



Seventh Edition

*Essay*  
WRITING SKILLS

with Readings

John Langan

Sharon Winstanley

Seventh Canadian Edition

*Essay*  
WRITING SKILLS

with Readings

John Langan

*Atlantic Cape Community University*

Sharon Winstanley

*Seneca College/York University*



McGraw-Hill  
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## Essay Writing Skills with Readings Seventh Canadian Edition

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# Table of Contents

<b>Readings Listed by Rhetorical Mode</b>	VII
<b>Permissions</b>	VIII
<b>Preface</b>	IX

## Part 1 Essay Writing

<b>1 An Introduction to Writing</b>	1
Thinking and Writing—Starting the Process	13
Learning Outcomes	1
Why Do You Write?	2
Why Write Essays?	3
Who Are You Writing For?	4
What Is Your Point?	5
The Essay: Getting Started	6
Final Thoughts	11
Checklist of Learning Outcomes for Chapter 1	12
<b>2 The Writing Process: Prewriting and Creating a Thesis</b>	13
Learning Outcomes	13
Stage 1: Prewriting—Exploring Your Ideas	15
Prewriting: Four Techniques	16
Stage 2: Creating a Thesis	23
Review Activities	32
Checklist of Learning Outcomes for Chapter 2	34
<b>3 Preparing Your Essay: Developing an Outline and Supporting Your Thesis</b>	35
Learning Outcomes	35
Developing An Outline	35
Develop and Order Your Supporting Points	38
Organize Your Support	44
Review Activities	46
Checklist of Learning Outcomes for Chapter 3	51
<b>4 Drafting and Preparing to Revise: Creating Coherence, Introductions, and Conclusions</b>	52
Learning Outcomes	52
Developing a First Draft from an Outline	52
The First Draft: Jed's Work in Progress	53

Evaluating Your Essay: Preparing to Revise	54
Transitions and Transitional Sentences	55
Other Transitional Structures for Sentence- and Paragraph-Level Coherence	58
Paragraph-to-Paragraph Transitions: Transitional Sentences	60
Introductions, Conclusions, and Titles	61
PAT and Your Introduction	62
Methods of Introduction	64
Concluding Paragraph	68
Titles	70
Review Activities	71
Checklist of Learning Outcomes for Chapter	73
<b>5 Revising Your Essay: Using the Bases for Effective Writing</b>	<b>74</b>
Learning Outcomes	74
Revising	75
Review: Four Bases for Writing and Evaluating Essays	81
Base 1: Unity	81
Base 2: Support	85
Base 3: Coherence	88
Review Activities	93
Checklist of Learning Outcomes for Chapter 5	96
<b>6 Editing and Proofreading: The Final Drafts of Your Essay</b>	<b>97</b>
Learning Outcomes	97
Base 4: Editing Your Sentences and Word Choices	98
Proofreading: An Introduction to the Final Step	111
Review Activities	113
Checklist of Learning Outcomes for Chapter 6	116

## Part 2 Patterns of Essay Development

<b>7 Introduction to Essay Development</b>	<b>117</b>
<b>8 Narration</b>	<b>120</b>
<b>9 Description</b>	<b>135</b>
<b>10 Illustration by Examples</b>	<b>148</b>
<b>11 Process</b>	<b>162</b>
<b>12 Cause or Effect</b>	<b>179</b>
<b>13 Comparison or Contrast</b>	<b>196</b>

<b>14</b>	Definition	215
<b>15</b>	Division and Classification	228
<b>16</b>	Argumentation and Persuasion	242

### Part 3 Special Skills and Research

<b>17</b>	Writing a Summary	263
<b>18</b>	Research Skills	276
<b>19</b>	Writing and Documenting a Research Paper	299
<b>20</b>	Documenting and Writing an MLA-Style Research Paper	315
<b>21</b>	Documenting and Writing an APA-Style Research Paper	337

### Part 4 Handbook of Sentence Skills

#### *Grammar*

<b>22</b>	Subjects and Verbs	359
<b>23</b>	Regular and Irregular Verbs	364
<b>24</b>	Subject–Verb Agreement	370
<b>25</b>	Additional Information About Verbs	376
<b>26</b>	Fragments	382
<b>27</b>	Run-Ons	393
<b>28</b>	Pronoun Agreement and Reference	403
<b>29</b>	Pronoun Types	408
<b>30</b>	Adjectives and Adverbs	413
<b>31</b>	Misplaced Modifiers	418
<b>32</b>	Dangling Modifiers	421

#### *Mechanics*

<b>33</b>	Capital Letters	424
<b>34</b>	Numbers and Abbreviations	430

**Punctuation**

<b>35</b>	Apostrophe	433
<b>36</b>	Quotation Marks	438
<b>37</b>	Comma	443
<b>38</b>	Other Punctuation Marks	450
<b>Word Use</b>		
<b>39</b>	Commonly Confused Words	454
<b>40</b>	Effective Word Choice	462

**Part 5 Readings for Writing**

<b>41</b>	Introduction to the Readings	466
	<b>Yesterday and Today</b>	469
	Freedom Bound <i>Lawrence Hill</i>	469
	Food on the Home Front During the Second World War <i>Ian Mosby</i>	478
	No Way Home: <i>The Uncertain Future of Robert Thomas Payne,</i> <i>Homeless Zinester Vakis Boutsalis</i>	486
	The Story of Mouseland <i>As Told by Tommy Douglas in 1944</i>	491
	<b>Today</b>	495
	Plagiarism Lines Blur for Students in Digital Age <i>Trip Gabriel</i>	495
	Castles in Spain <i>Derek Vertongen</i>	500
	Systems: Open or Closed? <i>Virginia Satir</i>	506
	Here's to Your Health <i>Joan Dunayer</i>	511
	<b>Today and Tomorrow</b>	516
	Unchopping a Tree <i>W. S. Merwin</i>	516
	Just a Little Drop of Water: <i>How a Community-Based Theater in</i> <i>Bolivia Addresses the Problem of Water Privatization</i> <i>Eve Tulbert</i>	520
	Kiddy Thinks <i>Alison Gropnik</i>	527
	The Nobel Lecture <i>Kofi Annan</i>	533
	<b>Index</b>	IN-1

**Additional Chapters Online**

<b>Editing Tests</b>
<b>ESL Pointers</b>
<b>Manuscript Form</b>

# Readings Listed by Rhetorical Mode

## Narration

No Way Home: The Uncertain Future of Robert Thomas Payne, Homeless Zinester  
*Vakis Boutsalis*

Freedom Bound  
 The Story of Mouseland  
*Lawrence Hill*

## Description

Unchopping a Tree  
 Castles in Spain  
 Food on the Home Front During the Second World War  
*W.S. Merwin*  
*Derek Vertongen*  
*Ian Mosby*

No Way Home: The Uncertain Future of Robert Thomas Payne, Homeless Zinester  
*Vakis Boutsalis*

## Example

Freedom Bound  
 The Nobel Lecture  
 Just a Little Drop of Water  
 Food on the Home Front During the Second World War  
 Castles in Spain  
*Lawrence Hill*  
*Kofi Annan*  
*Eve Tulbert*  
*Ian Mosby*  
  
*Derek Vertongen*

## Process

Unchopping a Tree  
 Kiddy Thinks  
 Systems: Open or Closed?  
 Just a Little Drop of Water  
*W.S. Merwin*  
*Alison Gopnik*  
*Virginia Satir*  
*Eve Tulbert*

## Cause and Effect

Plagiarism Lines Blur for Students in Digital Age  
 The Nobel Lecture  
 Castles in Spain  
*Trip Gabriel*  
*Kofi Annan*  
*Derek Vertongen*

Food on the Home Front During the Second World War  
 Just a Little Drop of Water  
*Ian Mosby*  
*Eve Tulbert*

## Comparison or Contrast

The Story of Mouseland  
 Castles in Spain  
 Systems: Open or Closed?  
 Kiddy Thinks  
*As Told by Tommy Douglas in 1944*  
*Derek Vertongen*  
*Virginia Satir*  
*Alison Gopnik*

## Definition

Just a Little Drop of Water  
 Freedom Bound  
 No Way Home: The Uncertain Future of Robert Thomas Payne, Homeless Zinester  
 Plagiarism Lines Blur for Students in Digital Age  
*Eve Tulbert*  
*Lawrence Hill*  
*Vakis Boutsalis*  
*Trip Gabriel*

## Division and Classification

Systems: Open or Closed?  
 Food on the Home Front During the Second World War  
 Plagiarism Lines Blur for Students in Digital Age  
 Unchopping a Tree  
*Virginia Satir*  
*Ian Mosby*  
  
*Trip Gabriel*  
*W.S. Merwin*

## Argumentation

The Nobel Lecture  
 Just a Little Drop of Water  
 Kiddy Thinks  
 Freedom Bound  
 No Way Home: The Uncertain Future of Robert Thomas Payne, Homeless Zinester  
*Kofi Annan*  
*Eve Tulbert*  
*Alison Gopnik*  
*Lawrence Hill*  
*Vakis Boutsalis*



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Kofi Anan, "The Nobel Peace Prize 2001." Nobel Lecture, Oslo, December 10, 2001. Courtesy of the United Nations and the Nobel Foundation.

# Preface

This seventh edition of *Essay Writing Skills with Readings* builds and expands on its re-envisioned purpose and position as a textbook for first-year college and university writing courses. Beginning a few editions ago, it became increasingly evident that introductory-writing students in colleges and universities face challenges that are more similar than has been supposed. Moreover, with the increased volume of career, academic, and professional writing contingent upon audience and situation ushered in by the digital era, the appeal and practicality of a return to, and re-thinking of a rhetorical or dialogic approach to writing became apparent.

In this edition, instructors and students will find increased emphasis on rhetorical principles and practices. Continuing from previous editions of *Essay Writing Skills*, student writers will encounter clear and specific guidance at every stage of the writing process, and a consistent emphasis on the importance of effective and ethical research in postsecondary writing tasks.

After listening to faculty and students from across Canada, this new edition responds to their requests for even more direct and lucid writing instruction, and for clear rationales for the varied methods for the development of ideas in text. As the evolution of *Essay Writing Skills with Readings* continues, the Canadian student's needs as a writer are always foremost in the author's consideration.

## How This Book Is Organized

**Part 1: Essay Writing** focuses on a rhetorically-based approach to the writing process and on the four bases of writing. **Part 2: Patterns of Essay Development** continues this book's detailed prescriptive approach to the different rhetorical modes, taking students step by step through each mode, showing how these modes are used and how they work together within an essay. **Part 3: Special Skills and Research** guides students through summary writing, through conducting effective research, and through writing and documenting a research paper. This section contains separate chapters for MLA and APA styles, presenting full citation information and an example of a research essay with annotations for each style. **Part 4: Handbook of Sentence Skills** serves as a concise and easy-to-use handbook, focusing specifically on grammar and usage. **Part 5: Readings for Writing** provides a variety of engaging, mainly contemporary readings that represent each of the rhetorical modes presented in Part 2. Accompanying each reading are questions and activities that reinforce and enhance, for students, the four bases of writing.

## What's New in the Seventh Canadian Edition?

The seventh Canadian edition of *Essay Writing Skills with Readings* offers a number of meaningful changes designed with care to speak to the specific requirements of

Canadian college and university students. In response to extensive reviewer feedback, the following are the highlights of what is new in this edition:

- Part 1 takes students through the writing process, from prewriting through proofreading, in a clear, concise, and direct fashion.
- Parts 1, 2, and 3 offer students new Writers' Tips boxes, presenting specific techniques and detailed information on key issues, to guide them past common pitfalls in postsecondary writing challenges.
  - Beginning with Chapter 1, checklists and activities at each stage of the writing process help students with specific challenges, and help them evaluate their own progress and choices as they work on essays.
- The PAT formula, introduced in the sixth edition, receives continued emphasis throughout Parts 1, 2, and 3. Students use a simple acronym (Purpose, Audience, Thesis) to help them clarify choices at each stage of the writing process.
- In this edition, new material has been added throughout Parts 1, 2, 3, and 5 on the essential importance of audience-focus in all aspects of writing tasks, from voicing to research techniques.
  - The seventh edition adds further detailed, rhetorical pedagogy on creating effective thesis statements, emphasizing the necessarily contingent nature of the thesis. This is reinforced, chapter by chapter, in Part 2, for each pattern of development.
- Additional pedagogy appears on understanding and developing the various types of support required for differing audiences and different types of essays; this new emphasis continues to be reinforced in each chapter of Part 2.
- This seventh edition presents many new student-essay exemplars in Parts 1 and 2, which cover a wide range of more mature, less personal topics, such as Canadian media history and ecological concerns. Several essays derive from notable work by first-year students in York University's Professional Writing program, as well as from Seneca students.
- Modes are now shown as predominantly used in combination in all student essay models. Both pedagogy and exemplars throughout Parts 1 through 3 sustain this point.
- Model essays and pedagogy both emphasize variability of essay length, depending on the number of supporting points for the thesis.
- Each chapter in Part 2 continues to present two levels of student model essay exemplars: one "basic model" and one longer, more advanced essay with research citations.
- Parts 1, 2, and 3, as always, address the student reader directly with helpful, prescriptive pedagogy.
- Coverage of plagiarism has been updated and expanded, as have documentation examples in both MLA and APA styles, including new social media citations.
- Research and its importance are given even more emphasis and more consistent coverage throughout this edition, beginning in Part 1, continuing with essay

examples showing research citation in each chapter of Part 2, constituting most of Part 3, and featured in assignments in Part 5. Research is an essential skill at the postsecondary level, and this edition treats it as such. Chapters 18 and 19 have been revised to present research skills, and effective techniques for planning and writing a research essay. New to this edition, Chapter 20 presents current MLA 7 documentation information and a full example of an annotated research essay in MLA style. A new chapter, Chapter 21, presents current documentation from the 6<sup>th</sup> edition, second printing, of the APA manual and a full example of an annotated research essay in APA style.

- Connect Composition logos at the end of the chapters alert students and instructors to expanded coverage of topics, activities, and further assignments available online.

## Part 1: Essay Writing

- Part 1 emphasizes the essential nature of knowing purpose and audience from Chapter 1's pedagogy and introduction of the PAT formula onward.
- In this edition, new pedagogy and Writers' Tips boxes focus on and explain the importance of audience focus in effective writing, and offer techniques and strategies for adjusting style, wording, content, and support to meet the needs of different audiences.
- Beginning with Part 1, essay length is explained as variable, with the number of body paragraphs dependent on supporting points and requirements of assignment, rather than on an imposed "five-paragraph" rule.
- Chapter 1 contains all-new activities to engage students in working with the key elements of the rhetorical situation. Its tone straightforwardly addresses student audiences' questions; i.e., "Who is your audience?" and "What is your point?"
- Chapter 2 offers new material on the iterative nature of writing and thinking processes.
- Chapter 2 teaches and reinforces the rhetorical concept of the thesis as contingent statement, a challenge to readers by the writer.
- Chapter 3 provides a new call-out box on developing and structuring support—offering student writers much-needed assistance in this crucial aspect of effective writing.
- In Chapter 3, there is now a complete MLA-style outline of the essay exemplar.
- Additionally, this edition's emphasis on audience-focus continues with new activities and tip boxes relating thesis and support development to the needs of specific audiences.
- This edition's Chapter 4 offers a new Writers' Tips box with specific tips on drafting.
- As part of this chapter's material on transitions, increased emphasis on the writer's audience stresses the relationship between transitional elements and readers' needs.

- Chapter 4 emphasizes the need for writers to think rhetorically as they approach openings and closings of essays—to work through each essay’s rhetorical situation. The book’s intention is never to offer “magic formulas,” but instead variable options dependent on purpose, audience, and essay content.
- New activities and exercises appear in Chapter 4, based on providing transitions and ordering sentences within paragraphs.
- Chapter 5 offers two new exemplars: academic, rather than personal essays—first-year university and college student models, accompanied by new pedagogy.
- Finally, Chapter 6, on editing and proofreading, contains fresh information and explanations about pronoun point of view in postsecondary writing, as well as new material on consistent verb tenses in essays.
- A new Proofreading Tips box provides specific help with the often challenging or neglected task of proofreading.

## Part 2: Patterns of Essay Development

- Each chapter within Part 2 follows a new internal sequence, with additional sections relating the rhetorical modes to various forms of real-life career and academic writing, and new mode-specific Writers’ Tips boxes.
- For each mode, there is a new section, “Where you will use (this mode) now,” and another new section, “Where you will use (this mode) in the future.” Each of these sections notes specific forms of writing across all media, disciplines, and professions that make use of the various rhetorical modes.
- Several chapters present new student essay models, and continue this book’s “double focus” by offering one student exemplar at a normative entry level, and one (usually longer) exemplar at a higher level (often including some research in MLA and APA style) to show the range of first-year student essays.
- Topics of exemplar essays cover a wide range of interests, from the media to ecological and scientific concerns. Essay exemplars in some cases are from subjects other than English or composition courses, showing how the book’s principles and methods are used across varied curricula.
- Within each chapter’s sequence of pedagogy, there are new questions and new material to challenge students as they work with the patterns of development. These questions also reinforce consistent use of multiple modes within an essay.
- Questions following exemplar essays have frequently been revised away from yes/no or multiple-choice types to include questions requiring critical thinking, and more thoughtful, detailed responses from students.
- Chapters continue this new edition’s attention to the importance of research and its documentation with both the new exemplars and special explanatory notes.

