFTERWORD


15. BOOK WITH A TITLE WITHIN THE TITLE. Do not italicize or enclose in quotation marks a title within a book title.


**Print periodicals**

Begin with the **author name(s)**. (See models 1–5.) Then include the **publication date** (year only for journals, and year, month, and day for all other periodicals); the **article title**; the **periodical**
APA SOURCE MAP: BOOKS

Take information from the book’s title page and copyright page (on the reverse side of the title page), not from the book’s cover or a library catalog.

1. **Author.** List all authors’ last names first, and use only initials for first and middle names. For more about citing authors, see models 1–5.

2. **Publication year.** Enclose the year of publication in parentheses.

3. **Title.** Italicize the title and any subtitle. Capitalize only the first word of the title and the subtitle and any proper nouns or proper adjectives.

4. **City and state of publication, and publisher.** List the city of publication and the country or state abbreviation, a colon, and the publisher’s name, dropping any *Inc.*, *Co.*, or *Publishers*.

A citation for the book on p. 271 would look like this:

GODZILLA ON MY MIND

All rights reserved. No part of this book may be used or
reproduced in any manner whatsoever without written permission
except in the case of brief quotations embodied in critical articles
or reviews.

First published 2004 by
PALGRAVE MACMILLAN™
175 Fifth Avenue, New York, N.Y. 10010 and
Houndmills, Basingstoke, Hampshire, England RG21 6XS.
Companies and representatives throughout the world.

PALGRAVE MACMILLAN is the global academic imprint of
the Palgrave Macmillan division of St. Martin’s Press, LLC and of
Palgrave Macmillan Ltd. Macmillan® is a registered trademark in
the United States, United Kingdom and other countries. Palgrave
is a registered trademark in the European Union and other
countries.

ISBN 1-4039-6474-2

Library of Congress Cataloging-in-Publication Data
Tsutsumi, William.
Godzilla on my mind.
   p. cm.
   Includes bibliographical references.
   ISBN 1-4039-6474-2
1. Godzilla films. I. Title.
PN1995.9.G617 791.4365—dc22 2004038713

A catalogue record for this book is available from the Library.

Design by Letitia S. Connors

10 9 8 7 6 5 4 3 2 1

Printed in the United States of America

GODZILLA
ON MY MIND

Fifty Years of the
King of Monsters

WILLIAM TSUTSUMI

palgrave
macmillan

NEW YORK
APA Style

APA Style title; the volume number and issue number, if any; and the page numbers. The source map on pp. 274–75 shows where to find this information in a sample periodical.

16. ARTICLE IN A JOURNAL PAGINATED BY VOLUME


17. ARTICLE IN A JOURNAL PAGINATED BY ISSUE. If each issue begins with page 1, include the issue number (in parentheses and not italicized) after the volume number (italicized).


18. ARTICLE IN A MAGAZINE. Include the month (and day, if given).


19. ARTICLE IN A NEWSPAPER. Use p. or pp. for the page number(s) of a newspaper article.


20. EDITORIAL OR LETTER TO THE EDITOR. Add an identifying label.


21. UNSIGNED ARTICLE


22. REVIEW. Identify the work reviewed.

23. PUBLISHED INTERVIEW. Identify the person interviewed.


Digital written-word sources

Updated guidelines for citing digital resources are maintained at the APA’s Web site (www.apa.org).

24. ARTICLE FROM AN ONLINE PERIODICAL. Give the author, date, title, and publication information as you would for a print document. Include both the volume and issue numbers for all journal articles. If the article has a digital object identifier (DOI), include it. If there is no DOI, write Retrieved from and the URL for the periodical’s home page or for the article (if the article is difficult to find from the home page). For newspaper articles accessible from a searchable Web site, give the site URL only.


25. ARTICLE FROM A DATABASE. Give the author, date, title, and publication information as you would for a print document. Include both the volume and issue numbers for all journal articles. If the article has a DOI, include it. If there is no DOI, write Retrieved from and the URL of the journal’s home page (not the URL of the database). The source map on pp. 278–79 shows where to find this information for a typical article from a database.

APA SOURCE MAP: Articles from Print Periodicals

1 **Author.** List all authors’ last names first, and use only initials for first and middle names. For more about citing authors, see models 1–5.

2 **Publication date.** Enclose the date in parentheses. For journals, use only the year. For magazines and newspapers, use the year, a comma, the month (spelled out), and the day, if given.

3 **Article title.** Do not italicize or enclose article titles in quotation marks. Capitalize only the first word of the article title and subtitle and any proper nouns or proper adjectives.

4 **Periodical title.** Italicize the periodical title (and subtitle, if any), and capitalize all major words. Follow the periodical title with a comma.

5 **Volume and issue numbers.** Give the volume number (italicized) and, without a space in between, the issue number (if given) in parentheses. Follow with a comma.

6 **Page numbers.** Give the inclusive page numbers of the article. For newspapers only, include the abbreviation p. (“page”) or pp. (“pages”) before the page numbers. End the citation with a period.

A citation for the periodical article on p. 275 would look like this:

Leaving Race Behind

Our growing Hispanic population creates a golden opportunity

AMITAI ETZIONI

Some years ago the United States government asked me what my race was. I was reluctant to respond because my 50 years of practicing sociology—and some powerful personal experiences—have underscored for me what we all know to one degree or another, that racial divisions bedevil America, just as they do many other societies across the world. Not wanting to encourage these divisions, I refused to check off one of the specific racial options on the U.S. Census form and instead marked a box labeled “Other.” I later found out that the federal government did not accept such an attempt to de-emphasize race, by me or by some 6.75 million other Americans who tried it. Instead the government assigned me to a racial category, one it chose for me. Learning this made me conjure up what I admit is a far-fetched association. I was in this place once before. When I was a Jewish child in Nazi Germany in the early 1930s, many Jews who saw themselves as good Germans wanted to “pass” as Aryans. But the Nazi regime would have none of it. Never mind, they told these Jews, we determine who is Jewish and who is not. A similar practice prevailed in the Old South, where if you had one drop of African blood you were a Negro, disregarding all other facts and considerations, including how you saw yourself.

You might suppose that in the years since my little Census-form protest...
Checklist

Citing Digital Sources

When citing sources accessed online or from an electronic database, include as many of the following elements as you can find:

- **Author.** Give the author’s name, if available.
- **Publication date.** Include the date of electronic publication or of the latest update, if available. When no publication date is available, use *n.d.* (“no date”).
- **Title.** If the source is not from a larger work, italicize the title.
- **Print publication information.** For articles from online journals, magazines, or reference databases, give the publication title and other publishing information as you would for a print periodical (see models 16–23).
- **Retrieval information.** For a work from a database, do the following: if the article has a DOI (digital object identifier), include that number after the publication information; do not include the name of the database. If there is no DOI, write *Retrieved from* followed by the URL for the journal’s home page (not the database URL). For a work found on a Web site, write *Retrieved from* and include the URL. If the work seems likely to be updated, include the retrieval date. If the URL is longer than one line, break it only before a punctuation mark; do not break *http://*.


26. **ABSTRACT FOR AN ONLINE ARTICLE.** Include a label.

Creating an APA list of references

Checklist

Citing Sources without Models in APA Style

You may need to cite a source for which you cannot find a model in APA style. If so, collect as much information as you can find about the creator, title, sponsor, date, and so on, with the goal of helping readers find the source for themselves. Then look at the models in this section to see which one most closely matches the type of source you are using.

In an academic writing project, before citing an electronic source for which you have no model, also be sure to ask your instructor’s advice.

27. REPORT OR LONG DOCUMENT FROM A WEB SITE. Include all of the following information that you can find: the author’s name; the publication date (or n.d. if no date is available); the title of the document, italicized; and Retrieved from and the URL. Provide your date of access only if an update seems likely. The source map on pp. 282–83 shows where to find this information for a report from a Web site.


28. CHAPTER OR SECTION OF A WEB DOCUMENT. Follow model 27. After the chapter or section title, type In and give the document title, with identifying information, if any, in parentheses. End with the date of access (if needed) and the URL.


29. SHORT WORK FROM A WEB SITE. Include the name of the work (with no italics) and the name of the site, italicized.

APA SOURCE MAP: Articles from Databases

1. **Author.** Include the author’s name as you would for a print source. List all authors’ last names first, and use initials for first and middle names. For more about citing authors, see models 1–5.

2. **Publication date.** Enclose the date in parentheses. For journals, use only the year. For magazines and newspapers, use the year, a comma, the month, and the day if given.

3. **Article title.** Capitalize only the first word of the article title and the subtitle and any proper nouns or proper adjectives.

4. **Periodical title.** Italicize the periodical title.

5. **Volume and issue number.** For journals and magazines, give the volume number (italicized) and the issue number (in parentheses).

6. **Page numbers.** For journals only, give inclusive page numbers.

7. **Retrieval information.** If the article has a DOI (digital object identifier), include that number after the publication information; do not include the name of the database. If there is no DOI, write *Retrieved from* followed by the URL of the journal’s home page (not the database URL).

A citation for the article on p. 279 would look like this:

A Losing Battle: Effects of Prolonged Exposure to Thin-Ideal Images on Dieting and Body Satisfaction

Silvia Knobloch-Westerwick and Josselyn Crane

Abstract
The present study examined prolonged exposure effects of thin-ideal media messages. College-aged females participated in seven online sessions over 10 days including a baseline measures session, five daily measures, and a posttest. Two experimental groups viewed magazine pages with thin-ideal imagery. One of those groups was induced to engage in social comparisons with the thin-ideal models. The control group viewed messages with body-neutral images of women. Prolonged exposure to thin-ideal messages led to greater body satisfaction. This finding was attributed to the fact that the experimental groups reported more dieting behaviors. A mediation analysis showed that the impact of thin-ideal message exposure on body satisfaction was mediated by dieting.

Keywords
body dissatisfaction, body image, dieting, prolonged exposure, social comparison

Idealized body images in the media have been linked to unrealistic body shape aspirations and body dissatisfaction (see meta-analysis by Grabe, Ward, & Hyde, 2008), which, in turn, have been linked to numerous pathological problems, including depression, obesity, dieting, and eating disorders (e.g., Johnson & Wardle, 2005; Neumark-Sztainer, Paxton, Haman, Haines, & Story, 2006; Ricciardelli & McCabe, 2001). However, another meta-analysis by Holmstrom (2004) found that the longer the media exposure, the better the individuals felt about their body. This inconsistency indicates that the factors and processes at work have not yet been fully understood and captured by the research at hand and deserve further investigation. Social comparison theory is the theoretical framework that has guided much

1The Ohio State University

Corresponding Author:
Silvia Knobloch-Westerwick, The Ohio State University, 154 N Oval Mall, Columbus, OH 43210
Email: knobloch-westerwick.1@osu.edu
30. **ONLINE BOOK.** Give the original print publication date, if different, in parentheses at the end of the entry.


31. **EMAIL MESSAGE OR REAL-TIME COMMUNICATION.** Because the APA stresses that any sources cited in your list of references be retrievable by your readers, you should not include entries for email messages, real-time communications (such as IMs), or any other postings that are not archived. Instead, cite these sources in your text as forms of personal communication (see p. 262).

32. **ONLINE POSTING.** List an online posting in the references list only if you are able to retrieve the message from an archive. Provide the author’s name, the date of posting, and the subject line. Include other identifying information in square brackets. Then, end with the retrieval statement and the URL of the archived message.


33. **BLOG (WEB LOG) POST**


34. **WIKI ENTRY.** Use the date of posting, if there is one, or *n.d.* for “no date” if there is none. Include the retrieval date because wiki content can change frequently.

Other sources (including online versions)

35. GOVERNMENT PUBLICATION


Cite an online government document as you would a printed government work, adding the URL. If there is no date, use n.d.


36. DATA SET


37. DISSERTATION. If you retrieved the dissertation from a database, give the database name and the accession number, if one is assigned.


If you retrieve a dissertation from a Web site, give the type of dissertation and the institution after the title, and provide a retrieval statement.


38. TECHNICAL OR RESEARCH REPORT. Give the report number, if available, in parentheses after the title.

APA SOURCE MAP: Reports and Long Works from Web Sites

1. **Author.** If one is given, include the author’s name (see models 1–5). List last names first, and use only initials for first names. The site’s sponsor may be the author. If no author is identified, begin the citation with the title of the document.

2. **Publication date.** Enclose the date of publication or latest update in parentheses. Use *n.d.* (“no date”) when no publication date is available.

3. **Title of work.** Italicize the title. Capitalize only the first word of the title and subtitle and any proper nouns or proper adjectives.

4. **Retrieval information.** Write *Retrieved from* and include the URL. For a report from an organization’s Web site, identify the organization in the retrieval statement. If the work seems likely to be updated, include the retrieval date.

A citation for the Web document on p. 283 would look like this:

Modern Parenthood
Roles of Moms and Dads Converge as They Balance Work and Family

by Kim Parker and Wendy Wang

OVERVIEW

The way mothers and fathers spend their time has changed dramatically in the past half century. Dads are doing more housework and child care, moms more paid work outside the home. Nevertheless, the other is in their “traditional” roles, but their roles are converging, according to a new Pew Research Center analysis of long-term data on time use.

At the same time, roughly equal shares of working mothers and fathers report in a new Pew Research Center survey feeling stressed about juggling work and family life. 55% of working mothers and 50% of working dads say they find it very or somewhat difficult to balance these responsibilities.

Still, there are important gender role differences. Women’s equal share of mothers and fathers say they wish they could be at home raising their children more than working, while working dads are more likely than moms to say they want to work full time. When it comes to what they value most in a job, working fathers place more importance on having a high-paying job, while working mothers are more concerned with having a flexible schedule.

TABLE OF CONTENTS

Chapter 1: Changing Views about Work
Chapter 2: Balancing Work and Family Life
Chapter 3: Outcomes
Chapter 4: How Mothers and Fathers Spend Their Time
Chapter 5: Americans’ Time at Paid Work, Housework, Child Care, 1983 to 2011
Chapter 6: Time in Motherhood, Patterns by Gender and Family Structure
References
Appendix 1: Additional Charts
Appendix 2: Characteristics of Women and Men in Different Family Settings
39. CONFERENCE PROCEEDINGS


40. PAPER PRESENTED AT A MEETING OR SYMPOSIUM, UNPUBLISHED. Cite the month of the meeting if it is available.


41. POSTER SESSION


42. PRESENTATION SLIDES


43. FILM, VIDEO, DVD, OR BLU-RAY. Begin with the director, the producer, and other relevant contributors.


If you watched the film in another medium, such as on a DVD or Blu-ray disc, indicate the medium in brackets. If the DVD or Blu-ray and the film were not released in the same year, put Original release and the year in parentheses at the end of the entry.

44. ONLINE (STREAMING) AUDIO OR VIDEO FILE


45. TELEVISION PROGRAM, SINGLE EPISODE


46. TELEVISION SERIES


47. PODCAST (DOWNLOADED AUDIO FILE)


48. RECORDING


---

A sample student writing project, APA style

On the following pages are excerpts from a paper by Tawnya Redding that conforms to the APA guidelines described in this chapter. To read her complete project, go to the integrated media page at [bedfordstmartins.com/easy](http://bedfordstmartins.com/easy).
Mood Music: Music Preference and the Risk for Depression and Suicide in Adolescents

Music is a significant part of American culture. Since the explosion of rock and roll in the 1950s, there has been a concern for the effects that music may have on listeners, and especially on young people. The genres most likely to come under suspicion in recent decades have included heavy metal, country, and blues. These genres have been suspected of having adverse effects on the mood and behavior of young listeners. But can music really alter the disposition and create self-destructive behaviors in listeners? And if so, which genres and aspects of those genres are responsible? The following review of the literature will establish the correlation between potentially problematic genres of music such as heavy metal and country and depression and suicide risk. First, correlational studies concerning music preference and suicide risk will be discussed, followed by a discussion of the literature concerning the possible reasons for this link. Finally, studies concerning the effects of music on mood will be discussed. Despite the link between genres such as heavy metal and country and suicide risk, previous research has been unable to establish the causal nature of this link.

The Correlation Between Music and Depression and Suicide Risk

Studies over the past two decades have set out to answer this question by examining the correlation between youth music preference and risk for depression and suicide. A large portion of these studies have focused on heavy metal and country music as the main genre culprits associated with youth suicidality and depression (Lacourse, Claes, & Villeneuve, 2001; Scheel & Westefeld, 1999; Stack & Gundlach, 1992). Stack and Gundlach (1992) examined the radio airtime devoted to country music in 49 metropolitan areas and found that the higher the percentages of country
References


Chicago Style

The style guide of the University of Chicago Press has long been used in history as well as in other areas of the arts and humanities. The Sixteenth Edition of *The Chicago Manual of Style* (2010) provides a complete guide to Chicago style, including two systems for citing sources. This chapter presents the notes and bibliography system.