### Part 3: Special Skills and Research

- Part 3 is a highly detailed and careful approach to conducting and documenting research, and writing a research essay in either MLA or APA style, ideal and necessary guidance for first-year students.
- All research and documentation information is up to date, based on MLA-7 and APA-6, showing new items such as social-media entries for both styles.
- This part of the book follows through on the entire text's emphasis on research as essential to postsecondary education.
- Chapter 17 has a new Writers' Tips box for summaries, showing specific techniques for eliminating wordiness in summaries. As well, a new section, Paraphrasing Tips, has been added to help students develop skill in this important area.
  - A new assignment at the end of Chapter 17 shows an academic essay to be summarized.
- Chapter 18 is devoted entirely to research skills, and presents new content on plagiarism and plagiarism-detection applications and systems.
- New and revised information on unreliable Web resources and new Research Tips boxes offer timely and concise information on research-related topics.
- In Chapter 18, the research-essay outline has been expanded to show a seven-paragraph paper, as well as the structural requirements of such essays.
- Chapter 18, for the first time, presents material on citation-management tools.
- Chapter 19's content has been revised and re-sequenced to show the process of creating the research paper, with fresh material on writing a first draft and use of various modes as related to research essays.
- This chapter offers useful new material on quoting and paraphrasing, with multiple examples of each, and stress is given to the importance of paraphrasing over quoting.
- Chapter 20 is now devoted exclusively to MLA-style documentation, and offers a fully annotated and complete research essay in this style.
- Chapter 21, a new chapter, is devoted exclusively to APA-style documentation. Coverage of the style and the list of References has been considerably expanded. The chapter offers a fully annotated and complete research essay in APA style.

### Part 4: Handbook of Sentence Skills

Throughout Part 4, there has been extensive revision of sentence and paragraph exemplars to show Canadian media and news references, and updated for currency to publication date.

- Most sentence-style exemplars in these chapters have been revised to be more challenging to students than previously.
- As well, many chapters offer paragraph-style activities and exercises, rather than single-sentence models.

- Many new exemplar paragraphs and sentences are academic in nature; their content is more mature and more demanding of students.
- The order of chapters on subjects and verbs has been changed to reflect continuity in the sequence of subjects covered by those chapters.

## Part 5: Readings for Writing

Part 5 is significantly revised for this seventh edition, beginning with its introduction. The opening material presents methods and reasons for critical reading and how such reading can lead to more effective writing. Additionally, the pedagogy and questions following each selection have been revised to lead students into reading and thinking critically, rather than simply looking for answers to questions.

Most notable, though, are the changes to the readings selections themselves. Under three new thematic headings, Yesterday and Today, Today, and Today and Tomorrow, eight new selections appear in this edition, making two-thirds of the essays and articles fresh for students and instructors alike. The thematic arrangement may be used to spur student readers to see connections between past and present, and present and future concerns. As well, new readings cover subjects as diverse as Black Canadians in the 1700s, digital culture and plagiarism, and the workings of infant intelligence.

All readings, and especially the new selections, represent striking uses of the rhetorical modes to reinforce and extend the book's pedagogy. Part 5 again includes new writing assignments; these extend this new edition's points of emphasis by requiring third-person voice and, frequently, research.

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As with each edition, I am grateful for the continuing enthusiasm, support, and dedication of the editors at McGraw-Hill Ryerson. Each editor's desire for excellence is an inspiration, and each one's expertise teaches me invaluable lessons. They are "the voices at the other end of the line" who reassure me and offer fresh perspectives on familiar tasks. I would like to thank Karen Fozard, humanities product manager, for her help with this edition, and I am once again, and always grateful to Sara Braithwaite, senior product developer extraordinaire, for her consistent helpfulness and support. I also wish to thank Graeme Powell, supervising editor, and Judy Sturrup for her careful handling of the copy editing and proofreading.

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# An Introduction to Writing

## CHAPTER 1

### LEARNING OUTCOMES

Work through this chapter carefully so that you

- develop audience awareness and understand its impact on writing
- consider the purposes for each writing project
- identify the importance of essay writing
- can define tone as it relates to purpose and audience
- can explain the importance, in essay writing, of the thesis
- know the meaning of *voice* and how readers perceive different voices
- learn the structure and parts of the essay

Canadian college and university students like you ask questions that shape each new edition of this book. You ask why writing is essential to career success. Sometimes you ask why writing seems so difficult. Often you ask how writing first-year essays relates to future career and academic writing. And very frequently you ask for workable guidelines for research.

This seventh Canadian edition of *Essay Writing Skills with Readings* can provide you with practical answers to your questions as it guides you, step by step, through a clear, logical approach to the writing process. When you work with this book, you will gain an understanding of why you take each step, and you will learn to evaluate your progress as you go along. You will learn to adapt your essays to a variety of writing situations. As you do so, you will learn and practise solid research skills, essential in many future tasks.

Part 1 begins by asking you some questions. The answers to those questions take you directly into the basic principles that will help you write with greater confidence and clarity.

## Why Do You Write?

Each time you write, you write for a reason. For even the shortest casual message, you have a purpose that prompts you to communicate in text.

### ACTIVITY 1

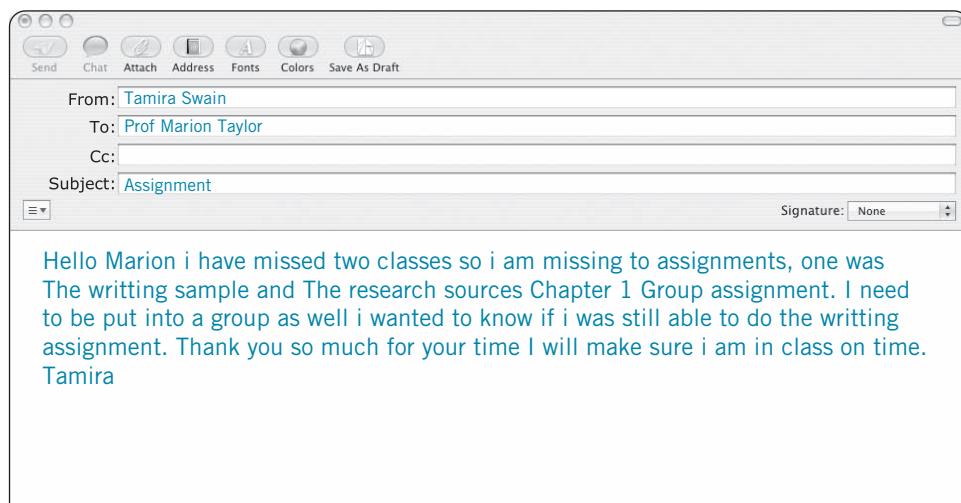


### QUESTIONS

1. What is the writer's purpose here?
2. Could he or she have more than one purpose, and if so, what are they?
3. Which part(s) of the message display the writer's purpose(s)?

People tend to plunge directly into writing without consciously thinking about their purpose or purposes. Then they wonder why what they have written seems so muddled or why the person reading it does not understand what they mean or what they want.

### ACTIVITY 2



### QUESTIONS

1. What is the writer's purpose in writing this email? Could there be other purposes? If so, what are they?
2. Is one of the purposes more important than the others?
3. How could the writer express any of her purposes more clearly?
4. How would you respond to this message if you were Tamira's instructor?

Clarifying your purpose will always help you to choose what to write, how to structure your ideas, and keep you on track as you write. The key writing structure for postsecondary students is the essay.

## Why Write Essays?

Writing a correctly structured, well-supported essay teaches you how to learn and how to think more effectively—to solve problems. You will be assigned essays that ask you to explore and learn more about your subjects. You must read deeply and conduct research to stimulate your thinking and to find material relevant to your topic.

Learning in college and university does not mean collecting and memorizing facts. To take a position on a topic, and to explain or defend that position, you must understand and interact with information gained from reading and research. You learn a new way of learning. As you test facts and ideas, you expand your ability to think. In fact, you are practising the essential skill of critical thinking, which is distancing yourself from those automatic like/dislike, yes/no responses to ideas. You repeat this thinking and problem-solving process, selecting, weighing, and testing information, each time you work on the argument and proof for an essay.

**ACTIVITY 1** You have been assigned the topic of funding for religion-based schools in your town or city. Now, consider your approach to this topic.

1. What is your immediate response to the topic? Why?
2. What are two other possible viewpoints on funding religion-based schools? Why is each one reasonable for some people?
3. What is your viewpoint on this topic, now that you have considered it? Why?

**ACTIVITY 2** What is the ultimate communication skill? It might be writing well enough to achieve your goals in life or to persuade others to do as you wish.

1. How do you want writing to help you in your future?
2. How would you define effective writing? Give examples of writing that works.

However you define effective writing, writing the academic essay for a specific purpose to a definite audience is the best training. If you want to write well enough to meet important goals in your life, you will always need to be able to state your point and assure your reader that what you say is fair and valuable. To engage your reader, you must create interest, then hold your reader's attention. You must know your audience. You must express yourself in words that help your reader to trust you as competent and well informed; you must choose the appropriate tone, as defined in the section that follows. You must also choose words and language that suit your topic and your purpose, and supply the right level of detail for your audience. And finally, you must choose a pattern, a way of arranging your information that reveals your ideas in the most understandable and appealing way. If this list of "musts" seems intimidating, know that you are about to learn practical ways to meet each of these challenges as you work with this book through the process of writing the academic essay.

## Who Are You Writing For?

Unless you are writing a private journal entry, you are writing for someone else: an audience. In fact, even your journal is a conversation with yourself—you are your audience. In college and university, you must learn to “profile” or analyze specific reading audiences every time you write.

### ACTIVITY

*hey pete whatsup? i know im not doing the best in ur class. You havent seen me in awhile but id just like to say i really think ur a great professor anyway. Can i get the last 4 assignment sheets from u so i can hand them in before exams next week? I'll try to come by ur office sometime and thanks.*

*Tony*

### QUESTIONS

#### Audience and Message

1. Who is Tony's audience?
2. How would an instructor react to Tony's message?
3. What specific aspects of the message would cause Tony's instructor to react thus?

#### Purpose and Message

1. What is Tony's purpose here?
2. How likely is he to achieve his goal? Why, specifically?
3. What do you think Pete, as Tony's instructor, wants from Tony in this situation? Why?

#### Tone and Message

1. How would you describe the tone of this note? Why?
2. How is Pete likely to respond to Tony when they meet in person? Why?

#### Your Challenge:

1. How would you rewrite Tony's message?
2. Explain the changes you would make and how these relate to Pete's needs and interests.

**Audience-Focus and Tone:** Every time you write, begin by focusing on your audience. Visualize that person or persons. If you like, write their name(s) at the top of your first draft, so you can refresh your audience-focus as you work.

When you write essays, your instructor is your primary audience, a typical educated adult, a stand-in for your future managers, professors, or supervisors. Your main goal is for your instructor to understand your ideas as easily as possible. Write in Standard English, the common language shared by you and your reader.

Your audience determines the *tone* of what you write. Tone describes your attitude toward your subject as expressed by the words you choose: simple or complex, slangy or formal. When your instructor is your audience, your essay's tone should be appropriate for an educated adult.

**Audience-Focus, Clarity, and Support:** Can your audience read your mind? You know what is in your mind as you write, but have you explained it clearly so that your instructor can see where your ideas come from? For example, a student described

short-story character as follows: “Emily is a very disturbed woman,” then moved on to discuss the town the character lived in, assuming that her professor would know what she meant by “a very disturbed woman.” But how could he have known what led her to make her point? How could he evaluate her understanding of the character? Never assume that your reader “knows what you mean”; explain and support each point you make.

Finally, give yourself the best chance for a good grade by giving your audience essays that respond accurately to the requirements of the assignment. If your instructor is confused because your essay does not relate to the topic, how is he or she likely to evaluate you? By misunderstanding or ignoring your instructor audience, you risk losing goodwill as well as marks.

First-year essay assignments are previews of your future academic and professional writing challenges. Writing these essays is thus less about expressing yourself and more about meeting the requirements of your audience and your assignment.

### AUDIENCE-FOCUS AND YOUR WRITING VOICE

Count the number of times *I* (or *i*) appears in Tony’s note. Based on your total, who does the note seem to focus on? Does it take into account Pete’s situation as an instructor hearing from an absentee student?

- No. In fact, Tony’s voice, expressed constantly through all those *i*’s, hammers away at the reader, spotlighting Tony as the focus of his own writing. Each writer has a *voice*, often expressed in pronouns such as *I* and *we*.
- When you write about a topic in college and university, put your emphasis on your topic, not on your relationship with it. Your writing voice, therefore, is less personal from now on. Later in this chapter you will learn more about voice. Many writing assignments will require you to evaluate the effects of choosing one voice over another.

**TIP:** Audience is further explained near the end of this chapter; its importance makes it a special focus of each of the patterns of essay development in Part 2.

## What Is Your Point?

The essay is a goal-driven writing format. It is a “try,” an attempt to make your reading audience see the truth of your point as clearly as you do. Your point about your topic is your thesis, the “deal” you make with readers—that you will explain, illustrate, or clarify your point for them in the body of the essay.

### EXAMPLE

**Subject:** Marketing (assigned subject)

**Topic:** Marketing to special-interest groups (subject narrowed down to one area of marketing by the student)

**Thesis:** Green marketing (topic further narrowed by student) reflects people’s desire to seem ecologically minded. (student’s viewpoint on topic)

Once someone reads your thesis, he or she is in a state of tension, waiting to see how you will support and prove its value. Your thesis drives your essay, giving direction and momentum to it.

## QUESTION

- In the student thesis example above, what do you, as a reader of this student's essay, want to know?

Of course, you already know how to make a point. You do it every day in conversation. You might say, “Bicycle lanes are a great idea,” and someone might challenge your statement. If so, you answer by giving a reason you feel that way. That is the extent of the support you offer for your point. Listeners do not expect more because they may already know what you think or they may not want to challenge you. Also, conversations generally move quickly from subject to subject, so no one expects long explanations.

In an essay, though, the quality of your point and your support for it are crucial. First, your point is not a spontaneous thought or opinion, as it might be in a chat. Instead, you must think about your topic. You discover a viewpoint, as the student did in the example above. Now your readers will want to know why your viewpoint is a good one. They may or may not agree with you. Your job is to supply enough good support for your thesis to reward your readers for the time and concentration they have put into this “conversation” with you so that when you make your point they are satisfied.

**TIP:** Narrowing a topic and creating an effective thesis are covered in depth in Chapter 3. Also, for each of the patterns of essay development in Part 2, there is a special section on writing a thesis.

### Three Keys for Starting Work on an Effective Essay: Work Out Your Purpose, Audience, and Thesis

As you start any essay-writing assignment:

- Learn as much as possible about your *Audience*.
- Determine your general and your more specific *Purpose*.
- Make a clear point so that you can later express it as a *Thesis*.

## The Essay: Getting Started

You read essays in newspapers and on websites and blogs, perhaps without realizing they are essays. The four main types are the personal essay, the journalistic essay, the review, and the persuasive or argumentative essay. Each category has a different purpose and each uses slightly different structuring techniques. The structure is the freest in the personal essay; the writer's goal is to show readers his or her view of a topic, usually through personal anecdotes. Journalists make their point with a “lead,” rather than a formal thesis, and focus on concrete events that support the point made in their lead. Reviewers evaluate works of art and media products; their viewpoint or judgment is their thesis, and they base it on the aspects of a work that justify their view.

The academic essays you will write are mainly of the persuasive/argumentative type. In academic essays, you make a point and back it up with evidence to convince readers of its validity. Although these essays are carefully structured, they are flexible. Once you gain some expertise with essay writing, you can apply this skill to various subjects: to explore the effects of privatization on Canadian health care, to write a literary essay showing the importance of setting in “The Painted Door,” or, as a science student, to explain how some chemical process works. In Part 2 you will see that you can vary the method you use to support your point, depending on your purpose and topic. And although you will often see five-paragraph model essays, the number of body paragraphs in your essays depends on your content, the number of points you need to support your thesis. Academic essays can be adjusted to suit topic and situation.

Ultimately, the academic essay is the foundation for business and technical memos and reports, research papers, analyses, and most of the writing formats you will work with in the classroom, the lab, or on a co-op placement.

## Understanding Essay Structure

Julian Lopez is a Media Studies student and the author of the following essay. He first wrote an in-class paragraph about socializing with computers and later decided to develop his topic more fully. Reading his essay will help you understand the form of an essay as it develops from the first paragraph.

**The title** attracts readers’ attention and suggests the essay’s topic.

### Socializing Computers

#### 1. Introductory Paragraph

**The opening sentence** of the introductory paragraph, the attention-getter, works to intrigue readers and suggest the topic of the essay.