Understanding Chicago citation style

Why does academic work call for very careful citation practices when writing for the general public may not? The answer is that readers of academic work expect source citations for several reasons:

- Source citations demonstrate that you’ve done your homework on your topic and that you are a part of the conversation surrounding it.
- Source citations show that you understand the need to give credit when you make use of someone else’s intellectual property. (See Chapter 39.)
- Source citations give explicit directions to guide readers who want to look for themselves at the works you’re using.

Guidelines from *The Chicago Manual of Style* will tell you exactly what information to include in your citation and how to format that information.

Types of sources. Look at the Directory to Chicago Style on p. 292. You will need to be careful to tell your readers whether you read a print version or a digital version of a source that consists mainly of written words. Digital magazine and newspaper articles may include updates or corrections that the print version lacks; digital books may not number pages or screens the same way the print book does. If you are citing a source with media elements—such as a film, song, or artwork—consult the “other sources” section of the directory. And if you can’t find a model exactly like the source you’ve selected, see the box on p. 299.
ARTICLES FROM WEB AND DATABASE SOURCES. You need a subscription to look through most databases, so individual researchers almost always gain access to articles in databases through the computer system of a school or public library that pays to subscribe. The easiest way to tell whether a source comes from a database, then, is that its information is not generally available free to anyone with an Internet connection. Many databases are digital collections of articles that originally appeared in edited print periodicals, ensuring that an authority has vouched for the accuracy of the information. Such sources may have more credibility than free material available on the Web.

Parts of citations. Citations in Chicago style will appear in three places in your text—a note number in the text marks the material from the source, a footnote or an endnote includes information to identify the source (or information about supplemental material), and the bibliography provides the full citation.

Chicago is a city for the working man. Nowhere is this more evident than in its architecture. David Garrard Lowe, author of Lost Chicago, notes that early Chicagoans “sought reality, not fantasy, and the reality of America as seen from the heartland did not include the pavilions of princes or the castles of kings.” To the inclination toward undecorated, sturdy buildings began in the late nineteenth century.

Bibliography

Notes


Rozhon, Tracie. “Chicago Girds for Big Battle over Its Skyline.”
Following *Chicago* manuscript format

**Title page.** About halfway down the title page, center the full title of your project and your name. Unless otherwise instructed, at the bottom of the page also list the course name, the instructor’s name, and the date submitted. Do not type a number on this page. Check to see if your instructor has a preference on whether to count the title page as part of the text (if so, the first text page will be page 2) or as part of the frontmatter (if so, the first text page will be page 1).

**Margins and spacing.** Leave one-inch margins at the top, bottom, and sides of your pages. Double-space the entire text, including block quotations, notes, and bibliography.

**Page numbers.** Number all pages (except the title page) in the upper right-hand corner. Also use a short title or your name before page numbers.

**Long quotations.** For a long quotation, indent one-half inch (or five spaces) from the left margin and do not use quotation marks. *Chicago* defines a long quotation as one hundred words or eight lines, though you may set off shorter quotes for emphasis (23a).

**Headings.** *Chicago* style allows, but does not require, headings. Many students and instructors find them helpful.

**Visuals.** Visuals (photographs, drawings, charts, graphs, and tables) should be placed as near as possible to the relevant text. (See 39b for guidelines on incorporating visuals into your text.) Tables should be labeled *Table*, numbered, and captioned. All other visuals should be labeled *Figure* (abbreviated *Fig.*), numbered, and captioned. Remember to refer to each visual in your text, pointing out how it contributes to the point(s) you are making.

**Notes.** Notes can be footnotes (each one appearing at the bottom of the page on which its citation appears) or endnotes (in a list on
a separate page at the end of the text). (Check your instructor’s preference.) Indent the first line of each note one-half inch and begin with a number, a period, and one space before the first word. All remaining lines of the entry are flush with the left margin. Single-space footnotes and endnotes, with a double space between each entry.

Use superscript numbers (1) to mark citations in the text. Place the superscript number for each note just after the relevant quotation, sentence, clause, or phrase. Type the number after any punctuation mark except the dash, and do not leave a space before the superscript. Number citations sequentially throughout the text. When you use signal phrases to introduce source material, note that Chicago style requires you to use the present tense (citing Bebout’s studies, Meier points out . . .).

IN THE TEXT

Sweig argues that Castro and Che Guevara were not the only key players in the Cuban Revolution of the late 1950s.19

IN THE FIRST NOTE REFERRING TO THE SOURCE


After giving complete information the first time you cite a work, shorten additional references to that work: list only the author’s last name, a comma, a short version of the title, a comma, and the page number. If you refer to the same source cited in the previous note, you can use the Latin abbreviation Ibid. (“in the same place”) instead of the name and title.

IN FIRST AND SUBSEQUENT NOTES


20. Ibid., 13.


### DIRECTORY TO CHICAGO STYLE

**Chicago style for notes and bibliographic entries**

<table>
<thead>
<tr>
<th>PRINT AND DIGITAL BOOKS</th>
<th>SOURCE MAP, 302–3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. One author, 294</td>
<td>21. Article in a print magazine, 301</td>
</tr>
<tr>
<td><strong>SOURCE MAP, 296–97</strong></td>
<td>22. Article in an online magazine, 301</td>
</tr>
<tr>
<td>2. Multiple authors, 294</td>
<td>23. Magazine article from a database, 301</td>
</tr>
<tr>
<td>4. Unknown author, 295</td>
<td>25. Article in an online newspaper, 304</td>
</tr>
<tr>
<td>7. Edited book with no author, 295</td>
<td></td>
</tr>
<tr>
<td>8. Edited book with author, 295</td>
<td></td>
</tr>
<tr>
<td>9. Selection in an anthology or chapter in a book with an editor, 298</td>
<td></td>
</tr>
<tr>
<td>10. Introduction, preface, foreword, or afterword, 298</td>
<td></td>
</tr>
<tr>
<td>11. Translation, 298</td>
<td></td>
</tr>
<tr>
<td>12. Edition other than the first, 298</td>
<td></td>
</tr>
<tr>
<td>13. Multivolume work, 298</td>
<td></td>
</tr>
<tr>
<td>14. Reference work, 299</td>
<td></td>
</tr>
<tr>
<td>15. Work with a title within the title, 299</td>
<td></td>
</tr>
<tr>
<td>16. Sacred text, 299</td>
<td></td>
</tr>
<tr>
<td>17. Source quoted in another source, 300</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRINT AND DIGITAL PERIODICALS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>18. Article in a print journal, 300</td>
<td></td>
</tr>
<tr>
<td>19. Article in an online journal, 300</td>
<td></td>
</tr>
<tr>
<td>20. Journal article from a database, 301</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ONLINE SOURCES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>28. Web site, 305</td>
<td></td>
</tr>
<tr>
<td>29. Work from a Web site, 305</td>
<td></td>
</tr>
<tr>
<td><strong>SOURCE MAP, 308–9</strong></td>
<td></td>
</tr>
<tr>
<td>30. Blog (Web log) post, 305</td>
<td></td>
</tr>
<tr>
<td>31. Email and other personal communications, 306</td>
<td></td>
</tr>
<tr>
<td>32. Podcast, 306</td>
<td></td>
</tr>
<tr>
<td>33. Online audio or video, 306</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OTHER SOURCES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>34. Published or broadcast interview, 307</td>
<td></td>
</tr>
<tr>
<td>35. Video or DVD, 307</td>
<td></td>
</tr>
<tr>
<td>36. Sound recording, 307</td>
<td></td>
</tr>
<tr>
<td>37. Work of art, 307</td>
<td></td>
</tr>
<tr>
<td>38. Pamphlet, report, or brochure, 310</td>
<td></td>
</tr>
<tr>
<td>39. Government document, 310</td>
<td></td>
</tr>
</tbody>
</table>
Creating Chicago notes and bibliographic entries

Bibliography. Begin the list of sources on a separate page after the main text and any endnotes. Continue numbering the pages consecutively. Center the title Bibliography (without underlining, italics, or quotation marks) one inch below the top of the page. Double-space, and then begin each entry at the left margin. Indent the second and subsequent lines of each entry one-half inch, or five spaces.

List sources alphabetically by authors’ last names or by the first major word in the title if the author is unknown. See p. 313 for an example of a Chicago-style bibliography.

In the bibliographic entry, include the same information as in the first note for that source, but omit the page reference. Give the first author’s last name first, followed by a comma and the first name; separate the main elements of the entry with periods rather than commas; and do not enclose the publication information for books in parentheses.

IN THE BIBLIOGRAPHY


43c Creating Chicago notes and bibliographic entries

The following examples demonstrate how to format both notes and bibliographic entries according to Chicago style. The note, which is numbered, appears first; the bibliographic entry, which is not numbered, appears below the note.

Print and digital books

For the basic format for citing a print book, see the source map on pp. 296–97. The note for a book typically includes five elements: author’s name, title and subtitle, city of publication and publisher, year, and page number(s) or electronic locator information for the information in the note. The bibliographic entry usually includes all these elements but the page number (and does include a URL or
other locator if the book is digitally published), but it is styled differently: commas separate major elements of a note, but a bibliographic entry uses periods.

1. ONE AUTHOR


2. MULTIPLE AUTHORS


With more than three authors, you may give the first-listed author followed by *et al.* in the note. In the bibliography, list all the authors' names.


3. ORGANIZATION AS AUTHOR


4. UNKNOWN AUTHOR


5. ONLINE BOOK


6. ELECTRONIC BOOK (E-BOOK)


7. EDITED BOOK WITH NO AUTHOR


8. EDITED BOOK WITH AUTHOR


CHICAGO SOURCE MAP: Books

Take information from the book’s title page and copyright page (on the reverse side of the title page), not from the book’s cover or a library catalog. Look carefully at the differences in punctuation between the note and the bibliographic entry.

1. **Author.** In a note, list the author(s) first name first. In a bibliographic entry, list the first author last name first. List other authors first name first.

2. **Title.** Italicize the title and subtitle and capitalize all major words.

3. **City of publication and publisher.** List the city (and country or state abbreviation for an unfamiliar city) followed by a colon. In a note only, city, publisher, and year appear in parentheses. Drop *Inc.*, *Co.*, *Publishing*, or *Publishers*. Follow with a comma.

4. **Publication year.** In a bibliographic entry only, end with a period.

5. **Page number.** In a note only, end with the page number and a period.

Citations for the book on p. 297 would look like this:

ENDNOTE


BIBLIOGRAPHIC ENTRY

9. SELECTION IN AN ANTHOLOGY OR CHAPTER IN A BOOK WITH AN EDITOR


Give the inclusive page numbers of the selection or chapter in the bibliographic entry.


10. INTRODUCTION, PREFACE, FOREWORD, OR AFTERWORD


11. TRANSLATION


12. EDITION OTHER THAN THE FIRST


13. MULTIVOLUME WORK

Creating *Chicago* notes and bibliographic entries


14. **REFERENCE WORK.** In a note, use s.v., the abbreviation for the Latin *sub verbo* ("under the word") to help your reader find the entry. Do not list reference works such as encyclopedias or dictionaries in your bibliography.


15. **WORK WITH A TITLE WITHIN THE TITLE.** Use quotation marks around any title within a book title.


16. **SACRED TEXT.** Do not include sacred texts in the bibliography.

    16. Qur’an 7:40–41

---

**Checklist**

**Citing Sources without Models in *Chicago* Style**

To cite a source for which you cannot find a model, collect as much information as you can find—about the creator, title, date of creation or update, and location of the source—with the goal of helping your readers find the source for themselves, if possible. Then look at the models in this section to see which one most closely matches the type of source you are using.

In an academic writing project, before citing an electronic source for which you have no model, also be sure to ask your instructor’s advice.
17. SOURCE QUOTED IN ANOTHER SOURCE. Identify both the original and the secondary source.


Print and digital periodicals

The note for an article in a periodical typically includes the author’s name, the article title, and the periodical title. The format for other information, including the volume and issue numbers (if any) and the date of publication, as well as the page number(s) to which the note refers, varies according to the type of periodical and whether you consulted it in print, on the Web, or in a database. In a bibliographic entry for a journal or magazine article from a database or a print periodical, also give the inclusive page numbers.

18. ARTICLE IN A PRINT JOURNAL


19. ARTICLE IN AN ONLINE JOURNAL. Give the DOI if there is one. If not, include the article URL. If page numbers are provided, include them as well.


20. JOURNAL ARTICLE FROM A DATABASE. For basic information on citing a periodical article from a database in Chicago style, see the source map on pp. 302–3.


21. ARTICLE IN A PRINT MAGAZINE


22. ARTICLE IN AN ONLINE MAGAZINE


23. MAGAZINE ARTICLE FROM A DATABASE


**Author.** In a note, list the author(s) first name first. In the bibliographic entry, list the first author last name first, comma, first name; list other authors first name first.

**Article title.** Enclose the title and subtitle (if any) in quotation marks, and capitalize major words. In the notes section, put a comma before and after the title. In the bibliography, put a period before and after.

**Periodical title.** Italicize the title and subtitle, and capitalize all major words. For a magazine or newspaper, follow with a comma.

**Volume and issue numbers (for journals) and date.** For journals, follow the title with the volume number, a comma, the abbreviation no., and the issue number; enclose the publication year in parentheses and follow with a comma (in a note) or with a period (in a bibliography). For other periodicals, give the month and year or month, day, and year, not in parentheses, followed by a comma.

**Page numbers.** In a note, give the page where the information is found. In the bibliographic entry, give the page range.

**Retrieval information.** Provide the article’s DOI, if one is given, the name of the database and an accession number, or a “stable or persistent” URL for the article in the database. Because you provide stable retrieval information, you do not need to identify the electronic format of the work (i.e., PDF, as in the example shown here). End with a period.

Citations for the journal article on p. 303 would look like this:

ENDNOTE


BIBLIOGRAPHIC ENTRY

HOW MANY IMMIGRANTS?
FOREIGN-BORN POPULATION INNUMERACY IN EUROPE

DANIEL HERDA*

Abstract Individuals frequently perceive immigrant and minority population sizes to be much larger than they are in reality. To date, little is understood about the extent or causes of this phenomenon, known as innumeracy, which may have consequences for inter-group relations. However, before the literature can assess these consequences, a better understanding of the development of these misperceptions is needed. The extant literature focuses only on the United States and lacks a clear understanding of how innumeracy arises. Drawing from the 2002 European Social Survey (ESS), this study attempts to make sense of this phenomenon by proposing and testing a framework that views innumeracy among majority group members as developing in two ways: as cognitive mistakes and emotional responses. I establish the existence and extent of the phenomenon across 21 European nations, test new key predictors such as media exposure and socio-economic status, and find independent associations with cognitive and emotional factors using multi-level regression analyses.

When asked to estimate the size of minority populations, survey respondents frequently over-estimate. Research on this curious phenomenon, dubbed innumeracy, indicates that a substantial proportion of majority group members perceive minority populations as much larger than they are in reality (Paulos

DANIEL HERDA is a Ph.D. candidate in the Department of Sociology, University of California–Davis, Davis, CA, USA. The author would like to thank Mary Jackman, Dina Okamoto, Diane Feltelee, Brad Jones, Xiaoling Shu, Golnaz Komaie, Danielle Presti, the editors and anonymous reviewers for their helpful advice on this research. The data used in this study were provided by Norwegian Social Sciences Data Service and are available for download at http://ess.nsd.uib.no/. An earlier version of this research was presented at the 2009 annual meeting of the Pacific Sociological Association in San Diego, CA, USA. *Address correspondence to Daniel Herda, University of California–Davis, One Shields Avenue, Davis, CA 95616-8701, USA; e-mail: deherda@ucdavis.edu.

1. While the term innumeracy is very general, I use it to specifically refer to the over-estimation of the immigrant population size.

doi: 10.1093/paq/40.4.503
Advance Access published on March 29, 2010
© The Author 2010. Published by Oxford University Press on behalf of the American Association for Public Opinion Research. All rights reserved. For permissions, please e-mail: journals.permissions@oxfordjournals.org
24. ARTICLE IN A NEWSPAPER. Do not include page numbers for a newspaper article, but you may include the section, if any.


If you provide complete documentation of a newspaper article in a note, you may not need to include it in the bibliography. Check your instructor’s preference.

25. ARTICLE IN AN ONLINE NEWSPAPER. If the URL for the article is very long, use the URL for the newspaper’s home page.


26. NEWSPAPER ARTICLE FROM A DATABASE


27. BOOK REVIEW. After the information about the book under review, give publication information for the appropriate kind of source (see models 18–26).


Online sources
In general, include the author (if given); the title of a work from a Web site (in quotation marks); the name of the site (in italics, if the site is an online publication, but otherwise neither italicized nor in quotation marks); the sponsor of the site, if different from the name of the site or name of the author; the date of publication or most recent update; and a URL. If the online source does not indicate when it was published or last modified, or if your instructor requests an access date, place it before the URL.

For basic information on citing works from Web sites in Chicago style, see the source map on pp. 308–9.

28. WEB SITE


29. WORK FROM A WEB SITE


30. BLOG (WEB LOG) POST. Treat a blog post as a short work from a Web site (see model 29).

*Chicago* recommends that blog posts appear in the notes section only, not in the bibliography, unless the blog is cited frequently. Check your instructor’s preference. A bibliography reference to an entire blog would look like this:


31. **EMAIL AND OTHER PERSONAL COMMUNICATIONS.** Cite email messages and other personal communications, such as letters and telephone calls, in the text or in a note only, not in the bibliography. (*Chicago* style recommends hyphenating *e-mail.*)


32. **PODCAST.** Treat a podcast as a short work from a Web site (see model 29) and give as much of the following information as you can find: the author or speaker, the title or a description of the podcast, the title of the site, the site sponsor (if different from the author or site name), the type of podcast or file format, the date of posting or access, and the URL.


33. **ONLINE AUDIO OR VIDEO.** Treat an online audio or video source as a short work from a Web site (see model 29). If the source is downloadable, give the medium or file format before the URL (see model 32).

Creating *Chicago* notes and bibliographic entries


Other sources

34. PUBLISHED OR BROADCAST INTERVIEW


Interviews you conduct are considered personal communications (see model 31).

35. VIDEO OR DVD


36. SOUND RECORDING


37. WORK OF ART. Begin with the artist’s name and the title of the work. If you viewed the work in person, give the medium, the date, and the name of the place where you saw it.


Cassatt, Mary. *The Child's Bath*. Oil on canvas, 1893. The Art Institute of Chicago, Chicago, IL.
**CHICAGO SOURCE MAP: Works from Web Sites**

1. **Author.** In a note, list the author(s) first name first. In a bibliographic entry, list the first author last name first, comma, first name; list additional authors first name first. Note that the host may serve as the author.

2. **Document title.** Enclose the title in quotation marks, and capitalize all major words. In a note, put a comma before and after the title. In the bibliography, put a period before and after.

3. **Title of Web site.** Capitalize all major words. If the site’s title is analogous to a book or periodical title, italicize it. In the notes section, put a comma after the title. In the bibliography, put a period after the title.

4. **Sponsor of site.** If the sponsor is the same as the author or site title, you may omit it. End with a comma (in the note) or a period (in the bibliographic entry).

5. **Date of publication or last modification.** If no date is available, or if your instructor requests it, include your date of access (with the word *accessed*).

6. **Retrieval information.** Give the URL for the Web site. If you are required to include a date of access, put the word *accessed* and the date in parentheses after the URL. End with a period.

Citations for the Web site on p. 309 would look like this:

ENDNOTE


BIBLIOGRAPHIC ENTRY

The Populist Party

The Rise of Populism
The People’s Party (or Populist Party, as it was widely known) was much younger than the Democratic and Republican Parties, which had been founded before the Civil War. Agricultural areas in the West and South had been hit by economic depression years before industrial areas. In the 1880s, as drought hit the wheat-growing areas of the Great Plains and prices for Southern cotton sunk to new lows, many tenant farmers fell into deep debt. This exacerbated long-held grievances against railroads, lenders, grain-elevator owners, and others with whom farmers did business. By the early 1890s, as the depression worsened, some industrial workers shared these farm families’ views on labor and the trusts.

In 1890 Populists won control of the Kansas state legislature, and Kansas William Peffer became the party’s first U.S. Senator. Peffer, with his long white beard, was a humorous figure to many Eastern journalists and politicians, who saw little evidence of Populism in their states and often treated the party as a joke. Nonetheless, Western and Southern Populists gained support rapidly. In 1892 the national party was officially founded through a merger of the Farmers’ Alliance and the Knights of Labor. In that year the Populist presidential candidate, James B. Weaver, won over one million votes. Between 1892 and 1896, however, the party failed to make further gains, in part because of fraud, intimidation, and violence by Southern Democrats.

By 1896 the Populist organization was in even more turmoil than that of Democrats. Two main factions had appeared and the third party organization “fused” into a third party.

© 2000, Rebecca Edwards, Vassar College
If you refer to a reproduction, give the publication information.


38. PAMPHLET, REPORT, OR BROCHURE. Information about the author or publisher may not be readily available, but give enough information to identify your source.


39. GOVERNMENT DOCUMENT


**43d** A sample student research essay, *Chicago style*

On the following pages are excerpts from an essay by Amanda Rinder that conforms to the *Chicago* guidelines described in this chapter. To read her complete project, go to the integrated media page at bedfordstmartins.com/easy.
Only one city has the “Big Shoulders” described by Carl Sandburg: Chicago (fig. 1). So renowned are its skyscrapers and celebrated building style that an entire school of architecture is named for Chicago. Presently, however, the place that Frank Sinatra called “my kind of town” is beginning to lose sight of exactly what kind of town it is. Many of the buildings that give Chicago its distinctive character are being torn down in order to make room for new growth. Both preserving the classics and encouraging new creation are important; the combination of these elements gives Chicago architecture its unique flavor. Witold Rybczynski, a professor of urbanism, told Tracie Rozhon of the New York Times, “Of all the cities we can think of... we associate Chicago with new things, with building new. Combining that with preservation is a difficult task, a tricky thing. It’s hard to find the middle ground in Chicago.”\(^1\) Yet finding a middle ground is essential if the city is to retain the original character that sets it apart from the rest. In order to

Fig. 1. Chicago skyline, circa 1940s. (Postcard courtesy of Minnie Dangburg.)
Notes


10. Ibid.

11. Rozhon, “Chicago Girds for Big Battle.”


A sample student research essay, *Chicago style*

Rinder 10

Bibliography


CSE Style

Writers in the physical sciences, the life sciences, and mathematics often use the documentation style set forth by the Council of Science Editors (CSE). Guidelines for citing print sources can be found in *Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers*, Seventh Edition (2006).

Following CSE manuscript format

**Title page.** Center the title of your paper. Beneath it, center your name. Include other relevant information, such as the course name and number, the instructor’s name, and the date submitted.

**Margins and spacing.** Leave standard margins at the top and bottom and on both sides of each page. Double-space the text and the references list.

**Page numbers.** Type a short version of the paper’s title and the page number in the upper right-hand corner of each page.

**Abstract.** CSE style frequently calls for a one-paragraph abstract (about one hundred words). The abstract should be on a separate page, right after the title page, with the title *Abstract* centered one inch from the top of the page.

**Headings.** CSE style does not require headings, but it notes that they can help readers quickly find the contents of a section of the paper.

**Tables and figures.** Tables and figures must be labeled *Table* or *Figure* and numbered separately, one sequence for tables and one for figures. Give each table and figure a short, informative title. Be sure to introduce each table and figure in your text, and comment on its significance.

**List of references.** Start the list of references on a new page at the end of the essay, and continue to number the pages consecutively.
Creating CSE in-text citations

In CSE style, citations within an essay follow one of three formats.

- The citation-sequence format calls for a superscript number or a number in parentheses after any mention of a source. The sources are numbered in the order they appear. Each number refers to the same source every time it is used. The first source mentioned in the paper is numbered 1, the second source is numbered 2, and so on.

- The citation-name format also calls for a superscript number or a number in parentheses after any mention of a source. The numbers are added after the list of references is completed and alphabetized, so that the source numbered 1 is alphabetically first in the list of references, 2 is alphabetically second, and so on.

- The name-year format calls for the last name of the author and the year of publication in parentheses after any mention of a source. If the last name appears in a signal phrase, the name-year format allows for giving only the year of publication in parentheses.

Before deciding which system to use, ask your instructor’s preference.

1. IN-TEXT CITATION USING CITATION-SEQUENCE OR CITATION-NAME FORMAT

VonBergen12 provides the most complete discussion of this phenomenon.

For the citation-sequence and citation-name formats, you would use the same superscript (12) for each subsequent citation of this work by VonBergen.

2. IN-TEXT CITATION USING NAME-YEAR FORMAT

VonBergen (2003) provides the most complete discussion of this phenomenon.

Hussar’s two earlier studies of juvenile obesity (1995, 1999) examined only children with diabetes.
The classic examples of such investigations (Morrow 1968; Bridger et al. 1971; Franklin and Wayson 1972) still shape the assumptions of current studies.

**44c Creating a CSE list of references**

The citations in the text of an essay correspond to items on a list titled *References*, which starts on a new page at the end of the essay. Continue to number the pages consecutively, center the title *References* one inch from the top of the page, and double-space before beginning the first entry.

The order of the entries depends on which format you follow:

- **Citation-sequence format**: number and list the references in the order the references are first cited in the text.
- **Citation-name format**: list and number the references in alphabetical order.
- **Name-year format**: list the references, unnumbered, in alphabetical order.

In the following examples, you will see that both the citation-sequence and citation-name formats call for listing the date after the publisher’s name in references for books and after the periodical name in references for articles. The name-year format calls for listing the date immediately after the author’s name in any kind of reference.

CSE style also specifies the treatment and placement of the following basic elements in the list of references:

- **Author**: List all authors last name first, and use only initials for first and middle names. Do not place a comma after the author’s last name, and do not place periods after or spaces between the initials. Use a period after the last initial of the last author listed.

- **Title**: Do not italicize titles and subtitles of books and titles of periodicals. Do not enclose titles of articles in quotation marks. For books and articles, capitalize only the first word of the title and any proper nouns or proper adjectives.Abbreviate and capitalize all major words in a periodical title.
Creating a CSE list of references

As you refer to these examples, pay attention to how publication information (publishers for books, details about periodicals for articles) and other specific elements are styled and punctuated.

Books

For the basic format for citing a print book, see the source map on pp. 318–19.

1. ONE AUTHOR

**CITATION-SEQUENCE AND CITATION-NAME**


**NAME-YEAR**


**DIRECTORY TO CSE STYLE**

**CSE style for references**

<table>
<thead>
<tr>
<th>BOOKS</th>
<th>DIGITAL SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. One author, 317</td>
<td>12. Material from an online database, 326</td>
</tr>
<tr>
<td><strong>SOURCE MAP, 318–19</strong></td>
<td><strong>SOURCE MAP, 324–25</strong></td>
</tr>
<tr>
<td>2. Two or more authors, 320</td>
<td>13. Article in an online journal, 326</td>
</tr>
<tr>
<td>3. Organization as author, 320</td>
<td>14. Article in an online newspaper, 326</td>
</tr>
<tr>
<td>4. Book prepared by editor(s), 320</td>
<td>15. Online book, 326</td>
</tr>
<tr>
<td>7. Paper or abstract in conference proceedings, 321</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERIODICALS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Article in a journal, 322</td>
<td></td>
</tr>
<tr>
<td>9. Article in a weekly journal, 322</td>
<td></td>
</tr>
</tbody>
</table>
Note that, depending on whether you are using the citation-sequence or citation-name format or the name-year format, the date placement will vary.

1. **Author.** List author(s) last name first, and use initials for first and middle names, with no periods or spaces. Use a period only after the last initial of the last author.

2, 5. **Publication year.** In name-year format, put the year of publication immediately after the author name(s). In citation-sequence or citation-name format, put the year of publication after the publisher’s name.

3. **Title.** Do not italicize or put quotation marks around titles and subtitles of books. Capitalize only the first word of the title and any proper nouns or proper adjectives. If an edition number is given, list it after the title.

4. **City of publication and publisher.** List the city of publication (and the country or state abbreviation for unfamiliar cities) followed by a colon. Give the publisher’s name. In citation-sequence or citation-name format, follow with a semicolon. In name-year format, follow with a period.

**A citation for the book on p. 319 would look like this:**

**CITATION-SEQUENCE OR CITATION-NAME FORMAT**


**NAME-YEAR FORMAT**

2. TWO OR MORE AUTHORS

CITATION-SEQUENCE AND CITATION-NAME


NAME-YEAR


3. ORGANIZATION AS AUTHOR

CITATION-SEQUENCE AND CITATION-NAME


Place the organization’s abbreviation at the beginning of the name-year entry, and use the abbreviation in the corresponding in-text citation. Alphabetize the entry by the first word of the full name, not by the abbreviation.

NAME-YEAR


4. BOOK PREPARED BY EDITOR(S)

CITATION-SEQUENCE AND CITATION-NAME


NAME-YEAR

5. SECTION OF A BOOK WITH AN EDITOR

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR

6. CHAPTER OF A BOOK

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR

7. PAPER OR ABSTRACT IN CONFERENCE PROCEEDINGS

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR
Periodicals

Provide volume and issue numbers for journals. For newspaper and magazine articles, include the section designation and column number, if any, and the date. For all periodicals, give inclusive page numbers. For rules on abbreviating journal titles, consult the CSE manual or ask an instructor.

8. ARTICLE IN A JOURNAL

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR

9. ARTICLE IN A WEEKLY JOURNAL

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR

10. ARTICLE IN A MAGAZINE

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR
11. ARTICLE IN A NEWSPAPER

CITATION-SEQUENCE AND CITATION-NAME

NAME-YEAR

Digital sources

These examples use the citation-sequence or citation-name system. To adapt them to the name-year system, delete the note number and place the update date immediately after the author’s name.

The basic entry for most sources accessed through the Internet should include the following elements:

- **Author.** Give the author’s name, if available, last name first, followed by the initial(s) and a period.
- **Title.** For book, journal, and article titles, follow the style for print materials. For all other types of electronic material, reproduce the title that appears on the screen.
- **Medium.** Indicate, in brackets, that the source is not in print format by using a designation such as [Internet].
- **Place of publication.** The city usually should be followed by the two-letter abbreviation for the state. No state abbreviation is necessary for well-known cities such as New York, Chicago, Boston, and London or for a publisher whose location is part of its name (for example, University of Oklahoma Press). If the city is implied, put the city and state in brackets. If the city cannot be inferred, use the words place unknown in brackets.
- **Publisher.** For material other than journal articles from Web sites and online databases, include the individual or organization that produces or sponsors the site. If no publisher can be determined, use the words publisher unknown in brackets.
- **Dates.** Cite three important dates if possible: the date that the publication was placed on the Internet or the copyright date; the latest date of any update or revision; and the date the publication was accessed by you.
CSE SOURCE MAP: Articles from Databases

Note that date placement will vary depending on whether you are using the citation-sequence or citation-name format or the name-year format.

1. **Author.** List author(s) last name first, and use only initials for first and middle names.

2, 5. **Publication date.** For name-year format, put publication date after author name(s). In citation-sequence or citation-name format, put it after periodical title. Use year only (for journals) or year month day (for other periodicals).

3. **Article title.** Capitalize first word and proper nouns/adjectives.

4. **Periodical title.** Capitalize major words. Abbreviate journal titles. Follow with [Internet] and a period.

6. **Date of access.** In brackets, write cited and year, month, and day. End with a semicolon.

7. **Publication information for article.** Give volume number, issue number (in parentheses) and a colon.

8. **Page numbers.** Give page range. End with a period.

9. **Name of database.** End with a period.

10. **Publication information for database.** Include the city, the state abbreviation in parentheses, a colon, the publisher’s name, and a period.

11. **Web address and document number.** Write Available from and the brief URL, then Document no. and the identifying number.

A citation for the article on p. 325 would look like this:

**CITATION-SEQUENCE OR CITATION-NAME FORMAT**


**NAME-YEAR FORMAT**

Epidemiology, Etiology, and Natural Treatment of Seasonal Affective Disorder.

Authors: Miller, Alan L.


Abstract: There is much more seasonal difference in higher latitudes in the northern United States, the winter season can cause a syndrome that can consist of depression, fatigue, hyperremolism, hyperphagia, carbohydrate craving, weight gain, and loss of libido. These symptoms persist in the winter, as they do not grow longer, and disappear in the summer. The diagnosis of seasonal affective disorder (SAD) can be made. Many hypotheses exist regarding the biochemical mechanisms behind the predisposition toward this disease, including circadian phase shifting, abnormal pineal melatonin secretion, and abnormal serotonin synthesis. Although the mechanism(s) behind this disease is not fully known, one treatment appears to address each of the theories. Light therapy is a natural, non-invasive, effective, well-researched method of treatment for SAD. Various light temperatures and times of administration of light therapy have been studied, and a combination of morning and evening exposure appears to offer the best efficacy. Other natural methods of treatment have been studied, including L-tryptophan, Hypericum perforatum (St. John’s wort), and melatonin. (Altern Med Rev 2005;10(1):5-13. [ABSTRACT FROM AUTHOR])

Copyright of Alternative Medicine Review is the property of Thorne Research Inc and its content may not be copied or emailed to multiple sites or posted to a list without the copyright holder's express written permission. However, users may print, download, or email articles for individual use. This abstract may be abridged. No warranty is given about the accuracy of the copy. Users should refer to the original published version of the material for the full abstract. (Copyright applies to all abstracts.)

Author Affiliations: 1 Technical Adviser, Thorne Research

ISSN: 10895159

Accession Number: 16514813

Database: Academic Search Premier

Document Number: 16514813
• **Page, document, volume, and issue numbers.** When citing a portion of a larger work or site, list the inclusive page numbers or document numbers of the specific item being cited. For journals or journal articles, include volume and issue numbers. If exact page numbers are not available, include in brackets the approximate length in computer screens, paragraphs, or bytes: [2 screens], [10 paragraphs], [332K bytes].