A curious scientist peers through the windows of student residences or apartments in Bowmanville, Moose Jaw, or Abbotsford to find out what young people are doing in their leisure time. What does she see? Chances are, a group, eighteen to twenty-five, amusing themselves in front of a computer screen. Their parents’ generation enjoys solitary relationships with their computers, but the “iGeneration,” who grew up with computers, interacts in groups with their technology. Today’s youth has an ingenious new use for the computer, as the hub for group entertainment, social interaction, and group multitasking.

**The thesis statement**, expressing the writer’s topic and viewpoint on it, appears near the end of the introductory paragraph.

#### 2. First Supporting Paragraph

**The topic sentence** of the first body paragraph presents the first supporting point of the thesis: “group entertainment.”

One asset the “social computer” brings to a gathering is its helpfulness with choosing entertainment. The computer helps people make decisions and reach compromises easily and quickly. Suppose some friends decide to watch a Harry Potter marathon. What happens when, an hour into the first movie, three out of five people get bored? No need for bad tempers or arguments because any number of entertainment options are only a few mouse clicks away. Some may be happy to watch online cartoons or TV show episodes on YouTube, or everyone could just as happily enjoy an hour or two of gaming with EVE. Friends can play or watch in twos or as a group, but any choice starts conversations and friendly competitions. People reach quick decisions and compromises when they control their choices and have lots to choose from.

**Supporting details** for the first supporting point make up the rest of the first body paragraph.



**Topic sentence** of the second body paragraph, presenting the second supporting point of the thesis: “social interaction.”

### 3. Second Supporting Paragraph

Another reason the computer is a welcome guest is its ability, once it is happily online, to challenge and interact with others. It is made for a generation that enjoys testing itself and expects quick feedback. The Internet is ready to serve individuals and groups with personality and IQ tests, trivia sites, and quizzes. Instead of gossiping, friends can see who knows more about the original cast of *DeGrassi Junior High* or torment each other with facts about quantum physics. Quizzes encourage interaction between people and the computer, and between the people themselves. Friends challenge themselves, compare their results, and learn more about one another as part of an evening’s fun.

**Supporting details** for the second supporting point of the thesis.

### 4. Third Supporting Paragraph

Ultimately, though, the most interesting reason computers are such regular guests is how similar they are to their owners. Computers and young people are both multitaskers; they are comfortable doing several things at a time. While watching the latest Drake or Suuns video, people program the evening’s music, check out Facebook or Twitter, print movie or sports schedules, and text friends. Other groups play games, chat with players on the other side of the world, and compare scores on another site. Such social multitasking allows everyone in the room to share the same overall experience while individuals or pairs of people pursue interests of their own.

**Topic sentence** of the third body paragraph, presenting the third supporting point of the thesis: “group multitasking.”

**Supporting details** for the third supporting point of the thesis.

### 5. Concluding Paragraph

Younger generations and computers adapt well to each other; they are constant companions. The computer offers passive entertainment or active participation, and always gets along well with its human friends. When it is time to play, the “social computer” is ready for any occasion. Perhaps humans and technology will live happily ever after.

**Concluding paragraph** presents a summary of the thesis’s supporting points.

**Concluding paragraph** ends with a final thought: here, a prediction.

## Introductory Paragraph

Open your introductory paragraph with a sentence or two, an attention getter, that will attract your reader and reveal something about your essay’s content. Then make the point you hope to prove about your topic (your thesis). In your thesis, you may sometimes include a plan of development, a list of your supporting points. Alternatively, you might only suggest a plan of development or state it in a sentence separate from the thesis.

## Body Paragraphs

Develop each of your thesis’s supporting points in one body paragraph. In Julian’s example, you see three body paragraphs, one for each of his supporting points, but there is no magic number of points needed to explain or prove a thesis. Beginning each internal paragraph with a topic sentence that supports and refers back to your thesis helps guide readers through your essay and reminds them of your purpose.

## Concluding Paragraph

Round off your essay with a concluding paragraph in which you summarize what your essay has said, possibly by briefly restating the thesis. You will also wish to add a more general or “outward looking” final thought or two about the subject of the essay.

## Understanding the Essay's Audience, Purpose, Voice, and Tone

“Socializing Computers” is a typical first-year essay. It is not perfect; no essay is. In fact, Julian saw it as a work in progress. He had started with an in-class paragraph assignment, then thought he had more to say.\* Trying to expand on his theme led to the essay above.

As you think about Julian’s essay, and about the essay assignments ahead of you, consider the **PAT** formula: PAT is an acronym, a word made up of the first letters of *Purpose*, *Audience*, and *Thesis*. Each time you begin an essay assignment, ask yourself, *What is my purpose? Who is my audience? What is my thesis?* You will see examples of the PAT formula throughout Parts 1 and 2 of this book.

Because academic essays are goal-driven writing formats, you should always make your purposes clear to yourself. *Purpose* is the first key concept in the PAT formula. Three main general purposes for writing are to entertain, to persuade, and to inform. If you write about electric cars, your general purpose may be to inform readers about them. However, you are likely to have a secondary purpose as well: as you explain to readers how efficient electric engines are, you are also likely to be persuading them that electric cars are preferable to gas-fuelled cars. You also work out a specific purpose as you develop your thesis. Your specific purpose might be to explain the beneficial effects of driving an electric car, and your thesis will suggest or state that. Working through Part 2 will give you opportunities to build your skills in determining general and specific purposes for essays.

### ACTIVITY 1: PURPOSE

1. What do you think is the general purpose of Julian’s essay?
2. Are there secondary purposes as well as a general purpose? What are they?
3. Does his thesis suggest a more specific purpose? What is it?

You want your readers to accept your essay’s ideas and become involved in your thinking process, so apply the *Audience* part of the PAT formula. An academic essay’s structure requires you to place your thesis in the opening paragraph. In doing so, you are making things easier for your readers. You are lessening the risk of annoying them by making them search or wait for your point. The academic essay’s form follows its function—to engage readers quickly. Next, you owe any reader two things: a clear expression of ideas, and error-free grammar and sentence structure. Any time readers have to struggle to understand what you write, they quickly lose interest, no matter how good your ideas are. Finally, you can do more than you think to work out your audience’s interest in and knowledge of your subject. The following activity will introduce you to this concept and you will learn more about it in Chapter 2.

### ACTIVITY 2: AUDIENCE

1. Who are the audience(s) for Julian Lopez’s essay?
2. What do you think is their interest level in Julian’s topic? Why?

\*In fact, in its final form Julian’s essay was a ten-paragraph research paper for his psychology course.

3. Does Julian try to catch his reader's interest? How and where?
4. How much do you think Julian's audience knows about his topic? Why? Does he help his reader to understand his point and details? How?

Finally, Julian's thesis expresses at least one of his purposes, and his viewpoint on his topic, in a way that his audience will relate to.

### ACTIVITY 3: THESIS

1. What is Julian's thesis?
2. How does his thesis engage his possible audience(s)?

Your writing voice, as shown in your pronoun choice, helps to show readers your point of view. Your voice indicates what you want to emphasize and your *stance*, or where you stand in relation to your subject. Writing in the first person voice as *I* immediately flags your presence to your reader. *I* can be a noisy pronoun. Your *I* can make it seem that your connection to your subject is more important than the subject itself. Do not distract your reader from your ideas in an essay. Your subjective, personal voice suits journals, blogs, personal essays, or eye-witness reports, but it works against you in academic essays, where you want your readers to focus on the quality of your thinking, not you.

### ACTIVITY 4: VOICE AND TONE

1. Recall the student asking his instructor for assignments earlier in this chapter. How would you describe his voice? Why? What do you remember about his note?
2. How would you describe Julian's voice in his essay? Why? What do you remember about his essay?
3. Now that you know Julian's purpose, audience, and voice, choose two phrases or sentences from his essay that reflect a good choice of tone.
4. How is each of your selections appropriate to his purpose and audience?

Julian does not write as *I*; instead, he is an invisible presence. He uses the transparent third person point of view or voice, allowing you to concentrate on his points and supporting details. Practising with the third person writing voice will help you develop a sense of which subjects, which audiences, and which writing tasks will benefit from that voice. Most of the chapters in Part 2 challenge you to choose an appropriate voice.

As noted, when you choose words to suit a writing situation and an audience, you create a tone. Tone is the way you “speak” to your audience. Some students mistakenly assume they should write essays in a stiff, formal tone, as if formality and large, ornate words somehow compliment and flatter their instructor. If you were your instructor, would you rather read “the selection of nourishment in correct equilibrium is essential to well-being...” or “choosing well-balanced meals is needed for good health”? Julian's essay is lighthearted, but not jokey or juvenile. He does not use slang; he speaks to his audience in a clear, even tone. Speak clearly to your instructor, but avoid speaking too familiarly in print. Your instructor is not your close friend, who uses the same slang and speech patterns you do; recall Tony's note to his instructor earlier in this chapter.

**TIP** Choose clear, straightforward writing every time. Otherwise you miscalculate your audience's needs and miss your purpose in writing an essay: to make your ideas as accessible as possible.

## ACTIVITY 5

1. Your instructor will divide your class into groups. Each group will come up with a list of situations in which having a sense of humour is a good thing.

Now, choose four of those situations, and as a group decide and make notes about why, in *each* case, a sense of humour is beneficial.

Finally, come up with a *general overall* reason a sense of humour is valuable in all four situations.

Write that reason in a sentence or two. Your group now has a trial thesis.

2. Next, assume you will write an essay based on your group's thesis for each of these audiences:

- Your friends
- Your instructor
- Your manager or boss at your summer or part-time job

Would you use the same four situations you chose above as supporting examples to back up your thesis for each of these audiences? If not, work out some situations that would be good supporting examples for each group of readers.

Which situations did you choose for each audience, and why? Did you have to come up with new situations for any audience, and why?

3. In general, which audience would be most interested in the essay you wrote for them? Why? Which audience would be least interested? Why?
4. Choose an overall purpose for writing an essay to each of these audiences. Will you write to inform, to persuade, or to entertain? Why?

## Final Thoughts

As you finish this chapter, you may think, “Well, that’s a lot of information, but what about the actual writing part? That’s what I find so difficult.” Do you believe that everyone else finds writing easier than you do, or that there is a “magic formula” for writing well? The fact is that writing is not a smooth one-way trip from beginning to end for anyone. It is a process; you proceed through it in stages. Writing involves discovering, then ordering what you think, and no one thinks in tidy packages. Moreover, writing well is a skill, not a trick. As with all skills, you develop competence with practice, with trying.

Following is a preview of four general steps that make up an effective plan for creating strong essays. The following chapters will cover these steps, beginning with practical strategies for discovering what to write.

## Four Steps for Effective Essay Writing

1. Discover your point and advance a clear thesis statement.
2. Support your thesis with specific evidence.
3. Organize and connect your specific evidence.
4. Revise, edit, and proofread your essay.

## Checklist of Learning Outcomes for Chapter 1

Be sure that you have understood and reached the learning outcomes for this chapter. Answer the following questions:

- Why is knowing your audience so essential to good writing?
- How will clarifying your purpose help you to be a better writer?
- Why is essay writing such an important skill?
- What is tone? How do you create tone in writing? How does your tone relate to your audience?
- How do you state your point in an essay? What does a thesis do? How does your thesis relate to your audience?
- Define voice in writing. Which voice is preferable for essay writing and why?
- Describe the structure of an essay. What are its main parts?

# The Writing Process: Prewriting and Creating a Thesis

## CHAPTER 2

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- deepen your understanding of the writing process
- be ready to use prewriting strategies to generate ideas
- review the steps for creating an effective essay
- narrow a subject into a topic appropriate for an essay
- use forms of questioning to develop a thesis statement
- write more effective thesis statements

The stages you will go through in structured writing situations, such as those you find in this book, define your writing process. Beginning with this chapter, you will find a guide, a method for helping you to work through each stage of this process.

### Thinking and Writing—Starting the Process

Writing is not creating a perfectly formed essay on your first try—no one does that. You work your way through a series of stages as you write an essay. As you work, you discover what you think. You find new avenues of thought, change direction, or even go backward for a while.

While everyone's writing process is a bit different, the following sequence shows you how to separate the tasks involved and how to benefit from using the appropriate type of thinking for each task. Do not see this as a rigid pattern but as a guideline to make your work easier. There are specific strategies to assist you with each stage.

## The Stages of the Writing Process

### 1. The Discovery Stage: Prewriting

Generate raw material, finding out what you have to say, using the creative, spontaneous parts of your mind as you explore your thoughts. Working on the ideas you generate during prewriting helps you find a focus, a point to which your ideas relate.

### 2. The Analyzing and Ordering Stage: Creating a Thesis and an Outline

Test the focus you have discovered and the point you would like to make as you develop it into a trial thesis. Now analyze your purpose—what you want your essay to mean to your audience—and finalize your thesis. As you do so, you clarify your supporting points, as well. With your thesis prepared, you are ready to use the ordering parts of your mind. Give the ideas from your prewriting a structure by creating an outline based on your thesis. When you outline, you form your essay's skeleton and begin to see its full shape.

### 3. The Writing Stage: Drafting

Write your first draft, developing your outline into full-sentence form. Concentrate on your content, on expressing your ideas and support as clearly as possible. Do not yet worry about sentence structure or grammar; focus on your content. Be prepared to write at least two drafts.

### 4. The Revising Stage: Polishing Ideas and Sentences

Revise your content and, finally, proofread your writing for errors. This stage is crucial to writing effectively for your purpose and audience; leave yourself enough time to do your ideas justice.

Explore and practise various forms of prewriting as you work through the following pages and through your semester. Find starting points for your writing process that work for you, but be aware that you may stop and go back at any point in the process, as new or better ideas or ways of expressing them come to you.

## The Chapters of Part 1 Guide You Through the Writing Process

- **Stage One:** On the following pages, you will learn prewriting strategies to prepare a solid foundation for your essay.
- **Stage Two:** Later in this chapter, you will consider your purpose, your audience, and analyze how to state your thesis or point. In Chapter 3, you return to stage two and begin, thesis in hand, to create an outline, a structure for your essay. You will also learn methods for developing effective support for your thesis.
- **Stage Three:** Once you have prepared your support, you are ready for Chapter 4: drafting and refining your work, crafting an essay so that it is coherent and well structured.
- **Stage Four:** Finally, Chapter 5 brings you to revising and proofreading your essay, preparing it for your reader.

## Stage 1: Prewriting—Exploring Your Ideas

When you use any prewriting strategy, you generate raw material and notes to lead you toward a topic focus and a direction for your first draft. Make a conscious decision to work only on this idea-generating stage for the time being. Turn off your internal censor, the voice telling you that you might do something wrong. There are no mistakes at this stage, except not prewriting at all.

**Three common-sense tips for successful prewriting:** Neglecting any of these can undo even your best efforts.

1. Leave enough time to do a good job. You need a minimum of three days to work through the four stages of the writing process.
2. If you are unclear about any part of your assignment, speak to or email your instructor. Writing instructors appreciate your concern and are willing to help.
3. If you are concerned about language or sentence-structure problems, and you delay starting writing assignments because of this concern, ask your instructor about language or writing-skills assistance available from your college or university. As you begin working on these issues, you will find it less intimidating to express yourself.

### Start Here: Narrow and Specify Your Topic

To generate ideas, you need a topic, a single idea you can explore in your essay. Even if you have been assigned a topic, you will still need to find a specific aspect that interests you. More often, you will be assigned a general subject; for example, “food banks.” You could write a book (or several books) on that subject. For an essay, you could have real trouble developing a viewpoint on an idea as broad and as general as “food banks.”

Even if you narrow it to “food banks in Canada,” you would still have enough material for a book or lengthy report. What you need now is a specific aspect, a well-defined subsection of that narrowed topic. “Faith-supported food banks in Calgary,” for example, represents a third and fourth division of the subject: *food banks* > *food banks in Canada* > *food banks in Calgary* > *faith-supported food banks in Calgary*.

**TIP:** College and university essays do not deal in vague discussions of large subjects; they look deeply into a single specific topic.

### ACTIVITY

Here are typical lists reflecting stages you might go through in moving from a general subject to a specific topic. Number the stages in each list from 1 to 4, with 1 indicating the most general stage or subject, and 4 marking the specific topic.

#### LIST A

- Class sizes
- Education
- Lectures and tutorials
- Small-group learning

#### LIST B

- Bicycles
- Dangers of bike riding
- Transportation
- Personal vehicles



**LIST C**

- Retail companies
- Supermarkets
- Dealing with customers
- Working in a supermarket

**LIST D**

- Genetic studies
- Genetically modified vegetables
- Science
- Biology

## Prewriting: Four Techniques

Four techniques can help you to think about and develop a topic, and get words on paper:

1. freewriting
2. questioning
3. making a list
4. diagramming

Two Stages of Prewriting:

General prewriting can help you generate ideas.

Focused prewriting can help you to organize and refine your thoughts.

Any of the following techniques can be used as general or focused prewriting in various combinations, as you will see.

### Technique 1: Freewriting

Freewriting is jotting down, in rough sentences or phrases, everything you can think of about a possible topic. Write nonstop for three to five minutes. Explore any idea and put down whatever pops into your head. If you get stuck for words, repeat yourself until more words come.