• **Address.** Include the URL or other electronic address; use the phrase *Available from:* to introduce the address. Only URLs that end with a slash are followed by a period.

12. **MATERIAL FROM AN ONLINE DATABASE**

For the basic format for citing an article from a database, see the source map on pp. 324–25. (Because CSE does not provide guidelines for citing an article from an online database, this model has been adapted from CSE guidelines for citing an online journal article.)


13. **ARTICLE IN AN ONLINE JOURNAL**


14. **ARTICLE IN AN ONLINE NEWSPAPER**


15. **ONLINE BOOK**

15. Patrick TS, Allison JR, Krakow GA. Protected plants of Georgia [Internet]. Social Circle (GA): Georgia Department of Natural Resources;
To cite a portion of an online book, give the name of the part after the publication information: *Chapter 6, Encouraging germination*. See model 6.

16. **WEB SITE**


17. **GOVERNMENT WEB SITE**


**A sample student writing project, CSE style**

The following excerpt from a literature review by Joanna Hays conforms to the name-year format in the CSE guidelines described in this chapter. To read her complete project, go to the integrated media page at bedfordstmartins.com/easy.
Niemann-Pick Disease 2

Overview

Niemann-Pick Disease (NP) occurs in patients with deficient acid sphingomyelinase (ASM) activity as well as with the lysosomal accumulation of sphingomyelin. It is an autosomal recessive disorder (Levran et al. 1991). As recently as 1991, researchers had classified two major phenotypes: Type A and Type B (Levran et al. 1991). In more recent studies several more phenotypes have been identified, including Types C and D. Each type of NP has distinct characteristics and effects on the patient. NP is distributed worldwide, but is closely associated with Ashkenazi Jewish descendants. Niemann-Pick Disease is relevant to the molecular world today because of advances being made in the ability to identify mutations, to trace ancestry where the mutation may have originated, and to counsel patients with a high potential of carrying the disease. Genetic counseling primarily consists of confirmation of the particular disease and calculation of the possible future reappearance in the same gene line (Brock 1974). The following discussion will summarize the identification of mutations causing the various forms of NP, the distribution of NP, as well as new genotypes and phenotypes that are correlated with NP.

Mutations Causing NP

Levran et al. (1991) inform readers of the frequent identification of missense mutations in the gene associated with Ashkenazi Jewish persons afflicted by Type A and Type B NP. This paper identifies the mutations associated with NP and the beginning of many molecular techniques to develop diagnoses. Greer et al. (1998) identify a new mutation that is specifically identified to be the cause of Type D. NP in various forms is closely associated with the founder effect caused by a couple married in the early 1700s in what is now Nova Scotia. Simonaro et al. (2002) discusses the distribution of Type B NP as well as new phenotypes and genotypes. All three of these papers identify...
A sample student writing project, CSE style

Niemann-Pick Disease 9

References


this page left intentionally blank
Glossary of Usage

Conventions of usage might be called the “good manners” of discourse. And just as manners vary from culture to culture and time to time, so do conventions of usage. Matters of usage, like other language choices you must make, depend on what your purpose is and on what is appropriate for a particular audience at a particular time.

**a, an** Use *a* with a word that begins with a consonant (*a* book), a consonant sound such as “y” or “w” (*a* euphoric moment, *a* one-sided match), or a sounded *h* (*a* hemisphere). Use *an* with a word that begins with a vowel (*an* umbrella), a vowel sound (*an* X-ray), or a silent *h* (*an* honor).

**accept, except** The verb *accept* means “receive” or “agree to.” *Except* is usually a preposition that means “aside from” or “excluding.” All the plaintiffs *except* Mr. Kim decided to *accept* the settlement.

**advice, advise** The noun *advice* means “opinion” or “suggestion”; the verb *advise* means “offer advice.” Doctors *advise* everyone not to smoke, but many people ignore the *advice*.

**affect, effect** As a verb, *affect* means “influence” or “move the emotions of”; as a noun, it means “emotions” or “feelings.” *Effect* is a noun meaning “result”; less commonly, it is a verb meaning “bring about.” The storm *affected* a large area. Its *effects* included widespread power failures. The drug *effected* a major change in the patient’s *affect*.

**aggravate** The formal meaning is “make worse.” Having another mouth to feed *aggravated* their poverty. In academic and professional writing, avoid using *aggravate* to mean “irritate” or “annoy.”

**all ready, already** *All ready* means “fully prepared.” *Already* means “previously.” We were *all ready* for Lucy’s party when we learned that she had *already* left.

**all right, alright** Avoid the spelling *alright*.

**all together, altogether** *All together* means “all in a group” or “gathered in one place.” *Altogether* means “completely” or “everything considered.” When the board members were *all together*, their mutual distrust was *altogether* obvious.
**allude, elude** Allude means “refer indirectly.” Elude means “avoid” or “escape from.” The candidate did not even allude to her opponent. The suspect eluded the police for several days.

**allusion, illusion** An allusion is an indirect reference. An illusion is a false or misleading appearance. The speaker’s allusion to the Bible created an illusion of piety.

**a lot** Avoid the spelling alot.

**already** See all ready, already.

**alright** See all right, alright.

**altogether** See all together, altogether.

**among, between** In referring to two things or people, use between. In referring to three or more, use among. The relationship between the twins is different from that among the other three children.

**amount, number** Use amount with quantities you cannot count; use number for quantities you can count. A small number of volunteers cleared a large amount of brush.

**an** See a, an.

**and/or** Avoid this term except in business or legal writing. Instead of fat and/or protein, write fat, protein, or both.

**any body, anybody, any one, anyone** Anybody and anyone are pronouns meaning “any person.” Anyone [or anybody] would enjoy this film. Any body is an adjective modifying a noun. Any body of water has its own ecology. Any one is two adjectives or a pronoun modified by an adjective. Customers could buy only two sale items at any one time. The winner could choose any one of the prizes.

**anyplace** In academic and professional discourse, use anywhere instead.

**anyway, anyways** In writing, use anyway, not anyways.

**apt, liable, likely** Likely to means “probably will,” and apt to means “inclines or tends to.” In many instances, they are interchangeable. Liable often carries a more negative sense and is also a legal term meaning “obligated” or “responsible.”

**as** Avoid sentences in which it is not clear if as means “when” or “because.” For example, does Carl left town as his father was
arriving mean “at the same time as his father was arriving” or “because his father was arriving”?

as, as if, like In academic and professional writing, use as or as if instead of like to introduce a clause. The dog howled as if [not like] it was in pain. She did as [not like] I suggested.

assure, ensure, insure Assure means “convince” or “promise”; its direct object is usually a person or persons. She assured voters she would not raise taxes. Ensure and insure both mean “make certain,” but insure usually refers specifically to protection against financial loss. When the city rationed water to ensure that the supply would last, the Browns could no longer afford to insure their car-wash business.

as to Do not use as to as a substitute for about. Karen was unsure about [not as to] Bruce’s intentions.

at, where See where.

awhile, a while Always use a while after a preposition such as for, in, or after. We drove awhile and then stopped for a while.

bad, badly Use bad after a linking verb such as be, feel, or seem. Use badly to modify an action verb, an adjective, or another verb. The hostess felt bad because the dinner was badly prepared.

bare, bear Use bare to mean “uncovered” and bear to refer to the animal or to mean “carry” or “endure”: The walls were bare. The emptiness was hard to bear.

because of, due to Use due to when the effect, stated as a noun, appears before the verb be. His illness was due to malnutrition. (Illness, a noun, is the effect.) Use because of when the effect is stated as a clause. He was sick because of malnutrition. (He was sick, a clause, is the effect.)

being as, being that In academic or professional writing, use because or since instead of these expressions. Because [not being as] Romeo killed Tybalt, he was banished to Padua.

beside, besides Beside is a preposition meaning “next to.” Besides can be a preposition meaning “other than” or an adverb meaning “in addition.” No one besides Francesca would sit beside him.

between See among, between.

brake, break Brake means “to stop” and also refers to a stopping mechanism: Check the brakes. Break means “fracture” or an interruption: The coffee break was too short.
breath, breathe  Breath is a noun; breathe, a verb. “Breathe,” said the nurse, so June took a deep breath.

bring, take  Use bring when an object is moved from a farther to a nearer place; use take when the opposite is true. Take the box to the post office; bring back my mail.

but that, but what  Avoid using these as substitutes for that in expressions of doubt. Hercule Poirot never doubted that [not but that] he would solve the case.

but yet  Do not use these words together. He is strong but [not but yet] gentle.

can, may  Can refers to ability and may to possibility or permission. Since I can ski the slalom well, I may win the race.

can’t hardly  Hardly has a negative meaning; therefore, can’t hardly is a double negative. This expression is commonly used in some varieties of English but is not used in academic English. Tim can [not can’t] hardly wait.

can’t help but  This expression is not used in academic English. Use I can’t help going rather than I can’t help but go.

censor, censure  Censor means “remove that which is considered offensive.” Censure means “formally reprimand.” The newspaper censored stories that offended advertisers. The legislature censured the official for misconduct.

compare to, compare with  Compare to means “regard as similar.” Jamie compared the loss to a kick in the head. Compare with means “examine to find differences or similarities.” Compare Tim Burton’s films with David Lynch’s.

complement, compliment  Complement means “go well with.” Compliment means “praise.” Guests complimented her on how her earrings complemented her gown.

comprise, compose  Comprise means “contain.” Compose means “make up.” The class comprises twenty students. Twenty students compose the class.

conscience, conscious  Conscience means “a sense of right and wrong.” Conscious means “awake” or “aware.” Lisa was conscious of a guilty conscience.
**consensus of opinion** Use consensus instead of this redundant phrase. The family **consensus** was to sell the old house.

**consequently, subsequently** Consequently means “as a result”; subsequently means “then.” He quit, and subsequently his wife lost her job; consequently, they had to sell their house.

**continual, continuous** Continual means “repeated at regular or frequent intervals.” Continuous means “continuing or connected without a break.” The damage done by continuous erosion was increased by the continual storms.

**could of** Have, not of, should follow could, would, should, or might. We could have [not of ] invited them.

**criteria, criterion** Criterion means “standard of judgment” or “necessary qualification.” Criteria is the plural form. Image is the wrong criterion for choosing a president.

**data** Data is the plural form of the Latin word datum, meaning “fact.” Although data is used informally as either singular or plural, in academic or professional writing, treat data as plural. These data indicate that fewer people are smoking.

**different from, different than** Different from is generally preferred in academic and professional writing, although both of these phrases are widely used. Her lab results were no different from [not than] his.

**discreet, discrete** Discreet means “tactful” or “prudent.” Discrete means “separate” or “distinct.” The leader’s discreet efforts kept all the discrete factions unified.

**disinterested, uninterested** Disinterested means “unbiased.” Uninterested means “indifferent.” Finding disinterested jurors was difficult. She was uninterested in the verdict.

**distinct, distinctive** Distinct means “separate” or “well defined.” Distinctive means “characteristic.” Germany includes many distinct regions, each with a distinctive accent.

**doesn’t, don’t** Doesn’t is the contraction for does not. Use it with he, she, it, and singular nouns. Don’t stands for do not; use it with I, you, we, they, and plural nouns.

**due to** See because of, due to.
each other, one another  Use each other in sentences involving two subjects and one another in sentences involving more than two.
effect  See affect, effect.
elicit, illicit  The verb elicit means “draw out.” The adjective illicit means “illegal.” The police elicited from the criminal the names of others involved in illicit activities.
elude  See allude, elude.
emigrate from, immigrate to  Emigrate from means “move away from one’s country.” Immigrate to means “move to another country.” We emigrated from Norway in 1999. We immigrated to the United States.
ensure  See assure, ensure, insure.
enthusiastic, enthusiastic  Use enthusiastic rather than enthused in academic and professional writing.
equally as good  Replace this redundant phrase with equally good or as good.
every day, everyday  Everyday is an adjective meaning “ordinary.” Every day is an adjective and a noun, meaning “each day.” I wore everyday clothes almost every day.
every one, everyone  Everyone is a pronoun. Every one is an adjective and a pronoun, referring to each member of a group. Because he began after everyone else, David could not finish every one of the problems.
except  See accept, except.
explicit, implicit  Explicit means “directly or openly expressed.” Implicit means “indirectly expressed or implied.” The explicit message of the ad urged consumers to buy the product, while the implicit message promised popularity if they did so.
further, farther  Farther refers to physical distance. How much farther is it to Munich? Further refers to time or degree. I want to avoid further delays.
fewer, less  Use fewer with nouns that can be counted. Use less with general amounts that you cannot count. The world needs fewer bombs and less hostility.
**finalize**  Finalize is a pretentious way of saying “end” or “make final.” *We closed* [not finalized] the deal.

**firstly, secondly, etc.** First, second, etc., are more common in U.S. English.

**flaunt, flout** Flaunt means to “show off.” Flout means to “mock” or “scorn.” The drug dealers *flouted* authority by *flaunting* their wealth.

**former, latter** Former refers to the first and latter to the second of two things previously mentioned. *Kathy and Anna are athletes; the former plays tennis, and the latter runs.*

**further** See farther, further.

**good, well** Good is an adjective and should not be used as a substitute for the adverb well. *Gabriel is a good host who cooks well.*

**good and** Good and is colloquial for “very”; avoid it in academic and professional writing.

**hanged, hung** Hanged refers to executions; hung is used for all other meanings.

**hardly** See can’t hardly.

**herself, himself, myself, yourself** Do not use these reflexive pronouns as subjects or as objects unless they are necessary. *Jane and I [not myself] agree. They invited John and me [not myself].*

**he/she, his/her** Better solutions for avoiding sexist language are to write out *he or she*, to eliminate pronouns entirely, or to make the subject plural. Instead of writing *Every person should carry his/her driver’s license*, try *Drivers should carry their licenses or People should carry their driver’s licenses.*

**himself** See herself, himself, myself, yourself.

**hisself** Use himself instead in academic or professional writing.

**hopefully** Hopefully is often used informally to mean “it is hoped,” but its formal meaning is “with hope.” *Sam watched the roulette wheel hopefully [not Hopefully, Sam will win].*

**hung** See hanged, hung.

**illicit** See elicit, illicit.

**illusion** See allusion, illusion.
immigrate to  See emigrate from, immigrate to.
impact  Some readers object to the colloquial use of impact or impact on as a verb meaning “affect.” Population control may reduce [not impact] world hunger.
implicit  See explicit, implicit.
imply, infer  To imply is to suggest indirectly. To infer is to guess or conclude on the basis of an indirect suggestion. The note implied they were planning a small wedding; we inferred we would not be invited.
inside of, outside of  Use inside and outside instead. The class regularly met outside [not outside of] the building.
insure  See assure, ensure, insure.
interact, interface  Interact is a vague word meaning “do something that somehow involves another person.” Interface is computer jargon; when used as a verb, it means “discuss” or “communicate.” Avoid both verbs in academic and professional writing.
irregardless, regardless  Irregardless is a double negative. Use regardless.
is when, is where  These vague expressions are often incorrectly used in definitions. Schizophrenia is a psychotic condition in which [not is when or is where] a person withdraws from reality.
its, it’s  Its is the possessive form of it. It’s is a contraction for it is or it has. It’s important to observe the rat before it eats its meal.
kind, sort, type  These singular nouns should be modified with this or that, not these or those, and followed by other singular nouns, not plural nouns. Wear this kind of dress [not those kind of dresses].
kinds of, sort of  In formal writing, avoid these colloquialisms. Amy was somewhat [not kind of] tired.
know, no  Use know to mean “understand.” No is the opposite of yes.
later, latter  Later means “after some time.” Latter refers to the second of two items named. Juan and Chad won all their early matches, but the latter was injured later in the season.
latter  See former, latter and later, latter.
lay, lie  Lay means “place” or “put.” Its main forms are lay, laid, laid. It generally has a direct object, specifying what has been
placed. She laid her books on the desk. Lie means “recline” or “be positioned” and does not take a direct object. Its main forms are lie, lay, lain. She lay awake until two.

**leave, let** Leave means “go away.” Let means “allow.” Leave alone and let alone are interchangeable. Let me leave now, and leave [or let] me alone from now on!

**lend, loan** In academic and professional writing, do not use loan as a verb; use lend instead. Please lend me your pen so that I may fill out this application for a loan.

**less** See fewer, less.

**let** See leave, let.

**liable** See apt, liable, likely.

**lie** See lay, lie.

**like** See as, as if, like.

**likely** See apt, liable, likely.

**literally** Literally means “actually” or “exactly as stated.” Use it to stress the truth of a statement that might otherwise be understood as figurative. Do not use literally as an intensifier in a figurative statement. Mirna was literally at the edge of her seat may be accurate, but Mirna is so hungry that she could literally eat a horse is not.

**loan** See lend, loan.

**loose, lose** Lose is a verb meaning “misplace.” Loose is an adjective that means “not securely attached.” Sew on that loose button before you lose it.