Your only goal is to get your mind running. You will find any writing task easier when you have something other than a blank page or screen to work from. Ideas and impressions become clearer after you put them on paper. Ideas usually lead to other ideas and connections, and unexpected thoughts may even lead you to another possible focus. That's fine. Through continued practice, you will develop the habit of thinking as you write.

Now, put away the eraser or liquid paper, resist the urge to hit “delete,” and start freewriting. Forget about spelling, grammar, and punctuation; let the inventive part of your mind run free.

#### Freewriting: A Student Model

General or first-stage freewriting may reveal your specific topic as the thing you are writing most about. Or, like Jed, the student writer below, you may consciously decide on one idea that sparks a connection. Typically you use freewriting to generate

ideas about a broad topic, then you use it in a more goal-directed way to explore your specific topic.

- Because the writing process is different for everyone, and may go backward and forward, you may also, after doing some reading about your topic, go directly to writing a rough draft of your essay: this is **directed freewriting**, about which you will read more below.

## General Freewriting to Generate Ideas

Jed Gawrys, a General Arts and Sciences student, was assigned the general topic of values in society. Here is his freewriting, complete with errors:

Values are moral values? Whos supposed to show these values, celebrities? They don't have values that i can understand but society watches every move they make. Tiger Woods? What are values? How we treat other people or do unto others or something. Individual people can have values, can groups have values? What we put value on—that's it—turns into what media says is right. Right now—street racing is like a crime but movies glamorize it like Fast & Furious. What's right here? Im stuck here no l've been watching DVDs of Stanley Cup playoffs and everybody says hockey is violent. But teams have to win to succeed just like any business. So society says winning is good and it doesn't matter what it costs—that's a value but a wrong one. Stuck again and again and we don't want to think about poor people either. Like with sports we don't care about the losers and what will happen if we don't have health care in Canada anymore? We only care about success and what the media tells us is good like being wealthy and being a winner. Look at what hockey and basketball players earn, it doesn't make any sense.

Jed showed his freewriting to his instructor: “I have some possibilities for topics here, but they seem kind of weak. The idea about media and society telling us something is good when it's not is interesting. And I keep coming up with connections to professional sports. But those aren't topics yet, are they?”

Trying to clarify his ideas about social values, he Googled the phrase. Here are some of his notes:

- values of groups of people shape what we accept—hockey players & violence
- set of values doesn't necessarily last forever—racism used to be accepted
- examples of moral values: equality, no discrimination, treating the poor and sick people—are these values society and media have?

URL: [http://www.cencomfut.com/social\\_values.htm](http://www.cencomfut.com/social_values.htm)

## Directed Freewriting: Discovery Drafts

Many writers, like Jed, prefer to write a very rough draft of their essay once they have a sense of their topic. They write this rough or discovery draft after doing some prewriting and perhaps a little research. Directed freewriting does not mean skipping a step in the writing process by not making an outline. You will make your outline after this draft.

**TIP:** Feeling blocked? If, after trying any prewriting strategy, you feel you do not know enough about your topic, or would just like to try a different way to stimulate your thinking, do some reading. Try searching with keywords related to your topic, making notes of any relevant ideas. Every time you make a note, write down the URL of the site where you found your information. If you have time, check the print resources in your school's library, and note the titles of the books or articles you find and the authors' names. To add research information to your essay, read Chapter 18 on quoting, paraphrasing, and citing your sources, and follow its instructions. Doing a little research is an excellent preparation for future academic and career writing.

Writing a discovery draft is simply another, more structured type of freewriting, in which you work toward turning your topic into a trial thesis. Here is Jed's discovery draft, with spelling and sentence-structure errors corrected, based on his freewriting and his reading:

Professional sports show us how bad society's values can be. Competition has always been the core at the pro level—it's all based on winning because that's what brings in the money. What's the difference between hockey players trying to disable each other and corporations destroying their competition? Society says winning makes it all okay, no matter whom you hurt. Was it always this way? Some values do change—racism isn't accepted anymore. People who were racists thought they were winning out over people they insulted. They were stronger because they could hurt other people. In North America the rich seem to discriminate against the poor now, but racial issues still cause a lot of violence in some places, and society and the media condemn this violence. They only accept violence when it makes them more powerful. Look at sports again—I read an article that said that from 2011–2012, there were 546 fights in 1230 NHL games. Violence is okay if it sells tickets and makes the sports industry powerful. It's the same with movies. Who has any morals in this—powerful people?

Source: hockeyfights.com

Jed thought about this draft and decided that he had some kind of point. He liked the idea of how similar the negative values in professional sports were to those reflected in everyday society.

His instructor asked him who he thought his audience was. Jed felt it was adults, like his instructor, and probably his fellow students, as well. "Everyone knows that pro sports has a twisted value system," he said. "And even people my age know that you don't always get paid for hard work and being a good person. Movies and the music industry show us that all the time. Who has any values now?"

Later in this chapter you will see how Jed developed this idea into thesis-planning sentences that defined his purpose and the method of development for his essay.

## Technique 2: Questioning

If you are a methodical individual who likes order and structure, you will likely find questioning a comfortable method to work with. Freewriting gets around the ordering parts of your mind; questioning gives you a framework for inquiry. Its structure gives you a sense of direction and clarity. Questioning can also help you through a temporary blank period and show you different angles on your topic. If you have some knowledge of your subject, from experience or research, you could find questioning particularly effective. Ask yourself as many questions as you can think of about your subject; your answers will be a series of different "takes" or focuses on it. Such questions include *Why?* *When?* *Where?* *Who?* and *How?*

1. Begin by dividing your page or screen into two columns: *Questions* and *Answers*, as you see on the following page. Leave enough space in the *Answers* column so that you can return to a particular response if more details come to you later.

2. Next, ask yourself these preliminary questions: *What is my purpose? Who is my audience? What is my topic?* For the moment, just put down rough answers to the *purpose* and *audience* questions; you may adjust these as you work on your questioning. Then, write your answers for the rest of your question-and-answer series. If one question stops you, just go on to another.

Here are some questions that Tina, a student writer, might ask while developing an essay on the disadvantages of seeing movies in theatres:

### Questioning: A Student Model

Questions	Answers
What is my topic and viewpoint?	I do not like seeing movies in theatres.
What is my purpose?	To explain why I dislike going to movie theatres—to justify myself?
Who is my audience?	People my age? Other movie fans who like or dislike going to the theatre?
Why don't I like to go to the theatre?	Just too many problems involved.
When is going to the movies a problem?	Could be anytime—when movie is popular the theatre is too crowded, when traffic is bad the trip is a drag.
Where are problems with movie-going?	On the highway, in the parking lot, at the concession stand, in the theatre itself.
Who creates the problems?	I do, by wanting to eat too much.
	The patrons do, by creating disturbances.
	The theatre owners do, by not having enough parking space and showing too many commercials.
How can I deal with the problem?	I can stay home, download movies, or watch them on DVD or cable TV.

### Questioning as Second-Stage Prewriting

If you have done some general freewriting but are still not sure about a focused topic for your paper, try questioning, using your freewriting as a reference. Look for key words or phrases in your freewriting, words you have returned to or that seem particularly connected to your topic. Use those words and phrases in your series of questions.

Questioning can give you a surer sense of purpose or help you revise your purpose. For example, if you find more details accumulating under a *why* question than under a *how* question, your overall purpose could be to show causes of something

**TIP: Questioning and Audience-Focus**

If your points explain too much or too little for the audience you have in mind, or if information in your answers does not match your audience's needs, this is the ideal time to change your audience-focus or to work further on your prewriting if your audience is set out in your assignment. Remember, no one's writing process is linear; it is normal to reverse or change direction as you work.

(*Why* did something happen? *Why* is something a good/bad idea?) or to persuade readers, rather than to explain something to them. (*This is how something happens. This is how something became good or bad.*) As well, questioning may reveal more about audience-focus.

- Questioning may reveal your main supporting points clearly as answers to one or more questions.
- Questioning can yield answers that may be rich sources of connected ideas—making some of your organizing and outlining a little easier.
- Questioning can show you directions for paragraphs within an essay; if you have many answers to *Why?* you may want to explore the causes of a subject.

**ACTIVITY**

Practise questioning by writing down a series of questions about good or bad experiences. How many details can you accumulate in your answers in ten minutes? Don't waste time worrying about "mistakes"; the important thing here is your ideas.

Now, examine your answers. You are looking for a potential direction or focus, based on the questions that yielded the most responses.

Choose the question that generated the most answers and answer these questions: *What is my topic? Do I have a particular viewpoint on it? What would be my purpose in writing about my subject? Who would be my audience?*

For example, assume you asked yourself questions about the good experience of learning to ride horses, and the most fruitful question was *Why?* Your topic focus is learning to ride; your viewpoint is that it is a valuable and/or healthful experience. Your purposes could be to inform and persuade in general and, more specifically, to explain to readers why riding is such an excellent activity. Your audiences would likely be your peers and instructor, and people who do not already ride horses.

**Technique 3: List Making**

**List making** is simply making point-form notes of ideas that relate to your subject. List as separate points as many ideas as possible about your topic. Avoid making sentences out of your points, and never worry about repeating yourself; your mind may be trying out a variation on some idea. Lists have more structure than freewriting but less than questioning, so list making appeals to a variety of writers.

One risk you may find when listing ideas for the first time is that, because listing ideas is an ordering activity, you could be tempted to organize your ideas prematurely. If this happens, stop ordering and keep adding new items. Use listing for its value as an informal, clean-looking way of recording ideas on the page or screen.

After writing his directed draft, Jed wanted to see his ideas set out more clearly. He made the following second-stage list of his ideas:

**List Making: A Student Model**

- pro sports show how bad our values are
- people seem to approve of violence in sports—hockey

- winning sells tickets, so it's good (?)
- what about corporations "killing off" competing companies and firing people when they want to close factories somewhere?
- in business, you're in to win—the same as sports—all those motivational speakers!
- does the idea about racism or discrimination go next?
- racism is against the law here, but it's not gone in other places
- social values do change sometimes—that website
- there are all kinds of discrimination
- rich people are the winners and the celebrities and no matter what they do, they're "right"
- should I put *a* beside sports ideas and *b* beside society or business side?
- violence is bad—everybody knows that—people associate fighting with power though

One detail led to another and then another. By the time he had finished his list, he was ready to think about his thesis and group his points under trial topic headings.

List making works as a first or second stage of prewriting.

- List making after freewriting can stimulate you to think of more points and details.
- List making after freewriting or questioning displays your thoughts in a simple, uncluttered form, so you can evaluate them.
- List making is useful for writers who like to connect ideas graphically with lines and circles.

### List Making as Second-Stage Prewriting

Second-stage list making is an excellent method for organizing ideas and creating a hierarchy or order of importance for your ideas. Number your points and ideas before outlining, or sort out points and related supporting details from your list.

**TIP:** If you work on the computer, you can move items around easily and copy, cut, and paste phrases into different positions. You can keep your document clean and tidy as you work, making the ordering process less confusing. Number your points in order of importance, or try bolding the main points and grouping related ideas beneath them in plain text. Save any ideas about which you are uncertain at the bottom of the screen or in a separate document.

### ACTIVITY

**Audience-Focus and List Making:** List a series of realistic goals, major or minor, that you would like to accomplish within the next year. Your goals can involve personal, academic, and career matters.

- Now, imagine you are listing your goals for your best friend to read—revise your list to reflect any changes.
- Next, revise your list to suit your instructor as your reading audience.
- Finally, adjust your list for a complete stranger, someone sitting next to you on a bus, to read.
- What changes did you make, and why, in each case?

## Technique 4: Clustering

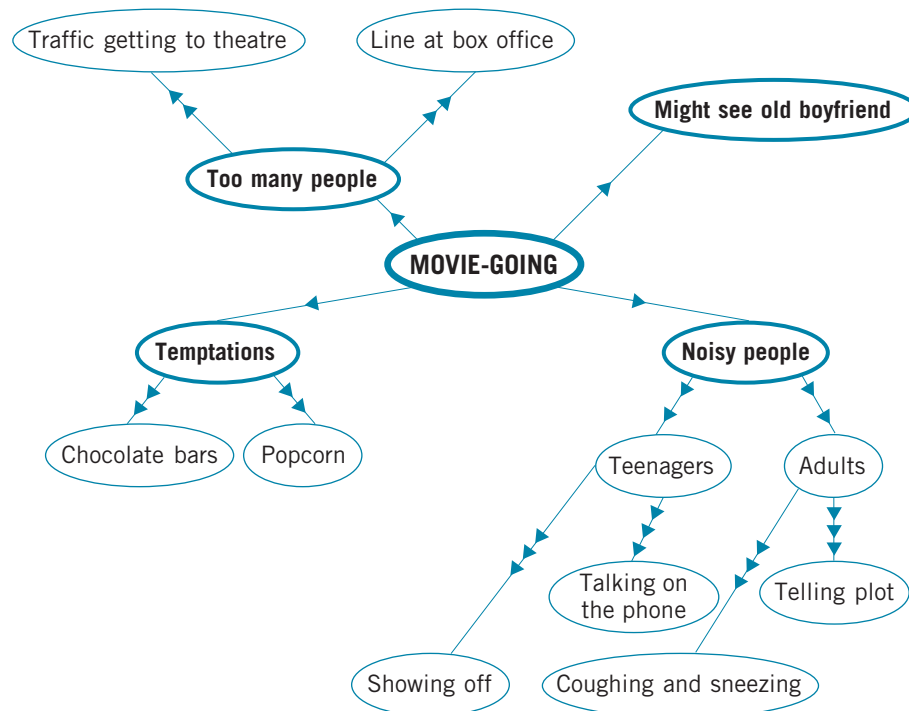
**Clustering**, or *diagramming*, or *mapping*, is an excellent strategy for generating ideas if you enjoy thinking visually. Use lines, boxes, arrows, and circles to show relationships among the ideas and details that occur to you. Clustering also prevents “sentence block” because you note points and details only in words and phrases.

State your subject in a few words in the centre of a blank sheet of paper. Then, as ideas and details come to you, put them in boxes or circles around the subject. As you find relationships between ideas and groups of ideas, draw lines to connect them to each other and to the subject. When you cluster to generate ideas, keep creating “word bubbles” and connecting them to one another. You will need to allow some time after completing your first stage to decide which ideas are more important than others. Clustering, like freewriting, shows relationships between ideas rather than their order of importance.

There is no right or wrong way of clustering; it is a way to think on paper about how various ideas and details relate to one another. Below is an example of clustering that Tina, the student writing about the disadvantages of movie-going, might have produced to develop her ideas *after* questioning.

### Clustering: A Student Model

When you use clustering to organize your first-stage prewriting, you will need to show the specific relationships between items in your diagram. Decide on a method for doing so. You may work vertically on the page, placing your main idea at the top



and extending your supporting-point bubbles below it, followed by detail bubbles beneath each. You could also, as Tina has done, work from the centre of the page outward, showing your levels of structure in different colours or degrees of boldness. In this case, the main-idea and supporting-point bubbles are in bold, and the relationship of details to supporting points is clearly visible.

### Clustering as Second-Stage Prewriting

The pictorial aspect of clustering makes it useful for the second stage of prewriting. When you are trying to decide between main points and details, and show how these fit together, a cluster diagram with visual ordering cues will help you to see the overall shape and content of an essay.

**TIP:** There is only one guideline for prewriting: go with what works for you. When one technique is not working, simply stop and try another. Occasionally, use several techniques at once: you may cluster and sort through a list at the same time. Any technique that gets your ideas flowing is good.

- Second-stage clustering can reveal a paragraph's focus and the levels of details within, as Tina's "noisy people" set of clusters shows.
- Second-stage clustering can prepare you for outlining and drafting if you show different levels of links between points and details.

The only limitation of clustering is that your page can sometimes become too messy to follow. Avoid this by starting a clean second page where you can distinguish between possible supporting points and details. Refer back to the diagram of clustering for techniques to help you clarify levels of support and connections.

#### ACTIVITY

Use clustering to organize the list of year-ahead goals that you created for the audience-focus/list-making activity.

Now review the plan below. You are partway through your first step; you have a topic and some ideas in hand, and although you may step backward to make changes occasionally, it is time to move on to creating the key to your essay—your thesis statement.

### Four Steps for Effective Essay Writing

1. Discover your point, and advance a clear thesis statement.
2. Support your thesis with specific evidence.
3. Organize and connect your specific evidence.
4. Revise, edit, and proofread your essay.

## Stage 2: Creating a Thesis

Once you have focused your topic and explored some related ideas, you are ready to work on the "driving force" in your essay: your thesis statement. As you read in Chapter 1, essays are goal-driven writing formats. Your goal is to challenge your readers to see why you make the point you do about your topic. Your thesis statement is your challenge to readers.

A thesis statement is, in its simplest form, your topic and your viewpoint on your topic. After prewriting, you have limited your topic; now you establish what



**TIP:** In terms of argument, the thesis statement is a conclusion you come to after considering your topic, but it is your introduction to your argument for your readers.

you think about your topic and why. This is your viewpoint. Your viewpoint on your topic drives your essay.

Military service should be required in Canada.  