**lots, lots of** Avoid these informal expressions meaning “much” or “many” in academic or professional discourse.

**man, mankind** Replace these terms with people, humans, human-kind, men and women, or similar wording.

**may** See can, may.

**may be, maybe** May be is a verb phrase. Maybe is an adverb that means “perhaps.” He may be the head of the organization, but maybe someone else would handle a crisis better.

**media** Media is the plural form of the noun medium and takes a plural verb. The media are [not is] obsessed with scandals.

**might of** See could of.
moral, morale  A moral is a succinct lesson. The moral of the story is that generosity is rewarded. Morale means “spirit” or “mood.” Office morale was low.

myself  See herself, himself, myself, yourself.

no  See know, no.

nor, or  Use either with or and neither with nor.

number  See amount, number.

off, of  Use off without of. The spaghetti slipped off [not off of] the plate.

OK, O.K., okay  All are acceptable spellings, but avoid the term in academic and professional discourse.

on account of  Use this substitute for because of sparingly or not at all.

one another  See each other, one another.

or  See nor, or.

outside of  See inside of, outside of.

owing to the fact that  Avoid this and other wordy expressions for because.

passed, past  Use passed to mean “went by” or “received a passing grade”: The marching band passed the reviewing stand. Use past to refer to a time before the present: Historians study the past.

per  Use the Latin per only in standard technical phrases such as miles per hour. Otherwise, find English equivalents. As mentioned in [not As per] the latest report, the country’s average food consumption each day [not per day] is only 2,000 calories.

percent, percentage  Use percent with a specific number; use percentage with an adjective such as large or small. Last year, 80 percent of the members were female. A large percentage of the members are women.

plenty  Plenty means “enough” or “a great abundance.” They told us America was a land of plenty. Colloquially, it is used to mean “very,” a usage you should avoid in academic and professional writing. He was very [not plenty] tired.

plus  Plus means “in addition to.” Your salary plus mine will cover our expenses. In academic writing, do not use plus to mean “besides” or “moreover.” That dress does not fit me. Besides [not Plus], it is the wrong color.
precede, proceed  *Precede* means “come before”; *proceed* means “go forward.” Despite the storm that preceded the ceremony, the wedding proceeded on schedule.

pretty  Except in informal situations, avoid using *pretty* as a substitute for “rather,” “somewhat,” or “quite.” Bill was *quite* [not *pretty*] disagreeable.

principal, principle  When used as a noun, *principal* refers to a head official or an amount of money; when used as an adjective, it means “most significant.” *Principle* means “fundamental law or belief.” Albert went to the principal and defended himself with the principle of free speech.

proceed  See precede, proceed.

quotation, quote  *Quote* is a verb, and *quotation* is a noun. He quoted the president, and the quotation [not *quote*] was preserved in history books.

raise, rise  *Raise* means “lift” or “move upward.” (Referring to children, it means “bring up.”) It takes a direct object; someone raises something. The guests raised their glasses to toast. *Rise* means “go upward.” It does not take a direct object; something rises by itself. She saw the steam rise from the pan.

rarely ever  Use rarely by itself, or use hardly ever. When we were poor, we rarely went to the movies.

real, really  *Real* is an adjective, and *really* is an adverb. Do not substitute real for really. In academic and professional writing, do not use real or really to mean “very.” The old man walked very [not real or really] slowly.

reason is because  Use either the reason is that or because—not both. The reason the copier stopped is that [not is because] the paper jammed.

reason why  Avoid this expression in formal writing. The reason [not reason why] this book is short is market demand.

regardless  See irregardless, regardless.

respectfully, respectively  Respectfully means “with respect.” Respectively means “in the order given.” Karen and David are, respectively, a juggler and an acrobat. The children treated their grandparents respectfully.

rise  See raise, rise.
set, sit  Set usually means “put” or “place” and takes a direct object. Sit refers to taking a seat and does not take an object. Set your cup on the table, and sit down.

should of  See could of.

since  Be careful not to use since ambiguously. In Since I broke my leg, I’ve stayed home, the word since might be understood to mean either “because” or “ever since.”

sit  See set, sit.

so  In academic and professional writing, avoid using so alone to mean “very.” Instead, follow so with that to show how the intensified condition leads to a result. Aaron was so tired that he fell asleep at the wheel.

someplace  Use somewhere instead in academic and professional writing.

some time, sometime, sometimes  Some time refers to a length of time. Please leave me some time to dress. Sometime means “at some indefinite later time.” Sometime I will take you to London. Sometimes means “occasionally.” Sometimes I eat sushi.

sort  See kind, sort, type.

sort of  See kind of, sort of.

stationary, stationery  Stationary means “standing still”; stationery means “writing paper.” When the bus was stationary, Pat took out stationery and wrote a note.

subsequently  See consequently, subsequently.

supposed to, used to  Be careful to include the final -d in these expressions. He is supposed to attend.

sure, surely  Avoid using sure as an intensifier. Instead, use certainly. I was certainly glad to see you.

take  See bring, take.

than, then  Use than in comparative statements. The cat was bigger than the dog. Use then when referring to a sequence of events. I won, and then I cried.

that, which  A clause beginning with that singles out the item being described. The book that is on the table is a good one specifies
the book on the table as opposed to some other book. A clause beginning with which may or may not single out the item, although some writers use which clauses only to add more information about an item being described. The book, which is on the table, is a good one contains a which clause between the commas. The clause simply adds extra, nonessential information about the book; it does not specify which book.

**themselves** Use themselves instead in academic and professional writing.

**then** See than, then.

**thorough, threw, through** Thorough means “complete”: After a thorough inspection, the restaurant reopened. Threw is the past tense of throw, and through means “in one side and out the other”: He threw the ball through a window.

**to, too, two** To generally shows direction. Too means “also.” Two is the number. We, too, are going to the meeting in two hours. Avoid using to after where. Where are you flying [not flying to]?

**two** See to, too, two.

**type** See kind, sort, type.

**uninterested** See disinterested, uninterested.

**unique** Some people argue that unique means “one and only” and object to usage that suggests it means merely “unusual.” In formal writing, avoid constructions such as quite unique.

**used to** See supposed to, used to.

**very** Avoid using very to intensify a weak adjective or adverb; instead, replace the adjective or adverb with a stronger, more precise, or more colorful word. Instead of very nice, for example, use kind, warm, sensitive, endearing, or friendly.

**way, ways** When referring to distance, use way. Graduation was a long way [not ways] off.

**well** See good, well.

**where** Use where alone, not with words such as at and to. Where are you going [not going to]?

**which** See that, which.
**who, whom** Use *who* if the word is the subject of the clause and *whom* if the word is the object of the clause. Monica, *who* smokes incessantly, is my godmother. (Who is the subject of the clause; the verb is *smokes.*) Monica, *whom* I saw last winter, lives in Tucson. (Whom is the object of the verb *saw.*)

**who’s, whose** Who’s is a contraction for who is or who has. *Who’s on the patio?* Whose is a possessive form. *Whose sculpture is in the garden?* Whose is on the patio?

**would of** See could of.

**yet** See but yet.

**your, you’re** Your shows possession. Bring *your sleeping bag* along. You’re is the contraction for you are. *You’re in the wrong sleeping bag.*

**yourself** See herself, himself, myself, yourself.
PHOTO CREDITS

p. 30, (fourth image down) Sovfoto/UIG via Getty Images
p. 42, Mother Jones and Emmanuel Saez/University of California–Berkeley
p. 156, Fontshop.com
p. 181, (top left) Michigan Quarterly Review; (top right) Reproduced with permission. Copyright © 2013 Scientific American, a division of Nature America, Inc. All rights reserved; (bottom left) Courtesy of Ecology and Sociology; (bottom right) Salon.com
p. 189, Nieman Foundation for Journalism at Harvard

p. 225, Copyright and title pages from The Value of Nothing by Raj Patel. Copyright © 2009 by Picador. Reprinted by permission of Picador.

p. 233, Courtesy of Alissa Quart and Columbia Journalism Review
p. 237, EBSCOhost
p. 241, Nobelprize.org; Scanpix/Sipa USA

p. 275, From The American Scholar, Volume 75, No. 2, Spring 2006. Copyright © 2006 by The Phi Beta Kappa Society and by Amitai Etzioni.


p. 283, Pew Research Center
p. 297, Title and copyright pages from the book Red Heat by Alex von Tunzelmann, Copyright © 2011 by Alex von Tunzelmann. Title and copyright pages Copyright © 2011 by Henry Holt and Company, LLC. Reprinted by permission of Henry Holt and Company, LLC.


p. 309, Rebecca Edwards

p. 325, EBSCOhost

INTEGRATED MEDIA

Chicago-style project, Amanda Rinder
p. 5, Courtesy College of Architecture and the Arts, University of Illinois at Chicago

Critical analysis, Shuqiao Song
this page left intentionally blank
Words in **blue** are followed by a definition. **Boldface** terms in definitions are themselves defined elsewhere in this index.

**A**

*a*, *an*, 165, 167, 331

abbreviations, 121–22, 137–38

   APA style, 260–62, 268–70, 274
   Chicago style, 296
   CSE style, 316
   MLA style, 221, 223

absolute concepts, 77

abstract words, 158

abstracts

   APA style, 258
   CSE style, 314
   evaluating, 190

academic writing. See also writing projects

   authority in, 15–16, 41–42, 52–53
   clarity and directness in, 16–17
   genres of, 51, 163–64
   social writing versus, 14–15
   standard English for, 152–53
   style for, 16

*accept*, *except*, 331

acknowledging sources, 201–2

**active voice, 66–67** The form of a **verb** when the **subject** performs the action: *Lata sang the chorus.*

   for conciseness, 102
   shifts to passive, 105–6

***AD, CE,*** 138

addresses. See also URLs

   commas in, 116–17
   numbers in, 139

**adjective, 75–77** A word that modifies, quantifies, identifies, or describes a **noun** or words acting as a noun.

   absolute concepts, 77
   adjective versus, 75–76
   capitalization of, 135
   clauses, commas with, 113
   comparative and superlative, 77
   compound, 10, 142
   coordinate, 115
   hyphen with, 142
   after linking verb, 75–76
   with plural noun, 76
   proper, 135

**adverb, 75–77** A word that qualifies, modifies, limits, or defines a **verb**, an **adjective**, another adverb, or a **clause**, frequently answering the question *where? when? how? why? to what extent? or under what conditions?*

   absolute concepts, 77
   adjective versus, 75–76
   clauses, commas with, 113
   comparative and superlative, 77
   conjunctive, 88, 116, 120
   hyphen with, 142
   adverbial particles, 176
   *advice, advise*, 331
   *affect, effect*, 331
   *aggravate*, 331

**agreement** The correspondence between a **pronoun** and its **antecedent** in **person**, number, and gender (*Mr. Fox and his sister*), or between a **verb** and its **subject** in person and number (*She and Moe are friends*).
agreement (continued)
   of pronoun and antecedent, 9, 84–85
   of verb and subject, 68–75
alignment, 27, 29
ALL CAPS, avoiding, 46
all ready, already, 331
all right, alright, 331
all together, altogether, 331
allude, elude, 332
allusion, illusion, 332
a lot, 332
already, all ready, 331
alright, all right, 331
altogether, all together, 331
AM, a.m., 138
among, between, 332
amount, number, 332
an, a, the, 165, 167, 331
analogies, 159
analysis. See critical thinking;
   evaluating sources; synthesis
   AND, in keyword searches, 182
and. See coordinating conjunctions
and/or, 332
annotating, 36–37, 198
antecedent, 81 The noun or noun phrase that a pronoun replaces.
   agreement with pronoun, 84–85
   pronoun reference to, 86–87
any. See determiners
any body, anybody, 332
any one, anyone, 332
anyplace, 332
anything. See indefinite pronoun
anyway, anyways, 332
APA style, 255–87 The citation style guidelines issued by
   the American Psychological Association.
   citing digital sources, 276
   citing sources without models, 277
   combining parts of models, 267
content notes, 256
   in-text citations, 256, 259–63
   directory to, 259
long quotations in, 258
   references, 256, 263–85
   directory to, 264–65
   formatting, 266
   models for, 265–85
   sample student writing, 286–87
   signal phrases in, 199
   source maps
      articles from databases, 278–79
      articles from periodicals, 274–75
      books, 270–71
      works from Web sites, 282–83
understanding, 255–57
   verb tense in, 66, 199–200, 259
   visuals, labeling, 258, 263
apostrophes, 8, 122–24
appositive A noun or noun phrase
   that adds identifying information
   to a preceding noun or noun phrase: Zimbardo, an innova-
   tive researcher, designed the experiment.
   colon with, 131
   commas with, 114
   apt, liable, likely, 332
argument, 35–44 A text that makes
   and supports a claim.
   analyzing, 35–39
   appeals, 38–39, 41–43
   cultural expectations, 147–48
   elements of, 39–40
   opposing viewpoints, 43
   organizing, 43–44
reading critically, 35–39
sample student essay, 44
thesis, 40–41
Toulmin’s framework, 39, 40
visuals, 38, 41–43
writing, 39–44
articles (a, an, the), 165, 167–68, 331
articles from databases
citing
   APA style, 256, 273, 276, 278–79
   Chicago style, 289, 301–4
   CSE style, 324–26
   MLA style, 209, 234, 236–37
searching for, 182–83
articles in periodicals
capitalizing titles, 136
  citing
   APA style, 256, 269, 272–75
   Chicago style, 289, 300–5
   CSE style, 322–23
   MLA style, 209, 230–34
databases for, 182–83
  evaluating, 37–38, 190–91
  popular and scholarly, 180–81
as, as if, like, 333
as, vague use of, 332–33
assessment, self-, 34–35
assignments. See writing projects
assumptions
   in arguments, 35–38, 41
   audience and, 18
   cultural, 146
   examining, 149–51
assure, ensure, insure, 333
as to, 333
at, 174–76
attitude. See stance
audience
   analyzing, 14–15, 18
   global, 146–48
   for online texts, 45
   for presentations, 48
   for public writing, 54, 55
audio. See multimodal text
authority. See also credibility
   in academic writing, 15–16
   in arguments, 41–42, 52–53
   cultural expectations about, 147
author listings
   APA style, 260–62, 265–67
   Chicago style, 293, 294–95
   CSE style, 316, 317, 320–21
   MLA style, 214–15, 221–23
auxiliary verbs, 169–71
awhile, a while, 333
bad, badly, 76, 333
bare, bear, 333
bar graphs, 30
base form, 60–63, 170 The form of a verb listed in a dictionary (go).
BCE, BC, 138
be, forms of
   agreement with subjects, 74–75
   as irregular verbs, 60
   and passive voice, 169–71
   wordiness and, 102
bear, bare, 333
because of, due to, 333
being as, being that, 333
beside, besides, 333
between, among, 332
bias, avoiding, 85, 149–52
bibliographies
   APA style, 263–85
   Chicago style, 289, 293–310
   as library resources, 183
   MLA style, 209–11
block quotations. See quotations, long
blogs, 46, 55
citing in APA style, 280
citing in Chicago style, 305–6
citing in MLA style, 243
Index

bookmarking (online), 184
books
capitalizing titles, 136

citing
    APA style, 268–71, 280
    Chicago style, 293–300
    CSE style, 317–21, 326–27
    MLA style, 216–17, 223–30, 238

italics for titles, 140
both, several, 165–66
both . . . and, 104
brackets, 130, 194, 200
brainstorming, 21
brake, break, 333
breath, breathe, 334
bring, take, 334
browsers, Web, 184
but. See coordinating conjunctions
but that, but what, 334
but yet, 334

can, may, 334
can’t hardly, 334
can’t help but, 334
capital letters, 134–37
    ALL CAPS, avoiding, 46
unnecessary or missing, 6
captions. See visuals and multimedia labeling
case, 81–84, 123–24 The form of a noun or pronoun that reflects its grammatical role: He ate (subjective), His food was cold (possessive). I saw him (objective).
catalogs, library, 181–82
CE, AD, 138
censor, censure, 334
cf. (compare), 138

charts, 30
checklists
    analyzing arguments, 38
    citing digital sources
        APA style, 276
        MLA style, 235
    citing sources without models
        APA style, 267, 277
        Chicago style, 299
        MLA style, 227, 245
common errors (Top Twenty), 2
drafting, 24
editing
    commas, 111
    hyphens, 143
    pronouns, 82
    subject-verb agreement, 70
    verbs, 63
formatting
    APA references, 266
    MLA print periodical entries, 231
    MLA works cited, 221
online assignments, 45
paragraphs, 26
presentations, 50
search techniques, 182
Top Twenty (common errors), 2
U.S. academic style, 16
visuals, 31
writing inventory, 11
writing that makes something happen, 54

Chicago style, 288–313 Citation guidelines based on The Chicago Manual of Style.
    abbreviations in, 296
    citing sources without models, 299
    in-text citations, 289, 291
    long quotations in, 290
    manuscript format, 290–91
notes and bibliographic entries, 289, 293–310
directory to, 292
formatting, 290–91
models for, 293–310
sample student essay, 311–13
signal phrases in, 199, 291
source maps
articles from databases, 302–3
books, 296–97
works from Web sites, 308–9
understanding, 288–89
verb tense in, 199, 291
visuals, labeling, 290
citation-name format, 315, 316–17
citation-sequence format, 315, 316–17
citation styles. See APA style; Chicago style; CSE style; MLA style
cited in, 262. See also quoted in
claim, 39, 40–41 An arguable statement.
clarity, 16–17
classical argument, 43–44

**clause** A group of words containing a subject and a predicate. An independent clause can stand alone as a sentence, while a dependent clause must be attached to an independent clause.