  
Topic
Viewpoint

What is your first response to the statement above? It is probably *Why?* You react to a statement that is not a simple fact. **An effective thesis is a point that needs to be argued, a challenge to your readers:** that Canada should have compulsory military service.

Without the viewpoint or controlling concept (your attitude, limiting thought, or focus) this topic alone is just a fact; it has no force:

This essay is about military service (in Canada).

What is your response to this statement? Is it “So what?” There is no force here, no challenge to you as a reader: this sentence is a label, not a thesis statement. How, then, do you create a thesis statement that is challenging and worthwhile to readers?

## Writing an Effective Thesis Begins with Asking Questions

### I: Thesis Development Questions

You can ask yourself certain types of questions based on your prewriting that will help you form a trial or working thesis. If you worked through the activities on questioning earlier in this chapter, you have already explored this method of defining a thesis. Recall the PAT concept from Chapter 1: You decide, based on responses from questioning, what your purpose, audience, topic, and viewpoint are.

Look at your prewriting and ask yourself the following questions:

*What is my topic?*

*What do I want to do with my topic? (In other words, what is my purpose? To explain? To persuade? To define? To analyze?)*

*So what, then, is my viewpoint?*

*Who is my audience, aside from my instructor?*

*Why will my topic challenge my audiences? How?*

*What ideas are there in my prewriting that will help me with what I want to get across to my audiences?*

Answering these questions will usually lead you to a clear statement of topic and viewpoint, a trial thesis.

The responses below are those of the student author of the thesis statement about compulsory military service.

*What is my topic? Serving in the Canadian Forces*

*What do I want to do with my topic? (What do I want to prove? What is my purpose?)*

I think I want to tell people why it's a good thing for young people to join the Canadian Forces. No, I'd say it's more than that. Young people should serve in the Canadian Forces. That's really what I think; most of us have no direction and no idea of what's going on outside of our group of friends.

*So what, then, is my viewpoint?*

Young people should be required to serve in the Canadian Forces.

*Who is my audience, aside from my instructor?*

Other people my age, obviously—but also adults who think we're lazy and not interested in anything but ourselves—and also people who know anyone serving overseas.

*Why will my topic challenge my audience(s)?*

I think it will because it's so different—Canadians don't think about going into the military. Especially people I'm in school with; they have probably never met anyone who's had anything to do with the Canadian Forces. It's kind of an informative essay, I think, as well as a persuasive one.

*What ideas are there in my prewriting that will help me with what I want to get across to my audience(s)?*

If I'm writing to students, they should know that the Forces pay up to half their tuition in college or university. They will learn discipline and teamwork . . . and learn a lot more about people and the world. . . I don't know if discipline and teamwork will convince students though—that would appeal more to parents and adults. Taking part in important events? Both should like that. Representing your country—I'm not sure who that's important to . . .

**ACTIVITY** **Topic and Audience-Focus:** As you can see above, your topic and audience are interconnected. Start with broad topic number one below. Now choose one of the audiences and develop and refine your topic into a working thesis for that audience. Repeat for audience number two, then follow the same pattern for topic number two. The prospective audiences for any piece of writing are sometimes called “discourse communities.”

For example, imagine that your broad topic is student loans. Your audiences include current students, prospective students, parents of students, college or university administrators, and bankers, among others. What are the concerns of these groups? Would current students be more concerned with lower interest rates? Would they think student loans are always a good idea? How would your answers affect your trial thesis?

1. *Topic:* body image  
*Audiences:* peers, fitness instructors  
*Working Thesis:*

2. *Topic:* time management

*Audiences:* your instructor, coworkers at your summer or part-time job

*Working Thesis:*

## II: Thesis Try-Outs and Directional Questions: Refining Your Trial Thesis

Another way to discover your viewpoint for a working thesis is to work through a two-part process: Try out various attitudes to and viewpoints on your topic, then determine the direction your essay might take.

**Try Out Attitudes:** Start by trying out a range of response words and phrases that express your reactions to your topic. Assume your assigned topic is “money management.” You have narrowed that topic to “credit cards,” and finally focused on “credit cards for students.” Now, looking over your prewriting, you find the viewpoint emerging that credit cards for students have some good points. To clarify your response to your topic, try a pattern of positive responses like this:

Credit cards for students *are a good idea.*

Credit cards for students *are a good thing sometimes.*

Credit cards for students *help students to manage their money.*

Now, try reversing your responses to your topic:

Credit cards for students *cause more problems than they are worth.*

Credit cards for students *give them a false sense of maturity.*

Which of these statements comes the closest to your thoughts during prewriting and your thoughts right now? Which one sparks the most ideas?

Once you settle on the statement that best reflects your views, you have two parts of your working thesis. Now you will refine that statement into a thesis that shows the purpose and direction of your essay more clearly.

**Directional Questions:** Combine your subject and your viewpoint with as many question words and phrases as you can think of:

*What* is good about credit cards for students?

*For whom* are student credit cards a good thing?

*When* are credit cards for students a good idea?

*Why* are credit cards for students a good idea?

*What are the benefits of* credit cards for students?

*What is relevant to whom* about credit cards for students?

From among these directional questions, choose the question you want to answer, the question that is most challenging, or the problem you want to solve. Right now your prewriting need not determine which question you choose as the basis of your thesis. Using directional questions, you develop a more specific thesis, which you will find more satisfying to support, and which clearly indicates the direction of the argument you will pursue in your essay.

**TIP:** Be ready to discover new thoughts. The writing process is rarely straightforward; if you are most interested in a question unrelated to your prewriting, just use it as the springboard for some additional prewriting. Your final essay will be better for the change

The box below reviews the stages in developing a thesis:

General/Broad Topic	Limited/Narrowed Topic	Working Thesis (Limited Topic + Viewpoint on It)
Families	Single parents	Single parents face continual challenges.
Money	Employment insurance	Collecting E.I. can be humiliating.
Food	Cooking	Learning to cook is not as much fun as FoodTV makes it look.
Recycling	Recycling boxes in school hallways	Students generally ignore the recycling boxes in the halls.

## Revising Your Thesis

### Types of Thesis Statements

So far, a thesis statement has been defined as a narrowed topic plus a viewpoint on it. The working thesis statements above are examples of that two-part definition. There are two main forms of thesis statement: simple and extended.

#### The Simple Thesis

Whether in trial or revised final form, the topic + viewpoint statement is called a simple thesis: for example, *Tornadoes are a real threat in Canada*. Depending on your instructor's preference, you may find a simple thesis suitable for some shorter essays, four to six paragraphs long. Because a simple thesis does not reveal how you will support it in your essay, you may find it useful when you wish to reveal your argument slowly to readers.

#### The Extended Thesis

In many cases, however, your instructor will require you to write an extended thesis statement: for example, *Tornadoes are a real threat in Canada: Canada experiences more tornadoes than any country except the U.S., and Canadians are not trained to prepare for tornadoes*. Here, you include your two supporting points in your thesis. This more detailed statement guides readers into your essay by telling them what to expect, and it is essential for essays with multiple body paragraphs and for research essays.

### ACTIVITY

For each thesis statement below

- Identify the topic and the viewpoint.
- Explain whether it is a simple or an extended thesis.

c. Change these simple thesis statements to extended statements.

1. The new building on our campus could be more functional if some changes were made.
2. Celebrities make poor role models because of the way they dress, talk, and behave.
3. Working as a security guard can be a stressful experience.
4. Canada's health-care system is still superior to the U.S. system in terms of equity and efficiency.
5. Reality shows have changed television programming for the worse.

## Writing Thesis-Planning Sentences

To make sure that you are clear about your ideas and your purpose, as you finalize your thesis write a sentence or two stating exactly what you are planning for your essay. Writing thesis-planning sentences will help to clarify your purpose, your support for your point, and even your method of developing your point. You can use these sentences as guides for outlining and drafting your essay. Use as many sentences as you like. This is excellent practice for writing longer, more complex essays and research papers. Follow the pattern below.

In this essay, I plan to (argue, defend, explain, demonstrate, analyze) \_\_\_\_\_ because of (1) \_\_\_\_\_ (2) \_\_\_\_\_, and (3) \_\_\_\_\_.

Here is an example of the thesis-planning sentences written by Jed Gawrys, the student author of the freewriting and discovery draft earlier in this chapter:

In this essay, I plan to argue that the values that make professional sports so appealing to people are the same cruel and immoral values that rule North American society. Because of extreme competitiveness, violence, and forms of discrimination, our society has come to accept and even applaud destruction, cruelty, and harm to human life.

You can revise your thesis-planning sentences into a polished thesis, but for the moment you have statements to guide you.

### ACTIVITY

Complete the following extended thesis statements by adding a final supporting point that will parallel the others already provided. Parallel structure means that items or phrases in a list follow the same grammatical pattern. First, you might want to check the section on parallel structure in Chapter 6.

1. Being a successful vegetarian is difficult because cooking meals takes more effort, menu choices in restaurants are limited, and...
2. A good salesperson needs to like people, to be aggressive, to know the products, to dress appropriately, and...
3. Rather than blaming themselves for failing courses, students blame the instructor, their course load, and even...

4. Anyone who buys an old house and is planning to fix it up should be prepared to put in a lot of time, hard work, money, and...
5. Older cars may use too much gas and...

## Evaluating Your Thesis for Effectiveness

As you revise your thesis, go through the following checklist to help you avoid common errors that can undermine your chances of writing an effective essay.

### 1. Does Your Thesis Challenge Readers with a Clear Viewpoint?

The subject of this essay will be soccer fans.

Some Vancouver high schools could close as soon as this fall.

Video gaming is the concern of this essay.

Do these sentences challenge you to think about their topics? If not, they are not thesis statements. They just announce their topics; they do not engage you on any level because they do not make any point about their topics. Below, each of those announcements has been revised so that it is a reasonable thesis statement:

Hooliganism, riots, and racism are extreme aspects of soccer fans' outrageous loyalty.

Possible closures of some Vancouver high schools will result in less-prepared students.

Players develop useful skills from time spent on video gaming.

**ACTIVITY** Revise the following announcement-style statements so that they are simple or extended thesis statements.

1. Personal electronics that are popular with students is the subject of this essay.
2. This essay's concern is near-death experiences reported by accident victims.
3. A discussion of planning errors in the downtown area forms the core of this paper.
4. The topic to be considered is loneliness.
5. This essay will concern itself with career-planning strategies.

### 2. Is Your Thesis Statement Too Broad or General for an Essay?

Disease has shaped human history.

Insects are fascinating creatures.

Since the beginning of time, men and women have been very different.

First, could you argue and accurately support any of these statements in a three-to four-page essay? Where would you begin with vast subjects such as *disease*, *insects*, and *the differences between men and women*? These are sweeping, often meaningless,

concepts that you cannot explain to your readers—your thesis controls the range of your essay’s points; it sets the limits of your argument. Do not promise more than you can deliver. Avoid beginning any thesis statement with phrases such as, “All over the world...” or “People everywhere...” The following sentences based on the topics above represent possible thesis statements.

Plane travel has made local diseases global problems.

Strength, organization, and communication make ants one of nature’s most successful insects.

Men and women are often treated very differently in entry-level positions.

### ACTIVITY

Revise the following vague or general thesis statements so that each makes a point that could be developed in a three- or four-page essay.

1. Life today makes everyone suspicious and unfriendly.
2. Contagious diseases are global problems.
3. The media distort every issue concerning young people.
4. Parenthood is the most important job there is.
5. Automotive exhaust fumes damage the environment everywhere.

### 3. Is Your Thesis Statement Too Narrow? Is It One That You Can Support in an Essay?

There are speed bumps in the north end of Winnipeg.

In March 2009 there was a moderate earthquake just outside of Leamington, Ontario.

The main road into town is lined with fast-food outlets.

Are you challenged by any of these statements? Can you think of ways to support any of them? These sentences, in fact, are simple statements of fact that do not present a viewpoint or require any support. They are often called “dead-end” statements. Remember, a thesis statement must be broad enough to require support in an essay. The following sentences, based on those above, represent successful thesis statements.

Speed bumps in north Winnipeg fuel drivers’ tempers, increase noise pollution, and add to greenhouse gases in the air.

Towns in most parts of Ontario, like Leamington, are unprepared for earthquakes.

Town councils should regulate the number of fast-food operations on entrance roads.

### ACTIVITY

Revise the following narrow or dead-end statements so that each makes a point that could be developed in a three- or four-page essay.

1. Volunteer positions are available at local retirement homes.
2. Film courses are always popular with students.
3. The bicycle lanes on campus are new this year.

4. The average karate student simulates competition fighting.
5. Libraries provide access to computers and study spaces.

#### 4. Does My Thesis Statement Present More than One Idea?

Waste prevention is the key to waste management; in developing countries, though, waste management creates jobs and community participation.

Studying with others has several benefits, but it also has drawbacks and can be difficult to schedule.

The “baby boom” generation has had many advantages, but it also faces many problems.

How many ideas are in each of these thesis statements? “Studying with others has several benefits...” is one topic and one viewpoint and “...it also has drawbacks and can be difficult to schedule” is another. The thesis statements above all present more than one idea; they push readers in two different directions. The point of an essay is to communicate a *single* main idea to readers. The following sentences, based on each of the examples above, represent more effective thesis statements.

Community-based approaches to waste management can lead to waste prevention and productive use of waste.

Studying with others requires careful planning, as well as cooperation and discipline on everyone’s part.

The “baby boom” generation has enjoyed many advantages, including sheer numbers and wealth.

**ACTIVITY** Revise the following statements if they contain more than one idea so that each becomes a thesis statement that advances a single main point.

1. Although infomercials are misleading, sometimes they are quite informative.
2. Movies with computer-generated backgrounds look spectacular, but they are not as appealing as those shot on location.
3. Shopping online is easy and fun, although it is not always secure.

After working through the following review activities, you will be prepared to move on to Chapter 3, which is about completing the second and third stages of the writing process.



## Review Activities

### Review Activity: Prewriting

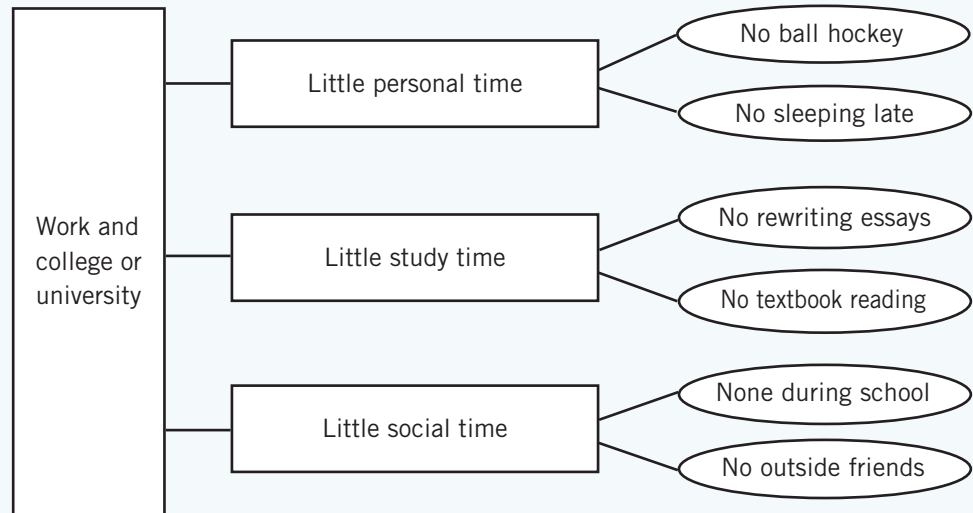
Below are examples of how the four prewriting techniques discussed in this chapter could be used to develop material for the topic “Problems of Combining Work and College or University.”

1. Identify each technique by writing F (for freewriting), Q (for questioning), L (for list making), or C (for clustering) in the answer space.
2. Some of these examples demonstrate a second stage of prewriting. Which examples do so, and why?

_____	<p>Never enough time            Miss parties with people in my program            Had to study (only two free hours a night)            Gave up activities with friends            No time to rewrite essays            Can't stay at school one minute after I finish            Friends don't call me to go out any more            Sunday no longer relaxing day—have to study            Missing sleep I need            Marks aren't as good as they could be            Can't just watch TV weeknights            Really need the money            Tired when I sit down to study at nine o'clock</p>	
_____	<p><i>What</i> are some of the problems of combining work and college?</p>	<p>Schoolwork suffers because I don't have enough time to study, rewrite essays, or do enough research. I've had to give up things I enjoy, like sleep and ball hockey. I don't have any time for RTV parties because I have to go to work as soon as my last class is over.</p>
_____	<p><i>How</i> have these problems changed my life?</p>	<p>My marks are not as good as they were when I wasn't working. Some of my friends have stopped calling me. My relationship with a girl I liked fell apart because I couldn't spend time with her. I miss TV.</p>
_____	<p><i>What</i> do I do in a typical day?</p>	<p>I get up at 7 to make an 8 a.m. class. I have classes till 1:30 two days, and those days, I drive to Sobeys where I work till 8. I drive home, shower, and by then it's around 9. So I only have a couple of hours those days to study—work on media assignments, read textbooks, write essays. The other two days, I finish classes at 5 and work till 9, so schoolwork's a write-off. I work all day Friday, and I just don't do schoolwork Friday night.</p>

Why do I keep up this schedule?