- commas with, 110–14
- in comma splices, 87–90
- in fused (run-on) sentences, 87–90
- nonrestrictive, 112–14
- restrictive, 112–14
- semicolon with, 119–20
- as sentence fragment, 92

 clichés, 159
clustering, 21
code shifting, 152–54

**coherence, 25–27** Also called “flow,” the quality that makes a text seem unified.

collaborating, 20

collective nouns
- agreement with pronouns, 9, 85
- agreement with verbs, 71

colloquial language, 128, 153, 155
colons, 131–32
- with series or lists, 120, 131
- with quotations, 127, 131

color, in design, 28

commas, 110–18
- in addresses, 116–17
- with adjective clauses, 113
- with adverb clauses, 113
- with appositives, 114
- checklist for editing, 111
- in compound sentences, 7–8, 110–12
- with contrasting elements, 116 in dates, 116–17
- with direct address, 116
- with interjections, 116
- with introductory elements, 3, 110
- with items in a series, 115, 118
- with nonrestrictive elements, 7, 112–14
- with parentheses, 130
- with parenthetical expressions, 116
- with participial phrases, 114
- with place names, 117
- with questions, 116
- with quotation marks, 117, 127
- with transitions, 116
- unnecessary, 5–6, 117–18

**comma splice, 8–9, 87–90** An error in formal writing resulting from joining two independent clauses with only a comma.
comments, instructor and peer, 11, 32–33
common errors. See Top Twenty
common ground, building, 149–52
common knowledge, 201
common nouns, 135
comparative, 77 The -er or more
form of an adjective or adverb
used to compare two things (happi-
er, more quickly).
compare to, compare with, 334
comparisons, complete, 96
compass points, capitalizing,
136–37
complement, compliment, 334
complements. See object comple-
ments; subject complements
complete sentences, 94–96
compliment, complement, 334
compose, comprise, 334
compound adjectives, 10, 142
compound antecedents, 84–85
compound nouns, 123, 142
compound numbers, 142
compound predicates, 91–92
compound sentences, 7–8, 110–12
compound structures, 83, 95
compound subjects, 69–70
compound words, 160
comprise, compose, 334
conciseness Using the fewest
possible words to make a point
effectively.

conjunction A word or words
joining words, phrases, or clauses.
See coordinating conjunction; cor-
relative conjunction; subordinating

conjunctive adverb, 88, 116, 120
A word (such as consequently,
moreover, or nevertheless) that
modifies an independent clause fol-
lowing another independent clause.
A conjunctive adverb generally
follows a semicolon and is followed
by a comma: Thoreau lived simply
at Walden; however, he regularly
joined his aunt for tea in Concord.
connotation, 157–58
conscience, conscious, 334
consensus of opinion, 335
consequently, subsequently, 335
consistency, in sentences, 94–96
content notes (APA style), 256
context. See also rhetorical
situation
cultural, 38, 146–48
for research project, 178–79
for writing, 14–20
continual, continuous, 335
contractions, 124
contrast, in design, 27
contrasting elements, 116
conventions of writing. See genre;
standard English
coordinate adjectives, 115

coordinating conjunctions The
words and, but, for, nor, or, so, and
yet, which give the same emphasis
to both the elements they join:
Restaurants are expensive, so I cook.

conjunctions with, 7–8, 110–12
to link clauses, 88, 96–97, 119
no commas with, 5–6, 118
coordination, 96–97
copyrighted materials, 29, 201
correlative conjunctions, 104
Paired conjunctions (both ... and, either ... or, neither ... nor, not only ... but also) used to connect equivalent elements.
could of, 335
count noun, 164–65, 166, 167–68
A noun referring to something that can be directly counted: women, trees. Contrast with noncount noun.
counterarguments, 43
cover letter, for portfolio, 35
credibility. See also authority in academic writing, 15–16
in arguments, 39, 41
in online texts, 45
of sources, 35–38, 186–91
varieties of English for, 154
criteria, criterion, 335
critical thinking and reading, 35–38, 187, 192
CSE style, 314–29
The citation style guidelines issued by the Council of Science Editors.
in-text citations, 315–16
manuscript format, 314–15
references, 316–27
directory to, 317
formatting, 314–15
models for, 317–27
sample student writing, 328–29
signal phrases in, 200
source maps
articles from databases, 324–25
books, 318–19
verb tense in, 200
visuals, labeling, 314
cultural contexts, for arguments, 38
cultures, communication across, 146–48

cultural contexts, for arguments, 38
cultures, communication across, 146–48

cultural contexts, for arguments, 38
cultures, communication across, 146–48
digital or nonprint sources, citing
- APA style, 262–63, 273, 276–80
- Chicago style, 300–306
- CSE style, 323–27
- MLA style, 209, 214, 234–44
digital writing, 44–51
- blogs, 46
- discussion forums, 47
- email, 46–47
- informal situations, 47
- multimedia presentations, 47–51
- rhetorical situation for, 44–45
direct address, 116
direct discourse, 106
directness, 16–17
direct objects, 162, 176
direct questions, 122
direct quotations, 125–26
disciplines, writing in, 51–53
discourse, direct and indirect, 106
discovery. See exploring a topic
directive, direct, 335
disinterested, uninterested, 335
disruptive modifiers, 79
distinct, distinctive, 335
documentation
- APA style, 255–87
- Chicago style, 288–313
- CSE style, 314–29
- incomplete or missing, 3–4
- MLA style, 208–54
- rhetorical situation and, 19
  - of visuals and multimedia, 31, 200–201
document design, 27–32
document numbers, 324, 326
doesn’t, don’t, 335
DOI (digital object identifier)
- APA style, 273, 276, 278
- Chicago style, 300
  - don’t, doesn’t, 335
dots. See ellipses
double comparatives and superlatives, 77
double negatives, 334, 338
doublespeak, 157
drafting
  - checklist for, 24
  - planning and, 23–25
  - research projects, 204
due to, because of, 333

each. See indefinite pronoun
each, every, 165–66
each other, one another, 336
-ed, -d endings, 60
editing, 33–34, 206. See also
  - sentence errors; Top Twenty
effect, affect, 331
e.g. (for example), 138
either . . . or, 104
electronic communication. See
digital writing
electronic sources. See digital or
  - nonprint sources
elicit, illicit, 336
ellipses, 133–34
  - in APA references, 266
  - period with, 133
  - in quotations, 133, 194, 200
elliptical constructions, 83–84
elude, allude, 332
document design, 27–32
document numbers, 324, 326
doesn’t, don’t, 335
DOI (digital object identifier)
- APA style, 273, 276, 278
- Chicago style, 300
don’t, doesn’t, 335
**E**
edition, 116
email
  - formality of, 148, 155
  - guidelines for writing, 46–47
emigrate from, immigrate to, 336
emotional appeals, 38, 42–43
emphasis
  - dashes for, 131
  - italics for, 141
  - sentence structure for, 96–97
empty words, 101
end punctuation, 121–22
English, varieties of, 74–75, 152–54
enough, some, 165–66
ensure, insure, assure, 333
enthused, enthusiastic, 336
equally as good, 336
-er, -est ending, 77
errors, common. See Top Twenty
-es, -s ending, 68–69, 73
especially, 132
eyoung. See writing projects
essential elements, 5–6, 112–14
et al. (and others), 138
APA style, 260–61
Chicago style, 294
MLA style, 215, 222
etc. (and so forth), 138
ethical appeals, 39, 41
ethnicity, assumptions about, 151
euphemisms, 157
evaluating sources, 186–92
articles (source map), 190–91
reading critically, 37–38, 187, 192
usefulness and credibility, 186–87
Web sources (source map), 188–89
every. See determiners
every, each, 165–66
everybody, everyone, everything. See
definite pronoun
everyday, every day, 336
everyone, every one, 336
evidence Support for an argument’s claim. See also sources
in arguments, 39, 40
audience and, 18
and critical reading, 35–38
in the disciplines, 53
gathering, 22–23
for global communication, 147–48
in paragraphs, 25
thesizing, 192–93
uses of, 52–53
eamples, in paragraphs, 25
except, accept, 331
exclamation points, 122
no commas after, 117
with quotation marks, 127
explanatory notes, MLA style, 209–11
expletives (there, it), 102
explicit, implicit, 336
exploring a topic, 20–21

F
Facebook
audience and, 14–15
citing in APA style, 280
citing in Chicago style, 306
citing in MLA style, 244
fair use, 201
family names, capitalizing, 137
farther, further, 336
faulty predication, 95
faulty sentence structure, 6–7, 94
A common writing problem in
which a sentence begins with one
grammatical pattern and switches
to another (also called “mixed
structure”).

few, many, 165–66
fewer, less, 336
field research, 184–85
figurative language, 159
figures. See visuals and multimedia
files, for drafts, 24
final, 77
finalize, 337
firstly, secondly, etc., 337
first person (I, we, us), 106
flaunt, flout, 337
flow, 25–27
flyers, 55, 57
folders, for drafts, 24
fonts, 28–29
footnotes
   APA style, 256
   Chicago style, 289, 290–91, 293–310
   MLA style, 209–11
   with quotation marks, 127
for. See coordinating conjunctions
foreign words, italics for, 141
formality, 155–57
   in academic writing, 14–15
   in email, 46–47
   in public writing, 148
formatting
   APA style, 257–58, 266, 286–87
   Chicago style, 290–91, 311–13
   CSE style, 314–15, 328–29
   designing texts and, 27–32
   MLA style, 211–12, 221, 231, 253–54
   rhetorical situation and, 19
former, latter, 337
forums, discussion, 47
fractions
   hyphens in, 142
   numbers in, 139
   slashes in, 132
   subject-verb agreement with, 71
fragment, 10, 90–92
   A group of words that is not a complete sentence but is punctuated as one. Usually a fragment lacks a subject, a verb, or both, or it is a dependent clause.
freewriting, 21
further, farther, 336
fused (run-on) sentences, 8, 87–90
   Sometimes called a “run-on,” a sentence in which two independent clauses are run together without a conjunction or punctuation between them (My dog barked he woke me up).
future perfect progressive, 65
future perfect tense, 65
future progressive, 65
future tense, 64–65
   The tense of a verb that indicates an action or condition has not yet happened: They will arrive next week.
G
gathering evidence, 22–23
gender
   pronoun-antecedent agreement, 9, 84–85
   sexist language, 85, 149
general words, 158
generic he, 85, 150
genre
   A form of communication used for a particular purpose and incorporating certain conventional features. Some common examples include lab reports, researched essays, brochures, invitations, etc.
   in academic disciplines, 51
   for multilingual writers, 163–64
   for public writing, 54, 55
   rhetorical situation and, 14–15, 19
gerund
   A verbal form that ends in -ing and functions as a noun: Sleeping is a bore.
   versus infinitive, 171–73
possessive pronoun before, 82
global communication, 146–48

**good**, well, 76, 337

**good and**, 337

Google searches, 183–84

graphs, 30

**handouts**, for presentations, 49

**hanged**, hung, 61, 337

hardly, 334

**he**, generic, 85, 150

**he, him**, 81–84, 150

headings

APA style, 258

Chicago style, 290

CSE style, 314

formatting, 29

MLA style, 212

parallelism in, 29, 103

wording of, 29

**helping verb**, 169 A verb such as a form of be, do, or have or a **modal** combined with a main verb.

**her, she**, 81–84

**herself, himself, myself, yourself**, 337

**he/she**, 337

**him, he**, 81–84, 150

**himself, herself, myself, yourself**, 337

his/her, 337

**hissel**, 337

historical sources, 181

homonyms, 160

**hopefully**, 337

**however**, 88, 116, 120

humanities, evidence for, 53

**hung, hanged**, 337

hyphens, 10, 142–44

hypothesis, 179

**I, me**, 81–84

**Ibid.** (in the same place), 291

ideas, exploring, 20–21

idioms, 3, 176

**i.e.** (that is), 138

if clauses, 173–74

**illicit, elicit**, 336

illusion, allusion, 332

illustrations, 30. See also visuals and multimedia

immigrate to, emigrate from, 336

impact, 338

imperative mood, 67

**implicit, explicit**, 336

implied antecedent, 87

**imply, infer**, 338

in, 174–76

including, 132

indefinite articles (**a, an**), 165, 167

**indefinite pronoun** A word such as each, everyone, or nobody that does not refer to a specific person or thing.

agreement with antecedent, 9, 85

agreement with verb, 71–72

possessive form of, 123

indenting

APA references, 256, 266

Chicago notes and bibliography, 291, 293

headings, 29

long quotations, 125–26

APA style, 258

Chicago style, 290

MLA style, 211–12

MLA works cited, 221

**independent clause**, 87 A word group containing a **subject** and a **predicate** that can stand alone as a sentence.

conjunctive adverb with, 88, 120

coordinating conjunction with, 110–12, 119
independent clause (continued)
dash with, 90
main idea in, 97–98
semicolon with, 88, 112, 119–20
indexes, for research, 182–83
indicative mood, 67
indirect discourse, 196
indirect objects, 162
indirect questions, 121, 122
indirect quotations
citing in APA style, 262
citing in MLA style, 217
punctuation of, 128
infer, imply, 338
infinitive  To plus the base form of a verb (to go, to run, to hit), which can serve as a noun, an adverb, or an adjective: One option is to leave (noun). We stopped to rest (adverb). He needs time to adjust (adjective).
gerund versus, 171–73
split, 79
informal writing, 14–15, 46–47.
See also formality
-ing words
as nouns (gerunds), 171–73
as present participles, 169, 171
in progressive forms, 169, 171
inside of, outside of, 338
instructor comments, 11
insure, ensure, assure, 333
integrating sources, 192–93
interact, interface, 338
interactive communication, 46–47
interface, interact, 338
interjection, 116 An exclamation of surprise or other strong emotion: Ouch!
Internet addresses. See URLs
Internet searches, 183–84
interviews, 184–85
citing in APA style, 262, 273
citing in Chicago style, 307
citing in MLA style, 243, 246, 247
in-text citations
APA style, 256, 259–63
Chicago style, 289, 291
CSE style, 315–16
MLA style, 209, 212–18
parentheses for, 129
intransitive verbs, 64
introductions
of arguments, 43
of presentations, 48
of research projects, 204
introductory elements, 3, 110
inventory, of writing, 11
irregardless, regardless, 338
irregular verb, 60–64 A verb that does not form the past tense and past participle by adding -ed or -d to the base form.
is when, is where, 95, 338
it
at beginning of sentence, 102
vague and indefinite use, 86–87
italics, 140–41
APA style, 258, 266
Chicago style, 296, 302
CSE style, 316
MLA style, 221
items in a series
colons with, 115, 120, 131
commas with, 6, 115, 118
parallelism in, 103
semicolons with, 120
its, it’s, 8, 124, 338

J
jargon, 155–56
journals. See articles in periodicals
just as . . . so, 104
K
key words and phrases
- for paragraph coherence, 25
- in presentations, 48
- in specialized vocabularies, 52
keyword searches, 182, 183
kind, sort, type, 338
kind of, sort of, 338
know, no, 338

L
labels, for figures. See visuals and multimedia, labeling
language. See word choice
later, latter, 338
latter, former, 337
lay, lie, 62, 64, 338–39
least, less, 77
leave, let, 339
lend, loan, 339
less, fewer, 336
less, least, 77
let, leave, 339
letters used as letters, 141
liable, likely, apt, 332
librarians, reference, 181
library research, 181–83
lie, lay, 62, 64, 338–39
like, as, as if, 333
likely, liable, apt, 332
limiting modifiers, 78–79
line graphs, 30
line spacing. See spacing
linking verb, 73, 75–76 A verb that suggests a state of being, not an action.
list of references. See APA style; CSE style
list of works cited. See MLA style
lists
- colons before, 120, 131
- parallelism in, 103
- parentheses in, 129
lists, email discussion, 47
literally, 339
literary present tense, 65
little, much, 165–66
loan, lend, 339
logical appeals, 39, 41–42
long quotations. See quotations, long
loose, lose, 339
lots, lots of, 339
-ly adverbs, 142

M
magazines. See articles in periodicals
main clauses. See independent clauses
main idea. See thesis
main verbs, 169–70
man, mankind, 150, 339
manuscript format. See formatting
many, few, 165–66
maps, 30
margins, 28. See also formatting
may, can, 334
may be, maybe, 339
me, I, 81–84
measurement, units of, 138
media, 339
medium of publication
- in CSE style, 323
- in MLA style, 221
rhetorical situation and, 14–15, 19, 46, 54–55
metaphors, 159
might of, could of, 335
misplaced modifiers, 78–79
missing words, 6, 95, 104
mixed metaphors, 159
mixed structures, 6–7, 94
**MLA style, 208–54** The citation style guidelines issued by the Modern Language Association.
  citing sources without models, 245
  combining models, 227
  in-text citations, 209, 212–18
directory to, 213
  long quotations in, 125–26, 211–12
  manuscript format, 211–12
  notes, 209–11
  sample student project, 253–54
  signal phrases in, 199, 212–13
source maps
  articles from databases, 236–37
  articles in periodicals, 232–33
  books, 224–25
  works from Web sites, 240–41
understanding, 208–11
verb tense in, 199, 212–13
visuals, labeling, 212, 218
works cited, 209, 219–52
directory to, 219–20
  formatting, 221, 231
  models for, 222–52
**modal, 169–70** A kind of helping verb that has only one form and shows possibility, necessity, or obligation: *can, could, may, might, must, shall, should, will, would, ought to.*
**modifier** A word, phrase, or clause that acts as an adjective or an adverb, qualifying the meaning of another word, phrase, or clause.
  placement of, 78–80
  vague, 101
  money, numbers in, 138, 139
**mood, 67–68** The form of a verb that indicates the writer’s attitude toward the idea expressed. The indicative mood states fact or opinion (*I am happy*); the imperative gives commands (*Keep calm*); and the subjunctive refers to a condition that does not exist (*If I were rich . . .).*
**moral, morale, 340**
**more, most, 77**
**moreover, 88, 116, 120**
**most, more, 77**
**much. See** indefinite pronoun **much, little, 165–66**
multilingual writers, 162–76
  adjectives with plural nouns, 76
  articles, 165, 167, 331
capitalization, 136
count and noncount nouns, 164–65, 167–68
determiners, 165–67
fancy language, 157
gerunds, 171–73
idioms, 176
infinitives, 171–73
plagiarism, 198, 203
prepositions, 174–76
quotation marks, 128
reviewers, 205
sentence length, 89
sentence structure, 162–64
sources, identifying, 198
thesis, 22, 205
two-word verbs, 176
usage, checking, 164
varieties of English, 153
verbs and verb phrases, 169–74, 176
multimedia presentations. See presentations
multimodal text, 44–51 A description of a text that may include oral, visual, or audio elements in addition to (or instead of) words on a page. See also visuals and multimedia.

medium for, 19

online assignments, 44–47

presentations, 47–51

rhetorical situation for, 44–45
tone in, 19

myself, yourself, himself, herself, 337

N
ame-year format, 315, 316–17

N.B. (note well), 138

n.d. (no date)
in APA style, 262, 276
in MLA style, 235, 239

necessary words, 6, 95, 104

neither. See indefinite pronoun

neither . . . nor, 104

nevertheless, 88, 116, 120

newsletter, sample, 58

newspapers. See articles in periodicals

no, know, 338

nobody. See indefinite pronoun

noncount noun, 164–65, 167–68

A noun referring to a collection of things or to an idea that cannot be directly counted: sand, rain, violence. Contrast with count noun.
none. See indefinite pronoun
non-English words, 141
nonprint sources. See digital or nonprint sources

nonrestrictive element, 7, 112–14

A word, phrase, or clause that provides more information about, but does not change, the essential meaning of a sentence. Nonrestrictive elements are set off from the rest of the sentence with commas: My instructor, who is perceptive, liked my introduction.

nonstandard English, 153–54

nor. See coordinating conjunctions nor, or, 340

NOT, in keyword searches, 182

notes. See also footnotes abbreviations in, 138
Chicago style, 290–91, 293–310
MLA style, 209–11

note-taking, 193–98
paraphrasing, 195–97
quoting, 193–94
while reading, 36–37
summarizing, 37, 197

nothing. See indefinite pronoun not only . . . but also, 104

noun A word that names a person, place, thing, or idea.

collective, 71, 85

common, 135

compound, 123, 142
count and noncount, 164–65, 167–68

plural, 123
possessive, 123–24
proper, 135, 160
sexist, 149–50

noun phrases, 114, 164–68

N.p. (no publisher), 239–44
n. pag. (no page numbers), 234–36

number (singular or plural)

pronoun-antecedent agreement, 9, 84–85

subject-verb agreement, 68

number, amount, 332

number of, 71
numbers
  abbreviations in, 138
colons in, 132
figures for, 139
hyphens in, 142
plurals of, 124
spelling out, 139
used as numbers, 141

O
object, 162, 176 A noun or pronoun receiving the action of a verb (We mixed paints) or following a preposition (on the road).
object complements, 6, 83, 118, 132
objective case, 81
observation, 185
off, of, 340
OK, O.K., okay, 340
on, 174–76
on account of, 340
one. See indefinite pronoun
one another, each other, 336
one of the, 72–73
online assignments, 44–47, 146–48
online sources. See digital or nonprint sources
only one of the, 72–73
opinion, personal. See stance opinion surveys, 185
opposing points of view, 43
or. See coordinating conjunctions
or, nor, 340
oral presentations. See presentations
organization
  of arguments, 43–44
  of global communication, 148
  in paragraphs, 25
plan for, 23–25
  of presentations, 48
outlines, 23–25, 103
outside of, inside of, 338
owing to the fact that, 340

P
page numbers. See formatting paragraphs, 25–27
parallelism, 102–5
  in headings, 29
  in outlines, 23–25, 103
  for paragraph coherence, 26
paraphrases, 195–97
  integrating, 200
  plagiarism in, 195–97, 202–3
  present tense in, 65–66
parentheses, 129–30
parenthetical citations. See in-text citations
parenthetical expressions, 116
participial phrases, 114
participle, 60–64, 170–71 A word formed from the base form of a verb. The present participle always ends in -ing (going). The past participle ends in -ed (ruined) unless the verb is irregular. A participle can function as an adjective (the singing frog, a ruined shirt) or form part of a verb phrase (You have ruined my shirt).
particles, adverbial, 176
parts of speech The eight grammatical categories describing how words function in a sentence (adjectives, adverbs, conjunctions, interjections, nouns, prepositions, pronouns, verbs).
passed, past, 340
passive voice, 66–67, 102 The form of a verb when the subject is being acted on, not acting: The batter was hit by a pitch.

and forms of be, 170–71
shifts to active, 105–6
past participles, 60–64,
170–71
past perfect progressive, 65
past perfect tense, 65
past progressive, 65

past tense, 64 The tense of a verb that indicates an action or condition has already happened: They arrived yesterday.

peer comments, 11, 32–33
per, 340
percent, percentage, 340
percentages, 139
perfect, 77

perfect progressive, 65 The perfect tense of a verb showing an ongoing action completed at some point in the past, present, or future, with the main verb in the -ing form: The workers had been striking for a month before the settlement. He has been complaining for days. The construction will have been continuing for a year in May.

perfect tense, 65, 170–71 The tense of a verb showing a completed action in the past, present, or future: They had hoped to see the parade but got stuck in traffic. I have never understood this equation. By then, the governor will have vetoed the bill.

periodicals. See articles in periodicals

periods, 121–22
with abbreviations, 121–22
with ellipses, 133
with parentheses, 130
with quotation marks, 127
permission, for visuals or media files, 29, 201

person, 106 The point of view of a subject. The first person refers to itself (I); the second person addresses you; the third person refers to someone else (they).

pronoun-antecedent agreement, 84–85
shifts in, 106
subject-verb agreement, 68

personal opinion. See stance

personal pronouns
case (form) of, 81–84
as direct objects, 176
possessive, 123

persuasive writing. See argument photographs, 30. See also visuals and multimedia

phrasal verbs, 10, 144, 176

phrase A group of words that lacks a subject, a verb, or both.

comma with, 110–14
gerund, 171–73
infinitive, 79, 171–73
nonrestrictive, 114
noun, 114, 164–68
participial, 114
prepositional, 174–76
restrictive, 114
as sentence fragment, 90–91
signal, 199–200
verb, 169–74
wordy, 101

pie charts, 30
place names, commas with, 117
plagiarism, avoiding, 202–3
planning
and drafting, 23–25
for online assignments, 44–47
for presentations, 48–49
for research, 179
plays
capitalization for titles, 136
citing in MLA style, 216
italics for titles, 140
plenty, 340
plurals
adjectives with, 76
count and noncount nouns, 164–65, 167
determiners with, 167
of numbers and letters, 124
possessive forms of, 123–24
of words used as words, 124
words with plural forms but singular meanings, 73
plus, 340
PM, p.m., 138
podcasts, 46

citing in APA style, 285
citing in Chicago style, 306
citing in MLA style, 248
poetry
capitalization in, 135, 136
citing in MLA style, 216
italics for titles, 140
quoting, 126, 132
quotation marks for titles, 127
point of view. See person
pompous language, 156–57
popular sources, 180–81
portfolios, 34–35

possessive form, 8, 81, 123–24 The form of a noun or pronoun that shows possession. Personal pronouns in the possessive case don’t use apostrophes (ours, hers), but possessive nouns and indefinite pronouns do (Harold’s, everyone’s).
postal abbreviations, 121–22
poster, sample, 56
PowerPoint slides, 49
practice, for presentations, 50
precede, proceed, 341

predicate The verb and related words in a clause or sentence. The predicate expresses what the subject does, experiences, or is. The simple predicate is the verb or verb phrase: We have been living in the Atlanta area. The complete predicate includes the simple predicate and its modifiers, objects, and complements: We have been living in the Atlanta area.

compound, 91–92
matching with subject, 95
prefixes, 143

preposition A word or word group that indicates the relationship of a noun or pronoun to another part of the sentence: From the top of the ladder we looked over the rooftops.
capitalization of, 136
gerund after, 172–73
idiomatic use of, 3, 176
missing, 6, 104–5
for multilingual writers, 174–76
prepositional phrases, 174–76
presentations
checklist for reviewing, 50
citing in APA style, 284
citing in MLA style, 248
creating, 47–51
present participle, 171
present perfect progressive, 65
present perfect tense, 65 The tense of a verb that indicates an action or a condition has been completed before the present (The team has worked together well).

present progressive, 65, 171

present tense, 64–66 The tense of a verb that indicates a general truth or a current action or condition: Things fall apart; We live off campus.

pretty, 341

previewing, 36

primary sources, 53, 179–80

principal, principle, 341

proceed, precede, 341

progressive, 65, 170–71 The -ing form of a verb showing a continuing action in the past, present, or future: He was snoring during the lecture. The economy is improving. Business schools will be competing for this student.

projects. See writing projects

pronoun, 81–87 A word used in place of a noun.

agreement with antecedent, 9, 84–85

case (form) of, 81–84

checklist for editing, 82

gender-neutral, 85, 149–50

indefinite, 71–72, 85

personal, 82–83, 176

possessive, 123–24

reference to antecedent, 81, 86–87

relative, 72–73

proofreading, 1–11, 160, 206

proper adjectives, 135

proper names, 136

proper nouns, 135, 160

proximity, in design, 28

public speaking. See presentations

public writing, 18, 53–58. See also digital writing; global communication

punctuation

apostrophes, 122–24

brackets, 130

colons, 131–32

commas, 110–18

dashes, 131

ellipses, 133–34

exclamation points, 122

parentheses, 129–30

periods, 121–22

question marks, 122

quotation marks, 125–28

semicolons, 119–20

slashes, 132

purpose for writing, 14–15, 17

for online texts, 45

for presentations, 48

for public writing, 54

for research projects, 178

Q

qtd. in, 217

qualifiers, in arguments, 39, 40

question marks, 122

no commas after, 117

with quotation marks, 127

questionnaires, 185

questions

commas in, 116

direct, 122

for exploring a topic, 21

for field research, 184–85

indirect, 121, 122

research, 179

tag, 116

quotation, quote, 341
quotation marks, 125–28
  APA style, 266
  Chicago style, 302
  commas with, 117, 127
  CSE style, 316
  for definitions, 127
  direct quotations, 106, 125–26
  errors with, 5, 128
  MLA style, 221
  other punctuation with, 5, 127
  single, 125
  for titles of short works, 127

  quotations
    brackets in, 130, 194, 200
    capitalization in, 134–35
    colons before, 131
    commas before, 117
    direct, 106, 125–26
    ellipses in, 133–34, 194, 200
    indirect
      citing in APA style, 262
      citing in MLA style, 217
      punctuating, 106, 128
      integrating, 9, 199–200
    long, 125–26
      APA style, 258
      Chicago style, 290
      MLA style, 211–12
    mechanical errors with, 5
    note-taking and, 193–94
    in paraphrases, 195
    plagiarism in, 202–3
    of poetry, 126
    quotation marks, 106, 125–26
    in quotations, 125
    signal phrases for, 199–200
    synthesizing, 192–93
    verb tenses with, 65–66
  quote, quotation, 341
  quoted in (MLA style), 217

R
race, assumptions about, 151
raise, rise, 64, 341
rarely ever, 341
readers. See audience
  reading critically, 35–38, 187, 192
real, really, 341
reasoning, 39, 41–42
reason is . . . because, 95, 341
reason why, 341
redundant words, 100
references, list of. See APA style;
  CSE style
  reference works, 183
  reflecting, 34–35
  regardless, irregardless, 338
  regionalisms, 153
regular verb, 60 A verb that forms the past tense and past participle by adding -d or -ed to the base form (care, cared; look, looked).
  relative pronouns, 72–73
  repetition
    in design, 28
    for paragraph coherence, 25
    requests, 67–68
  research (research projects), 178–206
    citing sources, 201–2
      APA style, 255–87
      Chicago style, 288–313
      CSE style, 314–29
      MLA style, 208–54
    conclusion of, 204
    context for, 178–79
    drafting, 204
    editing and proofreading, 206
    for exploring a topic, 22–23
    field research, 184–85
    hypothesis for, 179
    integrating sources, 198–202
Internet resources, 183–84
for online texts, 44–45
introduction of, 204
for social writing, 44–45
library resources, 181–83
stance and tone, 14–15
list of sources, preparing, 179
time, 19
note-taking, 193–98
topic, 17–18
plagiarism, avoiding, 202–3
research questions for, 179
planning, 179
preliminary, 22–23
research strategies for, 182
revising and reviewing, 205
sources, types of, 179–81
synthesizing sources, 192–93
thesis in, 179, 204
titles for, 204
writing, 204–6
respectfully, respectively, 341
respectively
restrictive element, 5–6, 112–14, 117–18 A word, phrase, or clause that changes the essential meaning of a sentence. A restrictive element is not set off from the rest of the sentence with commas or other punctuation: The tree that I hit was an oak.
reviewing, 32, 205
revising, 33, 205
rhetorical situation, 14–20 The whole context for a piece of writing, including the person communicating, the topic and the person’s attitude toward it, and the intended audience.
for academic writing, 15–16
assignment and purpose, 17
audience, 18
genre, medium, and format, 19
for global communication, 146–48
for scholarly sources, 180–81
sciences, writing in evidence for, 53

rise, raise, 64, 341
search engines, online use for multilingual writers, 164
search strategies for, 182
search engines, online keywords for, 182, 183
samples student writing
argument essay, 44
flyer, 57
newsletter, 58
paragraph, 27
poster, 56
presentation, 51
research projects
APA style, 286–87
Chicago style, 311–13
CSE style, 328–29
MLA style, 253–54
scholarly sources, 179–80
secondary source, 179–80 A research source that reports information from research done by others.
second person (you), 106
self-assessment, 34–35
S
-s ending
apostrophe with, 123–24
subject-verb agreement, 68–69, 73
sample student writing
argument essay, 44
flyer, 57
newsletter, 58
paragraph, 27
poster, 56
presentation, 51
research projects
APA style, 286–87
Chicago style, 311–13
CSE style, 328–29
MLA style, 253–54
scholarly sources, 179–80
sciences, writing in evidence for, 53
passive voice for, 67
verb tense for, 65
search engines, online keywords for, 182, 183
uses for multilingual writers, 164

S
separating, 87–88
compound, 7–8, 110–12
conditional, 173–74
for multilingual writers, 89,
162–64
topic, 25
sentence errors. See also Top
Twenty
comma splices, 8–9, 87–90
compound structures, inconsistent, 95
faulty predication, 95
faulty structure, 6–7, 94
fragments, 10, 90–92
fused (run-on) sentences, 8,
87–90
incomplete comparisons, 96
missing words, 6, 95, 104
shifts, 7, 105–7
subordination, excessive,
99–100
sentence fragments. See fragment
sentence structure
faulty, 6–7, 94
for multilingual writers, 162–64
simplifying, 101–2
series. See items in a series
set, sit, 64, 342
several, both, 165–66
sexist language, 85, 149–50
she, her, 81–84
she/he, 337
shifts
in discourse, 106
in person, 106
in tone and diction, 106–7
in varieties of English, 152–53
in verb tense, 7, 105
in voice, 105–6
should of, could of, 335
sic (so), 130
signal phrases, 199–200
APA style, 259
Chicago style, 291
CSE style, 315
MLA style, 212–13
signpost language, 48
similes, 159
simple tenses, 64–65 The past
(It happened), present (Things
fall apart), and future (You will
succeed) forms of verbs.
since, 342
single quotation marks, 125
singular forms, 9, 68, 84–85
sit, set, 64, 342
slang, 128, 148, 153, 155
slashes, 126, 132
slides, PowerPoint, 49
so, 342. See also coordinating
conjuncts
social bookmarking sites, 184
social media
citing in APA style, 280
citing in Chicago style, 306
citing in MLA style, 244
writing for, 14–15, 47
social sciences, evidence for, 53
some, enough, 165–66
somebody, someone, something. See
indefinite pronoun
someplace, 342
sometime, some time, sometimes, 342

sort, type, kind, 338

sort of, kind of, 338

source maps

APA style
- articles from databases, 278–79
- articles from periodicals, 274–75
- books, 270–71
- works from Web sites, 282–83