I can't pay tuition or buy books without working, and I need a diploma and airtime practice to try to get into radio. If I can make this work, I'll be doing what I've always wanted to do.



It's hard working and going to school at the same time. I never realized how much I'd have to give up. I won't be quitting my job because I need every dollar just to stay in my program. And the people at Sobeys are pretty good. I've had to give up a lot more than I thought. We used to play ball hockey and touch football every Sunday. It was fun and we'd go for drinks afterward. Sundays are now just catch-up time for assignments for my courses, and I don't know how I'll handle an internship when that comes up. I have to catch up because I don't get home until 8 some days and nearly 10 other days, and I work all day Friday and Saturday. So even two nights a week, I can't get to school work until after 9 p.m. I've been up since before 7 a.m. Sometimes I write an English essay in half an hour and don't even read it over. I feel that I'm missing out on a lot in university. The other day, people I like were sitting outside listening to music and talking after class. I would have given anything to stay and not to have to go to work. I almost called in sick. I used to get invited to parties. I don't much anymore. My friends know I never make it, so nobody bothers. I can't sleep late on weekends or watch TV during the week.

### Group Review Activity: Narrowing Topics and Writing a Working Thesis

Following is a list of six general subjects. Form groups of four and choose three of the subjects per group, then narrow each topic and produce a working thesis statement for each. Compare your narrowed topics and thesis statements with other groups.

General Subject	Narrowed Topic
1. Music	
2. Inspiration	
3. Work	
4. Careers	
5. Travel	
6. Cooking	

### Review Activity: Identifying and Revising Thesis Statements

Each example below presents a weak or ineffective thesis statement. For each one,

- Use the questions found in the Evaluating Thesis Statements section to determine what is wrong with the statement.
- Then work through directional questions to create effective revised thesis statements.
  1. Credit cards are a necessity everywhere in the world.
  2. The use of service dogs in catastrophes and emergency situations is the subject of this essay.
  3. Severe exhaustion is a chronic condition for some students.
  4. Although many dishes in Armenian cooking, such as *meza* (appetizers) and *pilaf* are similar to those in other Middle Eastern cultures, Armenian cuisine offers unique items found nowhere else.
  5. Dried sumac berries are used as a spice and a herbal medicine.

### Checklist of Learning Outcomes for Chapter 2

Be sure that you have understood and met the learning outcomes for this chapter. Answer the following questions:

- |  |  |
|--|--|
| <input checked="" type="checkbox"/> Explain the stages of the writing process in your own words.   | <input checked="" type="checkbox"/> Describe how you would modify a broad subject into a topic appropriate for an essay. |
| <input checked="" type="checkbox"/> What are the four prewriting strategies in this chapter? Which one would be most useful to you, and why? | <input checked="" type="checkbox"/> Explain two methods of questioning you could use in developing a working thesis.     |
| <input checked="" type="checkbox"/> What steps are involved in creating an effective essay?  | <input checked="" type="checkbox"/> What are four questions you should ask yourself as you revise your thesis?           |

# Preparing Your Essay: Developing an Outline and Supporting Your Thesis

## CHAPTER 3

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will be prepared to

- create a clear and useful outline
- confirm the connection between your thesis and supporting points
- develop specific details to expand on each of your essay's supporting points
- develop enough details to expand on each of your essay's supporting points
- evaluate the quality and credibility of your support
- choose an effective order for your support

You have now completed the first stage of your writing process and begun stage two by crafting your thesis statement. The next step is organizing your essay's structure in an outline, then developing the points and details that support your argument.

### Developing An Outline

Now that you have your thesis and an idea of your supporting points, you are at exactly the right point to construct an outline. This is the time to focus on your essay's structure and on the relationships between your ideas.

Do not avoid outlining and jump from a small amount of prewriting directly into drafting. It is a recipe for disaster. Essays are relatively formal structures, not casual,

free-flowing strings of paragraphs that you can spin off from pure inspiration. As a final step before drafting, outlining will clear your mind and make writing drafts a more pleasant task.

## Essay Outline Plan

If you have been instructed to create an MLA-style essay outline, follow the formula shown below. This is an essay plan that runs down the page using a number and letter (“alphanumeric”) system, indicating your paragraphs as described here:

### Outline

**THESIS:** Key values in professional sports reflect society’s acceptance of destruction and harm to human life.

Now, write your first supporting point as a topic sentence, numbered with the Roman numeral I, as shown here:

I. Competitiveness is a key aspect of professional sports.

Indent and write your first detail for supporting point I directly below your topic sentence. Number the first detail with a capital A. If you have examples for your details, or “subdetails,” indent again and note them beneath the detail with Arabic numbers. Continue with your details, numbering the second one with a capital B, and so on, for as many details as you have.

A. Primary objective of teams is to win, at any cost.

1. Because of money—how much players are paid, keeping coaches and driving ticket prices up.
2. This drives players to put winning above morality.
3. Players are told to try to injure opposing star players.
4. Players are scolded by coaches for not trying to hurt opponents.

B. Society is filled with people who want to get ahead, no matter the cost or whom they hurt.

1. Corporations sell in volume at reduced prices, making it impossible for small competitors to survive.
2. Big corporations don’t care if people lose jobs as a result.
3. Name-calling and smear campaigns in elections by so-called responsible, moral politicians—in the name of winning.

II. Another aspect of professional sports that is reflected in society’s acceptance of destruction and harm to human life is violence.

- A. Harming others is a way of life, not just in sports but also in society.
  - 1. Football is based on tackling and harming other players.
  - 2. Society relies on fights—societies and governments are built on making themselves more powerful.
  - 3. Governments spend billions on weapons and armed forces.
- B. People who need help do not get it.
  - 1. Governments should spend money on helping people, not on wars.
- III. The third and possibly most devastating aspect of professional sports reflected in our society is discrimination.
  - A. Professional sports leagues are huge corporations dedicated to profits.
    - 1. Star players sell the most tickets, so hard-working, less glamorous players are discriminated against.
    - 2. Work ethics, for players, are becoming meaningless.
  - B. Society creates stars, just like professional sports, or the movie business.
    - 1. Celebrities are not necessarily hard-working, nor are they ethical.
    - 2. But they end up as role models, rather than hard-working, decent people.

Continue this pattern for as many supporting points/body paragraphs as you have. For more information on MLA style, see Chapter 20.

You will see Jed's drafts and revisions in Chapter 4.

You will find a blank version of the MLA outline diagram on Connect and you can print copies from there. Save your first copy as "Outline." In Word, you can save this as a template, rather than a document. Every time you reach the outlining stage of an essay assignment, copy and paste the Outline template into a new document. Save this with an appropriate name.



### ACTIVITY

1. Think of a thesis topic you believe would interest first-year students. Now, explain why your topic is suitable and could provide a challenging read to two different audiences. Review the sections on thesis planning and directive questions, if necessary.
2. Generate two sets of three or four supporting points for your thesis, based on your two audiences' needs and interests.
3. Come up with a few details to expand on each supporting detail for each set of supporting points.
4. Now, choose one of your thesis-and-supporting-point notes, and create an MLA essay outline from those notes.

## Develop and Order Your Supporting Points

### Your Thesis, Supporting Points, and Details

After prewriting and revising your thesis by questioning, then creating an outline, you have a good sense of the ideas that support your topic and viewpoint. Now you will begin step two of your essay-writing checklist: supporting your thesis with specific evidence. *Support must be sufficient and specific*, or audiences will not follow, or perhaps will not even read your essay through to its conclusion.

#### Developing Topic Sentences

Your supporting points will form the topic sentences for the body paragraphs in your essay. As you create your outline, turn each supporting-point word or phrase into a topic sentence.

#### Making Sure You Have Enough Supporting Details: Re-generating and Sorting

Now is the time to develop and select suitable details to expand on for each supporting point, and then to decide on an appropriate order for them.

You have generated ideas in your prewriting; you may want to do some very focused “re-generating,” or brainstorming, to create enough supporting details for each of your supporting points. You will have some material from your prewriting, but if there is not enough, here is a workable method for making the best use of your prewriting details and generating some new ones.

#### Writers’ Tips for Developing and Structuring Support

**a. Listing and Re-generating:**

1. Turn each of your supporting points into a trial topic sentence.
2. If you have two supporting points, make two columns with one topic sentence at the top of each. (If you have three or four, adjust the number of columns.)
3. Write one trial topic sentence at the top of each column.
4. Enter any details from your prewriting that would fit under any one of your topic sentences.
5. Now expand those lists of supporting details, using any form of prewriting. Try to have roughly the same number of details under each topic sentence.

**b. Sorting and Selecting:**

1. Go over each list, crossing out details that seem weak or unsuitable.
2. Choose your best details and number them, starting with #1 for the best.

Here is a sample of one such list made by Jed, the student author featured in this chapter. He marked his new ideas with *n*.

Trial Topic Sentence:

The worst aspect of professional sports that is reflected in society is discrimination.

- ~~racial discrimination is illegal now~~
- all kinds of discrimination
- ~~discrimination against street people?~~
- #1 discriminating means choosy as well as prejudiced against something
- ~~society says it doesn't practise racial discrimination, but look at the 9/11 stuff that's still around~~
- # 4 discrimination in sports could be about glorifying star players
- # 4? look at Kobe Bryant or Tiger Woods—the media just forgets that they're not the best characters
- # 5—example—hockey stars aren't necessarily good people—they're athletes—Sean Avery—some are pretty crude
- #2—relates to glorifying success at any price [under topic sentence 1] ???
- #6 if we're not discriminating against appearances—discriminating against anyone who isn't rich or successful—would anyone like Donald Trump?
- ~~people who are good who are successful?—any examples? Wayne Gretzky?~~
- bad idea and social values approve it—only real success is being the best *n*
- #4 in pro sports, they hide players who aren't stars—they don't play as much—is that discrimination? If it's all about money, it is. Examples of underused players? *n*
- ~~whoever has the most money is the best—that's what our values tell us~~ *n*
- ~~is this why people like gangsters?~~ *n*
- #3 does it depress people—can't live up to celebrities who make millions—Will Smith? *n*
- #7 no everyday heroes? *n*

**ACTIVITY** Here is a trial topic sentence from a student's essay about being competitive:

Having to compete makes some people fearful.

- Generate a list of details that would illustrate this point. Your details can be examples, short anecdotes, or any specific ideas that would make this point clear to readers.
- Cross out details that seem weak or unrelated.
- Number your five best details.

### Make Your Supporting Details Specific

Just as a thesis must be developed with supporting points, those supporting points must be developed with specific details.



## What Is a Supporting Detail?

Supporting details are examples, precise descriptions of items, facts or statistics, quotations, or even brief anecdotes.

- Some **examples** are situations, people, character types, places, events, or objects that illustrate a supporting point; for example, Donald Trump in Jed’s list above.
- **Descriptions** are careful word pictures of objects, situations, or beings that make ideas concrete to readers.
- **Facts** are items of information about things that exist or have existed—they can be confirmed by other sources; statistics are verifiable information that is represented numerically.
- **Quotations** are the exact words of some other person; that person must be credited, and the quotation must appear in double quotation marks. Refer to Chapters 20 and 21 for information on citing quotations in your essays.
- **Anecdotes** are short accounts of true incidents used to illustrate or provide evidence for a point.

## What Is the Value of Specific Supporting Details?

First of all, specific details are *hooks*; they attract and excite your reader’s interest. Second, details explain your points; they *show* your readers what your ideas mean and offer the evidence needed for them to understand your supporting points’ concepts.

Too often, body paragraphs in essays contain vague generalities rather than specific supporting details. Here is what one of the paragraphs in “Professional Sports and Society,” the essay by Jed Gawryls, would have looked like if he had not used specific details to explain his main point.

The third and possibly most devastating aspect of professional sports that is reflected in our society is discrimination. Sports leagues are huge organizations but only a few players have a lot of playing time. Star players are the most skilled; their skills make their fortunes. They have only become successful because they are the players the public sees most often. Similarly there are “stars,” people who are very successful in society. These people are not necessarily good or moral; they just seem good because they are so famous. The public often obsesses about these people, whereas they do not value or care about people who work hard jobs for very little money. These people are devalued and discriminated against, based on how unsuccessful, in society’s terms, they are. Eventually this divides society up, creating different class levels and stereotyped, wrong ideas about people.

Compare the paragraph above with the revision notes Jed made for his fourth paragraph in Chapter 2. In his revision paragraph, Jed notes where he needs to provide details, then examples to support those details or “sub-details.” Jed illustrates his point about how much celebrities earn for so little time with the specific example of Will Smith, to be found online. Additionally, he gives contrasting details about the wages and hours of a garbage collector. These specific details and examples bring Jed’s ideas to life and make them stick in the reader’s mind. Reading audiences are hooked by specifics; they do not enjoy guessing what writers mean.

**ACTIVITY** Provide three specific details that logically support each of the following topic-sentence points. Your details can be drawn from your own experience, or they can be invented. State your details briefly in several words rather than in complete sentences.

*Example:* Learning to cook every day for themselves is a challenge for students living on their own.

1. Shopping takes time and energy.
2. Cooking nutritious meals takes work.
3. It is tempting and expensive to eat out.

1. Cell phones are essential to personal safety.

---

2. Independence has numerous challenges.

---

3. There are several ways in which students can earn extra cash.

---

### Making Your Support Appropriate and Effective

Not all support is created equal. Supporting details vary in how reliable or convincing they are to readers; for example, suppose you write an essay on parole programs in local correctional facilities, and you support your view only with your own opinions and those of your friends. Are your readers likely to be convinced by your support? Will they see your paper as anything other than a subjective, somewhat narrow personal essay? What kinds of support would work here?

Supporting evidence must suit the essay-writing situation. Depending on the type of essay and the subject about which you are writing, different forms of supporting evidence will be appropriate. For personal essays or response papers in literature classes, your subjective reactions and experiences are relevant and useful. For other English or literary essays, you can base your support on an assigned piece of literature. In essays where you are asked to comment on aspects of cultural or ethical dilemmas, for either communications or social sciences subjects, you can present your own thoughts, but tied to theories and contexts in those areas. For the sciences, you can support your points with facts and research.

Generally, as you begin college or university, early essay assignments will require details that are a mixture of your own thoughts and ideas derived from other sources. Key points in judging your support are logical derivation, fairness, focus and specificity, and credibility.

### Writers' Tips on Audiences, Logic, Specifics, and Credibility

Because reading audiences are most drawn to the specifics in your support, and are most attentive to details, they will judge your writing on how logically your supporting details follow from the claims made by your topic sentences, how reasonable and defensible your details are, and how precise and credible those details are.

You meet your audience with the support you choose—an essay stands or falls on the quality of its support. Always ask yourself the following:

- Are my ideas based on reasoning, or am I just stating an opinion that I cannot back up logically?
- Do my ideas and details show bias or unfair judgments? Could I defend them on any basis other than emotion, or liking or disliking them?
- Are any of my details just generalities, unfocused statements that do not add to my argument?
- How do I know my points and details are true? Why should readers find them credible?

When you choose facts or information not based on your own experience, you have several types of information to choose from, some of which are more useful than others:

- **Common Knowledge**

In some cases, this is information generally known in various communities (e.g., to Canadians, the prime minister's name). In college or university what is common knowledge depends on the subject; for example, in a psychology essay you would not have to define conditioning. Facts that are common knowledge are sometimes useful, but by their nature, they are less interesting to readers. Moreover, the goal of postsecondary writing is to explore what is not common knowledge.

- **Anecdotal Knowledge (Hearsay)**

This is information derived neither from personal experience nor documented research; for example, *Childcare facilities on this campus are excellent, according to most students*. This type of information is useless as support, as it leaves readers wondering how credible it can be.

- **Expert Evidence**

This term covers published information from reputable sources. It must be relevant to your topic to be of any value. Facts and statistics belong to this category, and so must be credited to their source. Research is fundamental to postsecondary information in all subjects.

In general, where any supporting point or detail is concerned, the crucial question appears above: “How do I know this is true? Why should my readers believe it?” If you can only answer, “Because I just know,” or “Because it’s how I feel,” you will not be credible to your audience. Good support is based on your own direct experience (if it is suitable), on clear logic, and, if appropriate, on accurate research.

You will learn more about creating effective support for each method of essay development in Part 2.

## ACTIVITY

Read the following brief paragraph. What types of supporting-evidence details do you find here? Each one contains one of the detail types listed below and is numbered. In the blank space beside each number, mark the letter for the type of information it presents.