Chicago style
- articles from databases, 302–3
- books, 296–97
- works from Web sites, 308–9

CSE style
- articles from databases, 324–25
- books, 318–19
- evaluating articles, 190–91
- evaluating Web sources, 188–89

MLA style
- articles from databases, 236–37
- articles in periodicals, 232–33
- books, 224–25
- works from Web sites, 240–41

sources
- acknowledging, 201–2
- annotating, 198
- authoritative, 184
- citing and documenting
  - APA style, 255–87
  - Chicago style, 288–313
  - CSE style, 314–29
  - MLA style, 208–54
- evaluating, 37–38, 186–93
- for exploring a topic, 21
- identifying, 198
- integrating, 198–202
- in library, 181–83
- list of, preparing, 205
- note-taking and, 193–98
- online, 183–84
- primary and secondary, 53, 179–80
- reading critically, 187, 192
- scholarly and popular, 180–81
- synthesizing, 192–93
- spacing, 28, 29. See also formatting
- specific words, 158
- speeches. See presentations
- spell checkers, 3, 5, 160
- spelling, 4–5, 160
- split infinitives, 79
- squinting modifiers, 79
- stance
  - considering, 19, 178
  - of sources, evaluating, 187
- standard English, 152–53
- state names, abbreviations for, 121–22
- stationary, stationery, 342
- statistics, numbers in, 139
- stereotypes, avoiding, 149–52
- storyboarding, 24
- streaming media, 46
- structure. See organization;
  - sentence structure
- student writing samples. See
  - sample student writing
- style
  - academic, 16
  - and culture, 148
  - of disciplines, 52

subject The noun or pronoun
and related words that indicate
who or what a sentence is about.
The simple subject is the noun or
pronoun: The timid gray

mouse ran
away. The complete subject is the simple subject and its modifiers: The timid gray mouse ran away. See also topic.

agreement with verb, 68–75 compound, 69–70 explicit, 162 matching with predicate, 95 required, 6–7, 10 subject-verb agreement, 68–75 with be in spoken forms, 74–75 checklist for, 70 with collective nouns, 71 with compound subjects, 69–70 with indefinite pronouns, 71–72 with linking verbs, 73 with subject following verb, 74 with subjects ending in -s, 73 with titles of works, 74 verb tense and, 68 with who, which, that, 72–73 with words between subject and verb, 69 with words used as words, 74 subject complements hyphens and, 10, 144 linking verbs and, 73 pronoun case with, 81–82 subjective case, 81

subordinate clause. See dependent clause

Subordinating conjunction A word or phrase such as although, because, or even though that introduces a dependent clause: Think carefully before you answer.

for linking clauses, 89–90, 96–100 in sentence fragment, 92 subordination, 96, 97–100 subsequently, consequently, 335 such as, 132 suffixes, 143 suggestions, 67–68

Summary A brief retelling of the main points of a text.

for critical reading, 37 integrating, 200 note-taking and, 197 present tense for, 65–66

Superlative, 77 The -est or most form of an adjective or adverb used to compare three or more items (happiest, most quickly).

supposed to, used to, 342 sure, surely, 342 surface errors. See Top Twenty surveys, 185 s.v. (“under the word”), 299

Syntax, 153 The arrangement of words in a sentence.

Synthesis, 192–93 Grouping ideas and information together in such a way that the relationship among them is clear.

tables, 30. See also visuals and multimedia
tag questions, 116 take, bring, 334 team projects, 20 technical language. See jargon television. See visuals and multimedia
tense, 64–66  The form of a verb that indicates the time when an action takes place—past, present, or future. Each tense has simple (I enjoy), perfect (I have enjoyed), progressive (I am enjoying), and perfect progressive (I have been enjoying) forms.

- documentation style and, 199–200
- of irregular verbs, 60–64
- of regular verbs, 60
- sequence of, 66
- shifts in, 7, 105
- subject-verb agreement and, 68

text  Traditionally, words on paper, but now anything that conveys a message.

- multimodal, 44–51
- rhetorical situation and, 19
- text messages, 47, 55
- than, then, 342
- that
  - as determiner, 165–66
  - subject-verb agreement, 72–73
  - vague use, 86
- that, which, 342–43
- the (article), 165
- theirselves, 343
- them, they, 81–84
- then, than, 342
- therefore, 88, 116, 120
- there is, there are
  - subject-verb agreement, 74
  - wordiness and, 102
- thesaurus, 3

thesis, 21–22  A statement that indicates the main idea or claim of a piece of writing. Thesis statements should include a topic—the subject matter—and a comment that makes an important point about the topic.

- in argument, 40–41
- in global communication, 148
- in research project, 204
- working, 21–22
- they, indefinite use of, 86–87
- they, them, 81–84
- thinking critically. See critical thinking
- third person (he, she, they), 106
- this, that, 165–66
- this, vague use of, 86
- thorough, threw, through, 343
- time of day
  - abbreviating, 138
  - colon in, 132
  - numbers in, 139
- time for project, 19, 44–45
- title pages
  - APA style, 257
  - Chicago style, 290
  - CSE style, 314
  - MLA style, 211
- titles of persons
  - abbreviating, 137
  - capitalizing, 136
  - in global communication, 148
- titles of works
  - capitalizing, 136
  - italics for, 140
  - quotation marks for, 127
  - of research projects, 204
- subject-verb agreement, 74
- to forms. See infinitives
to, too, two, 343
tone
- for academic writing, 19
- for digital writing, 46–47
- for presentations, 50
- shifts in, 106–7
Index

topic 
choosing, 17–18
exploring, 20–21
of paragraph, 25, 26–27
in working thesis, 21
topic sentence, 25, 26–27
Top Twenty (common errors), 1–11
apostrophe, unnecessary or missing, 8, 122–24
capitalization, unnecessary or missing, 6, 134–37
checklists for, 2, 11
commas, missing after introductory element, 3, 110
commas, missing in compound sentences, 7–8, 110–12
commas, missing with nonrestrictive elements, 7, 112–14
commas, unnecessary, 5–6, 117–18
comma splice, 8–9, 87–90
documentation, incomplete or missing, 3–4, 201–3
fused (run-on) sentences, 8, 87–90
hyphens, unnecessary or missing, 10, 142–44
pronoun-antecedent agreement, lack of, 9, 84–85
pronoun reference, vague, 4, 86–87
quotations, mechanical error with, 5, 125–26
quotations, poorly integrated, 9–10, 199–200
sentence fragments, 10, 90–92
sentence structure, faulty, 6–7, 94
spelling errors, 4–5, 160
verb tense, shifts, 7, 105–7

words, missing, 6, 95
words, wrong, 2–3, 160
Toulmin arguments, 39, 40

transition A word or phrase that signals a progression from one sentence or part of a sentence to another.

commas with, 116
for paragraph coherence, 26
semicolons with, 120
as sentence fragment, 91

transitive verb, 64, 162, 176 A verb that acts on an object: I posted my review online.
translations, citing
in APA style, 268
in Chicago style, 298
in MLA style, 227–28
Tumblr, 14–15
Twitter, 14–15, 47

citing in MLA style, 244
two, to, too, 343
two-word verbs
hyphens and, 10, 144
for multilingual writers, 176
type, sort, kind, 338
type size and style, 28–29

U
uninterested, disinterested, 335
unique, 77, 343
United States, U.S., 138
units of measurement, 138
unity, in paragraphs, 25
URLS, citing
APA style, 273, 276–80, 282
Chicago style, 300, 308
CSE style, 324, 326
MLA style, 235
verb, 60–68 A word or phrase, essential to a sentence, that expresses the action of a sentence or clause. Verbs change form to show tense, number, voice, and mood.

auxiliary, 169–71
base form, 170
checklist for editing, 63
helping, 169
hyphen and, 10
intransitive, 64
irregular, 60–64
linking, 73
main, 169–70
for multilingual writers, 169–74
phrasal, 10, 144, 176
regular, 60
signal, 199–200
strong, 102
transitive, 64, 162
two-word, 10, 144, 176

verb phrase, 169–74 A main verb and one or more helping verbs, acting as a single verb.

voice, 66–67, 102, 105–6 The form of a verb that indicates whether the subject is acting or being acted on. In the active voice, the subject performs the action: Parker played the saxophone. In the passive voice, the subject receives the action: The saxophone was played by Parker.

warrant, 39, 40 An assumption, sometimes unstated, that connects an argument’s claim to the reasons for making the claim.
way, ways, 343
we, us, before nouns, 84
Web browsers, bookmarking, 184
Web logs. See blogs
Web sites. See also digital or nonprint sources
creating, 46
italics for names of, 140
source maps
APA style, 282–83
Chicago style, 308–9
MLA style, 240–41
evaluating, 188–89
Web texts, 44–47, 146–48
well, good, 76, 337
where, 343
whether . . . or, 104
which
subject-verb agreement, 72–73
vague use, 86
which, that, 342–43
white space, in design, 28
who, subject-verb agreement, 72–73
who, whom, 81, 82–83, 344
whose, who’s, 344
wikis, contributing to, 46
wishes, 67–68
word choice, 150–60. See also formality
to build common ground, 149–52
colloquial language, 128, 153
connotation, 157–58
denotation, 157–58
doublespeak, 156–57
euphemisms, 156–57
figurative language, 159
idioms, 3, 176
general and specific words, 158
for global audience, 146–47
jargon, 155–56
language varieties, 152–54
missing words, 6, 95, 104
pompous language, 156–57
for public writing, 55
shifts in, 106–7
slang, 128, 153, 155
specialized vocabulary, 52
unnecessary words, 100–101
wrong words, 2–3, 160
wordiness, 100–102
word order, in sentences, 162–63
words used as words
italics for, 141
plurals of, 124
subject-verb agreement with, 74
working thesis, 21–22, 179. See also thesis
works cited. See MLA style
would of, could of, 335
writing inventory, 11
writing to make something happen in the world, 53–58. See also public writing
writing process
analyzing the rhetorical situation, 14–20, 44–45
choosing a topic, 17–18
collaborating, 20
designing texts, 27–32
developing paragraphs, 25–27
developing a working thesis, 21–22
drafting, 23–25
editing, 33–34
exploring ideas, 20–21
gathering evidence, 22–23
planning, 23–25, 44–47
reflecting, 34–35
researching, 22–23, 178–206
reviewing, 32, 205
revising, 33, 205
writing projects. See also academic writing; research (research projects)
analyzing assignments for, 17, 178–79
arguments, 39–44
collaborative, 20
digital communication, 46–47
in the disciplines, 51–53
multimodal texts, 44–47
presentations, 47–51
public writing, 53–58
writing to the world, 146–48
wrong words, 2–3, 160

Y
yet. See coordinating conjunctions
yet, but, 334
you, indefinite use of, 86–87
your, you’re, 344
yourself, myself, himself, herself, 337
this page left intentionally blank
Throughout *EasyWriter*, boxed tips offer help on the following topics for writers whose first language is not English.

- Stating a Thesis 22
- Using Adjectives with Plural Nouns 76
- Judging Sentence Length 89
- Quoting in American English 128
- Learning English Capitalization 136
- Recognizing Global Varieties of English 153
- Avoiding Fancy Language 157
- Identifying Sources 198
- Thinking about Plagiarism as a Cultural Concept 203
- Asking Experienced Writers to Review a Thesis 205
Contents

How to Use This Book: iii
The Top Twenty: 1

Writing

1 A Writer’s Choices: 14
   a Social and academic writing
   b Expectations in college
   c Assignment and purpose
   d Topic
   e Audiences
   f Stance and tone
   g Time, genre, medium, format
   h Collaboration

2 Exploring, Planning, and Drafting: 20
   a Exploring a topic
   b Developing a working thesis
   c Researching
   d Planning and drafting
   e Designing
   f Reviewing
   g Revising
   h Editing
   i Reflecting

3 Critical Thinking and Argument: 35
   a Reading critically
   b Identifying appeals
   c Analyzing argument elements
   d Making an argument
   e Organizing an argument

4 Multimodal Writing: 44
   a Planning assignments
   b Creating presentations
   c A Student’s Presentation

5 Writing in the Disciplines: 51
   a Academic genres
   b Disciplinary styles and evidence

6 Writing to Make Something Happen in the World: 53
   a Deciding what should happen
   b Connecting with audiences

Sentence Grammar

7 Verbs: 60
   a Regular and irregular verbs
   b Lie/lay, sit/set, rise/raise
   c Verb tenses
   d Tense sequence
   e Active and passive voice
   f Mood

8 Subject-Verb Agreement: 68
   a Words between subject and verb
   b With compound subjects
   c With collective nouns
   d With indefinite pronouns
   e With who, which, and that
   f With linking verbs
   g With subjects that end in -s
   h With subjects that follow the verb
   i With titles, words used as words
   j With spoken forms of be

9 Adjectives and Adverbs: 75
   a Adjectives with linking verbs
   b Comparatives and superlatives
   c Modifier Placement
   d Misplaced modifiers
   e Disruptive modifiers
   f Dangling modifiers

10 Pronouns: 81
   a Pronoun case
   b Pronoun-antecedent agreement
   c Clear pronoun reference

11 Comma Splices and Fused Sentences: 87
   a Revising as two sentences
   b Revising with a comma and a coordinating conjunction
   c Linking with a semicolon
   d Rewriting as one independent clause
   e Rewriting one independent clause as a dependent clause
   f Linking with a dash

12 Sentence Fragments: 90
   a Phrase fragments
   b Compound-predicate fragments
   c Clause fragments

Icons indicate additional integrated media resources available at bedfordstmartins.com/easy.
Follow the instructions on the access card bound into this book to get free access to Bedford Integrated Media for EasyWriter with the purchase of a new print book or Bedford e-book. For technical support, visit macmillanhighered.com/techsupport.

**SPECIAL OFFER!**

Sign up for EasyWriter and get a 6-month free subscription to Bedford Integrated Media for EasyWriter that includes access to EasyWriter's online Writing and Research Project.
• of both the print book and the media content:

---

Every new copy of EasyWriter, Fifth Edition, comes with free

---

EasyWriter

---

Videos show real student writers talking about the joys and frustrations of academic writing. Each video is followed by reflection questions that you can discuss in class or respond to and submit to your instructor.

Follow the instructions on the access card bound into this book to get free access to Bedford Integrated Media for EasyWriter with the purchase of a new print book or Bedford e-book. For technical support, visit macmillanhighered.com/techsupport.

---

Every new copy of EasyWriter, Fifth Edition, comes with free access to media content integrated to work seamlessly with the book, allowing you to:

- Use the online Video Tutorials that help you get the most out of both the print book and the media content:

  - “What’s in a handbook?”
  - “How to find what you need in a handbook”
  - “How to use handbook documentation guidelines”

- Work through a quick tutorial on navigating a print reference book to find reliable help.

- Use the in-text tutorial that presents more difficult questions as you become more expert.

- Use the student versions that present more difficult questions as you become more expert.

- Use the models for common kinds of assignments and offers options for student learning.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the models for common kinds of assignments and offers options for student learning.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to diagnose your weaknesses and strengths so you can create your own study plan.

- Use the student versions that present more difficult questions as you become more expert.

- Use the field research for common errors. Use them to di...
Revision Symbols
Numbers in bold refer to sections of this book.

This handy little print book is just the beginning. EasyWriter comes with Integrated Media — LearningCurve adaptive quizzing, videos, multimodal student writing, and more — to take advantage of all the Web can do. Look under the front flap for details, and sign in with the access code bound into this book to get your digital content for free at bedfordstmartins.com/easy.

Note: If your code does not work, it might have expired. You can purchase access to Bedford Integrated Media for EasyWriter at bedfordstmartins.com/easy.
This handy little print book is just the beginning. EasyWriter comes with Integrated Media — LearningCurve adaptive quizzing, videos, multimodal student writing, and more — to take advantage of all the Web can do. Look under the front flap for details, and sign in with the access code bedfordstmartins.com/easy to use Integrated media at bedfordstmartins.com/easy.

Note: If your code does not work, it may have expired. You can purchase access to Bedford Integrated Media for EasyWriter at bedfordstmartins.com/easy.

bedfordstmartins.com/easy