- a. Unsupportable personal opinion
- b. Personal statements based on bias, emotional response
- c. Common knowledge
- d. Hearsay/anecdotal evidence
- e. Expert evidence, correctly cited
- f. Unsupported fact
- g. Unfocused generalization

Success is something most people never attain. (1) \_\_\_\_\_ It is an illusion that everyone should stop chasing. (2) \_\_\_\_\_ The price of success is dedication and hard work. (3) \_\_\_\_\_ In fact, some say that successful folks never notice that they are working; their work is their life. (4) \_\_\_\_\_ Jim Pattison, for example, the Vancouver-based entrepreneur, is said never to stop working. (5) \_\_\_\_\_ His pleasure is expanding his business empire, buying another team or TV station. (6) \_\_\_\_\_ People like that are unfair examples to the average person, though, because not everyone can work that hard. (7) \_\_\_\_\_ Many do not have the physical energy and the willpower. (8) \_\_\_\_\_ And most people do not have the luxury of working for their own businesses; they have to work for others. (9) \_\_\_\_\_ Therefore, it is hard to agree with Thoreau, who said, "We were born to succeed, not to fail." (10) \_\_\_\_\_

### Making Sure You Have Enough Supporting Details

Readers cannot "see what you see" in your mind, so your words do the work of showing your thoughts to them. This is where providing *enough* specifics is essential. When you offer enough details to properly clarify a supporting point, you show your readers what makes that point true for you.

If your supporting points are not adequately developed—that is, if there are not enough details to illustrate or prove the point of a paragraph—then you are forcing your reader to figure out why your point is valid. That is not the reader's job; it is your job as a writer. You could not, for instance, write a paragraph about the importance of a good résumé and provide only one reason, even if you use five sentences to write that reason. Without additional support, your paragraph is underdeveloped and readers will not accept your point or your knowledge of it.

Students sometimes try to disguise unsupported paragraphs through repetition and generalities. Do not fall into this "wordiness trap." Be prepared to do the hard work needed to ensure that each paragraph has solid support.

## ACTIVITY

Take a few minutes to write a paragraph in the third person point of view supporting this thesis: "Managing time is a student's biggest problem." Afterward, form small groups with other students, and read your paragraphs aloud. The paragraphs people enjoy most are sure to be those with plenty of specific details.

When writing in the “invisible” third person point of view, close attention to specific details is even more essential. There is no distracting *I* or *me* to take the audience’s attention away from what you are saying and how well you are saying it.

Here, once again, is the essay-writing checklist; notice that you have, even without writing a first draft, just about completed the second step. Good writing is the result of planning every stage.

### Four Steps for Effective Essay Writing

1. Discover your point, and advance a clear thesis statement.
2. Support your thesis with specific evidence.
3. Organize and connect your specific evidence.
4. Revise, edit, and proofread your essay.

## Organize Your Support

Organizing information makes it easier to understand and easier to remember. If you choose a clear, recognizable principle of organization, you will find it easier to judge and revise details. Order your points so that they follow logically from your thesis, and serve your purpose and topic, making it easier for readers to follow your argument. When you choose appropriate transitions or signal words to emphasize your order, you help your reader discover relationships that connect things, and, as you will see in Chapter 4, make them seem more coherent.

**Time order, emphatic order, and spatial order** are three common principles of organization for an essay’s supporting points.

1. **Time** or **chronological order** means that points and details are ordered as they occur in time. *First* this is done; *next* this; *then* this; *after* that, this; and so on. You will often use time order for setting out a sequence of events, explaining how to do something, or narrating an anecdote.

Here is a brief outline of an essay in which time order is used. This is an example of the process method of development, explaining how to do something or how something is done. The expanded thesis lists its supporting points in time order and the topic-sentence points follow this order, previewing the essay’s process for readers.

**Thesis:** For success in exercise, you should follow a simple plan consisting of arranging the time, making preparations, and warming up properly.

1. To begin with, set aside a regular hour for exercise.
2. Next, prepare for your exercise session.
3. Finally, do a series of warm-up activities.

Which words and phrases in the topic sentences above indicate that the writer will use time order? How do these lead the reader along?

2. Emphatic order emphasizes the most interesting or important detail by using “least to most” sequences in the arrangement of supporting points. Place the points in least to most important order, or in least powerful to most powerful order—saving the best until last. Variations on this include most familiar to least familiar, simplest to most complex, order of frequency, and order of familiarity. Final positions are the most emphatic because the reader is most likely to remember the last thing he or she reads. *Finally*, *last of all*, and *most important* are typical words or phrases showing emphasis. Here is a brief outline of an essay that uses emphatic order:

**Thesis:** Celebrities lead very stressful lives.

1. For one thing, celebrities don't have the privacy an ordinary person does.
2. As well, celebrities are under constant pressure.
3. Celebrities also live with anxiety because they are only as good as their last success.
4. Most important, celebrities must deal with the stress of being in constant danger.

Which words or phrases in the topic sentences above help to show emphatic order?

### ACTIVITY

Writers often combine two orders in an essay because their topic and viewpoint suit the combination. Read the essay “Movie Night in the Bush” in Chapter 10. Which principle of organization or combination of principles has the writer chosen? Why, based on the subject of the essay, might the writer have chosen this order or combination of orders? How does the writer indicate the order(s)?

3. **Spatial order** means that you create a pattern in space for the reader to follow. You arrange items according to their physical position or relationships. If you describe a room, you could start at the doorway, then go around the four walls, ending back at the door. To emphasize spatial order, use positional transitions or signal words that lead and place the reader, such as *to the right*, *starting at*, or *under*. You will find spatial order essential for descriptions. You may apply this principle to examples as well, leading readers along a route, or you could classify items by physical placement (i.e., *southern B.C. is home to temperate rainforest . . . the northern part is mainly boreal forest*). Showing yet another use of spatial order, here is a brief outline of a process essay explaining how to reach Toronto's High Park on foot:

**Thesis:** The joy of finding a forest at the end of an afternoon city walk is worth the effort.

1. Right from your start at the corner of Bloor and Ossington, you see interesting stores and restaurants.
2. Then as you continue west and south on Dufferin, you find a cool green rest stop: Dufferin Grove Park.
3. On the march west again from Dufferin and Bloor, you will want to walk briskly through the dry, rundown stretch of Bloor west of Lansdowne.
4. Finally, walking downhill, you reach the edge of the forest at Keele and Bloor.

Which words or phrases in the topic sentences above help to show spatial order and guide readers through the walk?

In Chapter 4, you will learn more about transitions (signal words) used to clarify and guide your reader's progress through your supporting points, details, and sentences.

## Review Activities

### Review Activity: Relating the Parts of an Essay to Each Other

Each group below contains one topic, one thesis statement, and two supporting sentences. In the space provided, label each item as follows:

T—topic
TH—thesis statement
S—supporting sentence

#### Group 1

- a. TV forces politicians to focus more on appearance than substance. \_\_\_\_\_
- b. Television is having an increasingly strong impact on the way Canadian elections are conducted. \_\_\_\_\_
- c. The time and expense involved in creating commercials for parties and leaders might be better used in serving the public. \_\_\_\_\_
- d. Television \_\_\_\_\_

#### Group 2

- a. Canadian colleges are more affordable than most universities. \_\_\_\_\_
- b. There are several advantages to attending a college rather than a university.  
\_\_\_\_\_
- c. Colleges \_\_\_\_\_
- d. Canadian colleges typically offer more career-oriented programs, internship opportunities, and combined-degree programs than do universities. \_\_\_\_\_

#### Group 3

- a. Medicine \_\_\_\_\_
- b. Antibiotics have enabled doctors to control many diseases that were once fatal.  
\_\_\_\_\_
- c. Organ transplants have prolonged the lives of thousands of people. \_\_\_\_\_
- d. Advances in modern medicine have had great success in helping people.  
\_\_\_\_\_

### Review Activity: Outlining

Your ability to distinguish between supporting points and details that fit under those points is important to thesis and outline development. In each of the four lists below, supporting points and details are mixed together. Put the items into logical order by filling in the outline that follows each list.

1. **Thesis:** Downtown high schools have multiple problem areas.

Drugs	a. _____
Leaky ceilings	(1) _____
Students	(2) _____
Teachers unwilling to help after class	b. _____
Few after-school programs	(1) _____
Doors locked at 4:30 p.m.	(2) _____
Buildings	c. _____
Poorly equipped gyms	(1) _____
Much too strict	(2) _____
No morning or afternoon community involvement	d. _____
Cliques	(1) _____
Teachers	(2) _____

2. **Thesis:** Starting fitness programs early in life is a wise move.

Make new friends	a. _____
Reduce mental stress	(1) _____
Social benefits	(2) _____
Lifelong good habit	b. _____
Improve self-image	(1) _____
Mental benefits	(2) _____
Tone muscles	c. _____
Meet interesting instructors	(1) _____
Physical benefits	(2) _____

### Review Activity: Adding Specific Details

In the following essay, specific details and sub-details are needed to explain the ideas in the supporting paragraphs. Add a sentence or two of clear, convincing details for each supporting point.

#### Introduction

##### Retail Therapy

Apparently, humans have managed to create a new disorder. It's a behavioural problem that can do some real damage. However, unlike other self-damaging behaviours such as excessive tanning or smoking, this one is not likely to put sufferers in the hospital.



Instead, this disorder sends them to the store. “Oniomania” is the technical term for what they are suffering from, and it has nothing to do with onions. People know it better as compulsive shopping disorder (CSD) or shopaholism. Sufferers shop to “keep up with the Joneses,” to lower anxiety, and to put excitement into their “boring” lives.

### First Supporting Paragraph

One of the first reasons people shop compulsively is to keep up with real or imaginary peers. Perhaps low self-esteem drives this competitive shopping.

---

But, filling the shopping cart does not fill up the holes in someone’s self-esteem.

---

Mostly, compulsive shopping results in an even lower sense of self-worth when the shopper faces bills he or she cannot pay.

---

### Second Supporting Paragraph

More often than they mention the need to “keep up,” shopaholics say that shopping lowers anxiety.

---

They frequently say a sense of relief, a relaxed “floating feeling” comes over them when they start shopping.

---

But over time, relief gives way to even more anxiety resulting from bills they cannot pay.

---

### Third Supporting Paragraph

Most often, though, the blanket response to questions about excessive shopping is that it relieves boredom.

---

As well, shoppers eagerly turn to all forms of advertising and promotion, saying these beat boredom by helping them to anticipate new things to shop for.

---

Finally, the sheer simplicity of consuming—go to a store or go online, see something, and buy it—makes shopping an easy diversion to turn to whenever time moves too slowly.

---

## Conclusion

Whether CSD is really a new disorder by itself, or just a new response to low self-esteem, anxiety, or boredom, it has become such a widespread problem that organizations like Shopaholics Anonymous have come into being. Shopaholism, in fact, affects more than just those afflicted and their families; growing levels of credit-card debt raise interest rates for everyone.

### Review Activity: Developing Adequate Support

The following body paragraphs were taken from student essays. Two of the paragraphs provide sufficient details to support their topic sentences convincingly. Write AD for *adequate development* beside those paragraphs.

One paragraph uses vague, wordy, general, or irrelevant sentences instead of real supporting details. Write U for *underdeveloped* beside that paragraph.

_____	1. Primetime programming on Canadian television would benefit from some major changes. Some shows should be eliminated completely. In fact, all the boring “made in Canada” shows that no one watches should be cancelled. Commercials, Canadian or American, should be changed so people could watch them without wanting to channel-surf or turn off the TV. Expand good, popular programs so that viewers stay loyal to Canadian programming and interests. The ideal Canadian primetime lineup would be a big improvement over what is now available on the major networks.
_____	2. A friend’s rudeness is much more damaging than a stranger’s. When a friend says sharply, “I don’t have time to talk to you just now,” people feel hurt instead of angry. When a friend shows up late for lunch or a shopping trip, with no good reason, it is easy to feel taken for granted. Worst, though, is when a friend pretends to be listening, but his or her wandering eyes show a lack of attention. Then, anyone feels betrayed. Friends, after all, are supposed to make up for the thoughtless cruelties of strangers.
_____	3. Sitting in the cockpit of a real plane, one of the school’s Cessnas, after weeks of sitting in model cockpits and flight simulators, is an exciting experience. Students feel momentarily confident because everything is familiar; all the controls are exactly where they were in “rehearsals.” The familiarity soon joins forces with excitement, though, when the instructor begins to take them step by step through the preflight checks. The repetition of the pattern of words “fuel gauge” and “altimeter” works like a soothing charm—everything will be fine. It is only when the student aviator knows that the instructor’s next words will be “Start it up” that he or she feels a flutter of nervous anticipation. The instructor’s voice is confident and normal. The student’s stomach tightens. And he or she reaches for the starter, ready to fly . . . or just taxi down the runway.

### Review Activity: Evaluating Support

Identify the types of information represented by the following statements. Explain your choices for each.

The Reform Party of Canada was a Western-based group that emerged from a coalition of discontented Western special-interest groups.

English classes are always boring.

After all, people are the same everywhere.

Political leaders make a lot of meaningless statements, even Barack Obama, who said, "I take a lot of tips from Canada."

Shopping malls have replaced village squares, according to some people.

### Review Activity: Organizing Through Time, Spatial, or Emphatic Order

Use **time order** to organize the scrambled lists of supporting ideas below. Write *1* beside the supporting idea that should come first in time, *2* beside the idea that logically follows, and *3* beside the idea that comes last in time.

_____	<b>Thesis:</b> Applying for unemployment benefits is often a depressing, frustrating experience.
_____	People arrive at the office feeling downhearted, and the tangle of paperwork they face only adds to their misery.
_____	Long lineups are only the beginning; processing a claim is not straightforward.
_____	There are weeks to wait for that first cheque, even after a claim goes through.

Use **emphatic order**, or order of importance, to organize the following scrambled lists of supporting ideas. For each thesis, write *1* beside the supporting point that is perhaps less important or interesting than the other two, *2* beside the point that appears more important or interesting, and *3* beside the point that should be most emphasized.

_____	<b>Thesis:</b> Part-time jobs can be valuable life experiences for students.
_____	Working with the public teaches young people how to get along with many kinds of people.
_____	Balancing work and school teaches lessons in time management.
_____	Paying for tuition, books, and possibly rent means that part-time work is a necessity for most students.

Use **spatial order**, organizing by location, to organize the following scrambled lists of supporting ideas. For each thesis, put the statements in a logical sequence as dictated by their locations.

_____	<b>Thesis:</b> An examination of the building will show why it is condemned.
_____	On the second floor, walls and ceilings are broken down.
_____	Starting in the basement, all evidence points to massive leakage.
_____	Throughout the main floor, all electrical work is substandard.
_____	Under the eaves, families of resident raccoons have caused damage.

## Checklist of Learning Outcomes for Chapter 3

Be sure that you have understood and met the learning outcomes for this chapter. Answer the following questions:

- ✓ Why make an outline so late in the writing process? What are the main values of outlines?
- ✓ Explain the connection between your thesis and supporting points.
- ✓ Explain why details for your supporting points must be specific.
- ✓ Evaluate three types of information not drawn from personal experience.
- ✓ How do readers respond to insufficient details in an essay's body paragraphs? Why?
- ✓ Describe the three main ordering principles for essay content.

# CHAPTER 4 Drafting and Preparing to Revise: Creating Coherence, Introductions, and Conclusions

## LEARNING OUTCOMES

After reading this chapter and working through its activities, you will be able to

- compose your first draft
- identify and work with the four steps for evaluating and creating effective writing
- use various techniques to achieve coherence
- write engaging introductions that suit your essay's purpose and content
- write effective conclusions for your essays
- create attractive and relevant titles

You have completed the first two steps in writing an effective essay: advancing a thesis and supporting it with specific evidence. Once you have written your first draft, you will learn about the third step for writing effective essays: creating coherence, connecting your essay at all levels. Following that, you will learn how to start an essay with an attractive introductory paragraph and how to finish it with a well-rounded concluding paragraph. You will then be prepared for the tasks of revising, editing, and proofreading.

## Developing a First Draft from an Outline

Now that you have your detailed outline and prewriting notes in hand, and have decided on your principle of organization, you are fully prepared to compose your first draft and concentrate on putting your ideas into paragraphs and sentences.

Even if drafting is part of your prewriting process, this is your first “official” prepared draft.

You are following a goal-directed method of essay writing. Now, your immediate goal is to draft, to get the ideas in your outline down in sentences, following your outline’s pattern. Concentrate on the general shape and content of your essay, not on fine details. This draft is meant to be rough; it gives you something to revise.

Try to write in a relaxed frame of mind. Keep your outline open onscreen beside your draft document, or to the side of your desk if you prefer to write by hand. But do not be rigidly shackled to your outline as you proceed—just keep shaping your ideas as you write.

### Writers’ Tips for Writing Your First Draft

- Leave as much time as possible between completing your outline and starting your draft. When your mind is relaxed, you will see your ideas more clearly and find connections more quickly.
- If additional thoughts and details come to you as you write, put them in your draft and note them on your outline, as well.
- If one of your points or details no longer works for you, and you feel blocked as you try to replace that material, just leave a blank space and add a comment like, “Do later,” and then keep going to finish your draft.
- Do not worry about spelling, punctuation, or grammar; you will correct these things in a later draft as you edit and proofread.
- Write your thesis at the top of your document, to help you stay focused on pursuing your supporting points and details.

## The First Draft: Jed’s Work in Progress

You have seen Jed Gawry’s work before: You shadowed his prewriting and discovery draft in Chapter 2, and his thesis planning and outlining in Chapter 3. Now here is his first draft:

- 1 What fans really enjoy about pro sports isn’t teamwork or suspense. It’s competitiveness and violence. And society applauds these values. We will pay top dollar to see competitiveness, cruelty, and discrimination based on the star system. The key values in professional sports reflect society’s acceptance and support of destruction and harm to human life.
- 2 Competition is what sports are about. Because competition leads to winners and losers. Winning brings in the money and money pays players, coaches, and determines ticket prices. Players are so driven by money that morality and sportsmanship go out the window. Coaches tell players to hurt the opposition in hockey and football. (Put in McMurtry thing.) How different is this from big business? Society praises people who get ahead at any cost and forgets about people who lose jobs when big companies close operations. Politics are no different. So-called moral politicians smear their opponents.

- 3 Football is built on tackling and maiming opposition players. In the NHL, it's the same. These aren't something added to these games, they're key parts of them, especially for fans. In the NHL from 2011 to 2012, there were 546 fights in 1,230 games (NHL Fight Stats from NHL site). Society relies on fights and violence, too, because societies and governments are built on making themselves more powerful, no matter who suffers in the process. People who need help don't get it—the sick and the poor—they're powerless. But everybody is distracted by “corporate wars” while governments spend billions on weapons and armed forces. If that money were spent on trying to help people, not trying to “win” power struggles, everyone would win.
- 4 The third and possibly most devastating aspect of professional sports that is reflected in our society is discrimination. Sports leagues are huge organizations but only a few players have a lot of playing time. Star players are the most skilled and pro sports discriminates against players who aren't as skilled. Being the best, being stars, means more than any work ethic another player might have. Society makes people stars just like the movie business. These people are not necessarily good or moral; they just seem good because they are so famous. Actors are paid millions for working a few months a year—Will Smith—BE SPECIFIC AND FIND A SOURCE . . . Everyone admires him but who admires the guy who picks up the garbage twelve months a year? He works harder and does something valuable but people consider him lower-class. City workers like that can work fifty or sixty hours a week for poor wages. Is it because they don't appear successful according to society's standards that we don't value their skills?
- 5 The main values that we see in sports, like extreme competitiveness, violence and winning at any cost, and discrimination directly reflect society's values. Pro sports may never change but society needs to.

With your first draft complete, you, like Jed, can learn techniques that will prepare you to revise that draft.

## Evaluating Your Essay: Preparing to Revise

There are four bases on which you and your instructor will evaluate your essays. These bases are **unity**, **support**, **coherence**, and **effective sentence skills**. If your support flows logically from your thesis, you are on your way to **unity**; as you develop and refine your support so that it is specific, appropriate, and abundant, you are working toward the goal of effective **support**. And now, as you learn how to create **coherence**, you are working to establish the third base. To achieve coherence, you will organize and connect all three levels of your essay with the use of transitions, transitional sentences, and other transitional structures.

## Creating Coherence

Coherence means literally “sticking together.” When you create coherence, you show your reading audience a smooth, clear sequence from sentence to sentence and paragraph to paragraph. When you decided on a principle of organization for your essay, you learned the value of “signal words,” or transitions, to guide your readers. You were, in fact, already preparing to make your essay coherent.

Coherence is the product of choices you make in the outlining, drafting, and revising stages of the writing process. First, as you outline and draft, you *organize* your entire essay according to time, emphasis, or spatial placement, as appropriate to your subject and purpose. Second, as you write and revise your rough draft, you *connect* paragraphs and sentences with appropriate methods of transition.

Below are techniques for achieving coherence at the essay level, paragraph level, and sentence level. Refer to these points as you work on your drafts.

### 1. To Create Coherence at the Essay Level

- Write an effective thesis statement with clear, logically derived supporting points.
- Indicate the order for the supporting points of your thesis, and sustain that order through your topic sentences and body paragraphs.

### 2. To Create Coherence at the Paragraph Level

- Write topic sentences that refer clearly to the thesis point covered by that paragraph.
- Write topic sentences that cover all details and examples found in each body paragraph.
- Reinforce, with transitional phrases or structures, the order established in your thesis in each body paragraph's topic sentence.
- Use transitions in each body paragraph's topic sentence that remind the reader of the ending of the previous paragraph.
- Use transitional phrases or structures in each body paragraph's closing sentence that connect that paragraph with the one that follows.
- Use concluding or summarizing phrases to signal your concluding paragraph.

### 3. To Create Coherence at the Sentence Level

- Within each paragraph of your essay, use transitional phrases or devices to show relationships between sentences and to mark changes of direction, meaning, or emphasis.

## Transitions and Transitional Sentences

### Transitions in General

Transitions have two functions:

1. Transitions signal the direction of a writer's thought.
2. Transitions are links or "bridges" between paragraphs, sentences, and thoughts—they signal connections to your audience.

Transitions are not "ornaments" or additional words to be plugged in mechanically at certain points in an essay. For your audience, transitional words, phrases, and sentences are essential parts of how you show your essay's movement from one idea to the next in a logical way. You may know the direction in which you are going as you write, but your reading audience likely does not. Transitions are your audience's guides to a clear understanding of every level of your essay.



## Sentence- and Paragraph-Level Transition Words and Phrases

All transitions *show* readers what you mean more accurately. When you use transitions to guide your readers through the logical pattern behind your arrangement of the sentences, you create coherence at your audience's closest point of connection with you: at sentence level within your paragraphs. As you saw in the previous chapter, you will use many of these transitions to begin body paragraphs as well; you will find *time*, *emphasis*, and *spatial* transitions listed below.

In the box below are some common transitions, grouped by the type of expression or according to the kind of signal they give to readers. Note that certain words provide more than one kind of signal.

**Addition signals:** again, besides, for one thing, then, one, first of all, second, the third reason, also, next, another, and, in addition, moreover, furthermore, finally, last of all

**Cause or effect:** since, because, therefore, thus, hence, for the reason that, so, accordingly, otherwise, if, then

**Conceding or allowing a point:** indeed, although, admittedly, it is true that, no doubt, naturally, to be sure, though

**Time signals:** first, then, next, after, after that, afterward, as, at that time, at the moment, before, currently, presently, earlier, while, meanwhile, soon, now, during, while, eventually, gradually, immediately, finally, in the future, in the past, one day, so far

**Emphasis:** assuredly, decidedly, more, most, just, better, best, certainly, especially, even, undoubtedly, clearly, mainly, principally, above all, least (most) of all, indeed, of course, in effect

**Space signals:** above, behind, beyond, beside, next to, across, on one (the other) side, on the opposite side, to (on) the left, to (on) the right, closer in, farther out, above, below, on the top (bottom), near(by), north, south, east, west

**Change-of-direction or contrast signals:** but, however, instead, nevertheless, yet, in contrast, although, otherwise, still, on the contrary, on the other hand

**Illustration signals:** for example, for instance, specifically, as an illustration, (in) that way, once, such as, in other words

**Conclusion signals:** therefore, consequently, thus, then, as a result, in summary, to conclude, last of all, finally

Remember, your sentences are your closest and most constant points of contact with your readers. So if your writing flows from sentence to sentence, it eases your audience's way through your thoughts and points out when a change of direction, an example, or an ending is coming.

The following activity will give you practice with transitional words and phrases.

**ACTIVITY** 1. Choose time transitions for the blanks in the following selection:

\_\_\_\_\_ you've snagged the job of TV sports reporter, you have to begin working on the details of your image. \_\_\_\_\_, invest in two or three truly loud sports jackets. Look for gigantic plaid patterns in odd colour combinations like purple and green or orange and blue; your role model is Don Cherry. These should become familiar enough to viewers that they will associate that crazy jacket with that dynamic sportscaster. \_\_\_\_\_, try to cultivate a distinctive voice that will be just annoying enough to be memorable. A nasal whine or a gravelly growl will do it. \_\_\_\_\_ be sure to speak only in tough, punchy sentences that seem to be punctuated with imaginary exclamation points. \_\_\_\_\_, you must share lots of pompous, obnoxious opinions with your viewers. Your tone of voice must convey the hidden message, "I dare anyone to disagree with me."

2. Choose space signals and one emphatic transition for the following selection:

The vegetable bin of the refrigerator contained an assortment of weird-looking items. \_\_\_\_\_ a shrivelled, white-coated lemon was a pair of oranges covered with blue fuzz. \_\_\_\_\_ the oranges was a bunch of carrots that had begun to sprout points, spikes, knobs, and tendrils. The carrots drooped limply over a bundle of celery. \_\_\_\_\_ the carrots was a net bag of onions; each onion had sent curling shoots through the net until the whole thing resembled a mass of green spaghetti. \_\_\_\_\_ item, though, was a head of lettuce that had turned into a pool of brown goo. It had seeped out of its bag and coated the bottom of the bin with a sticky, evil-smelling liquid.

3. Choose illustration, time, change of direction, causal, and conclusion transitions for the following selection:

\_\_\_\_\_, because data-storage formats have evolved so significantly, maintaining a clean hard drive is easier than ever. \_\_\_\_\_ computer users, worried about power-outage-related file losses, saved 50 to 200 KB of data on flimsy five-inch diskettes. These certainly helped unclog those little 186K hard drives, but they were fragile and prone to damage from handling or temperature changes. Increasing use of computers in the early 1990s led to improvements, \_\_\_\_\_ the 3.5-inch hard-case disk. \_\_\_\_\_ they required the addition of a new drive on home PCs, they were durable and stored nearly ten times more data than a five-inch diskette. As all disks record information magnetically, \_\_\_\_\_, their content could still be erased by contact with magnets. The smaller disks still degraded or the information simply disappeared after unpredictable lengths of time. \_\_\_\_\_, the heavily cased Zip drive delivered over one gigabyte of storage to accommodate larger image and text files, again for the price of a new external drive. Its reign was cut short by the entry of CD technology into the file-storage race; CD and DVD slots and writers became common on new computers. \_\_\_\_\_, read-only CDs seal their contents and do not allow re-entry, and while rewritable CDs can be erased and reused, both versions are easily scratched. \_\_\_\_\_, the "key" to safe, portable data appeared. The tiny USB key, able to store 128 GB or more of information, stores as much as some external hard drives. Keys require only standard USB ports and need no

formatting. Unlike parking data in the “cloud,” keys are always accessible, and easily store huge MP3, image, video, and text files. \_\_\_\_\_, now that the hard drive is clean, and the computer is running quickly, do not lose the keys.

## Other Transitional Structures for Sentence- and Paragraph-Level Coherence

In addition to transitional words and expressions, you can use three other kinds of connecting words and phrases to tie together the specific evidence in an essay: repeated words, pronouns, and synonyms. Use these to connect one sentence to another, and to make sentences in a paragraph flow more smoothly.

**Repeated Words** Were you taught never to repeat yourself when you write? Well, occasionally repeating key words helps readers tie together the flow of thought in an essay. Here, repetition reminds readers of the selection’s central idea.

One reason for studying *psychology* is to help parents deal with children. Perhaps a young daughter refuses to go to bed when parents want her to and bursts into tears at the least mention of “lights out.” A little knowledge of *psychology* comes in handy. Offer her a choice of staying up until 7:30 p.m. with her parents or going upstairs and playing until 8:00 p.m. Since she gets to make the choice, she does not feel so powerless and will not resist. *Psychology* is also useful in rewarding a child for a job well done. Instead of telling a ten-year-old son what a good boy he is when he makes his own bed, tell him how neat it looks, how pleasing it is, and how proud of him you are for doing it by himself. The *psychology* books all say that being a good boy is much harder to live up to than doing one job well.

There is no rigid rule about how much repetition is bad, and how much is useful; your purpose and the needs of your audience can help you see where repeating a word is useful. Often, if a term is important to your reader’s understanding material, repeating it is effective; it helps your audiences home in on what is important and helps them process the information.

Try some variations on key words, rather than simple repetition. This technique prevents possible monotony. Variations on words are similar but not identical to synonyms, another transitional structure. Following is an example:

People have mixed reactions to the amount of money spent on the Canadian space program. Typically, the public tends to think that space exploration and space technology, like the Canadarm, just cost too much. Jerman Mayzelle, an Ottawa federal employee, says, “The Canadian dollars going into space, based on our GNP and economy, are out of line. The money could be better spent elsewhere.” However, when an item of space technology is successful, the general public is thought to approve of our country’s accomplishments.

**Pronouns** Pronouns (he, she, it, you, they) are another way to connect ideas. Also, using pronouns in place of other words can help you avoid needless repetition. (Note, however, that pronouns should be used with care to avoid problems such as unclear pronoun reference, as described in Part 4.) Here is a selection that makes use of pronouns to continue the reference to *people*:

Another way for people to economize at an amusement park is to bring their own food. If they pack a nourishing, well-balanced lunch of cold chicken, carrot sticks, and fruit, they will avoid having to pay high prices for hamburgers and hot dogs. They won't eat as many calories. Also, instead of filling up on soft drinks, they should bring a thermos of iced tea. Iced tea is more refreshing than pop, and it is a great deal cheaper. Every dollar that is not spent at a refreshment stand is one that can be spent on another ride.

Pronouns also have a “summing up” function for your readers; they connect ideas naturally because pronouns almost always refer you to something you or they read earlier in a passage. When you read “This is true because . . .” you automatically think about what *this* could mean. The pronoun *this* causes you to add up, quickly and without thinking, all the ideas that *this* stands for before going on to the *because* part of the sentence.

**Synonyms** Using synonyms (words alike in meaning) can also help move your readers clearly from one thought to the next. In addition, just as when you use variations on words, when you use synonyms, you increase variety and reader interest in your text by avoiding needless repetition. To strengthen your vocabulary and widen your knowledge of synonyms, you may use a thesaurus or the thesaurus function of your word-processing program. Alternate words or phrases or synonyms are not exact substitute words, though. No thesaurus can understand the shadings of meaning a synonym presents. Only you know the exact meaning you intend. Always have a dictionary at hand when you use either type of thesaurus; check the meaning of any word presented to you as a synonym.

Note the synonyms for *method* in the following selection:

There are several methods of fundraising that work well with small organizations. One technique is to hold an auction, with everyone either contributing an item from home or obtaining a donation from a sympathetic local merchant. Because all the merchandise and the services of the auctioneer have been donated, the entire proceeds can be placed in the organization's treasury. A second fundraising procedure is a car wash. Club members and their children get together on a Saturday and wash all the cars in the neighbourhood for a few dollars apiece. A final, time-tested way to raise money is to hold a bake sale, with each family contributing homemade cookies, brownies, layer cakes, or cupcakes. Sold by the piece or by the box, these baked goods will satisfyingly fill both the stomach and the pocketbook.

**Parallel Structure** Parallel structure is word repetition at a higher level. You create parallel structure with the repetition of phrases, clauses, and sentences. Repeating a phrase or sentence creates a rhythm, similar to that in the chorus of a song. The

rhythm of the repeated text tells readers that the ideas in the parallel structures are related. Their minds say, “If that sentence started with ‘The pursuit of happiness...’ and this one does too, then the ideas in the last parts of both sentences are probably related.” As with basic repetition, the overuse of parallel structure can result in monotony. But within a paragraph, where there will be ideas and details related to the topic sentence, parallel structure is appropriate.

The effectiveness of parallel structure is based on how the parallel phrases sound when spoken silently by audiences as they read. Great public speakers have always used parallel structure to add emphasis and coherence to their texts. Martin Luther King Jr.’s “I Have a Dream” speech is a well-known example:

I have a dream that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident, that all men are created equal.”

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a *dream* today!

## Paragraph-to-Paragraph Transitions: Transitional Sentences

To achieve coherence *between* the paragraphs in your essay, use transitional material at the “entrance” and “exit” points of each paragraph. Your reader will move smoothly from the end of one paragraph to the start of the next.

Following are the specific uses for transitions and transitional phrases at the paragraph level, as indicated in the box near the start of the previous section:

- **Topic sentence transitions:** signal and reinforce time sequence, emphatic order, or another order, or link the paragraph topic with the preceding paragraph’s topic.
- **Concluding sentence transitions:** link to the following paragraph’s topic or suggest a conclusion.

**ACTIVITY 1** Below is a brief sentence outline of an essay. The second and third topic sentences serve as transitional, or linking, sentences. Each reminds you of the point in the preceding paragraph while stating the point to be developed in the current paragraph. Complete the first paragraph’s topic sentence, then, in the spaces provided, add the words needed to complete the second and third topic sentences. Next, following the first example below, write a concluding sentence for the second supporting paragraph that leads into the third supporting paragraph.

<b>Thesis</b>	The most important values parents can teach are the importance of family support, hard work, and a good education.
<b>First Supporting Paragraph</b>	First, good parents show that family members should stick together, especially in times of trouble _____ . . .
<b>Concluding Sentence</b>	Just as a close family supporting network strengthens children, so do the values and examples of parents where hard work is concerned.
<b>Second Supporting Paragraph</b>	In addition to teaching about the importance of _____ parents should emphasize the value of _____ . . .
<b>Concluding Sentence</b>	_____
<b>Third Supporting Paragraph</b>	Along with the value of _____ parents must stress the importance of _____ . . .

**ACTIVITY 2** The following paragraph's sentences are out of order. There are also no transitions in any position where these might provide direction and guidance for readers.

Re-write this paragraph, placing its sentences in logical order, and provide all necessary transitions of all types.

\_\_\_\_\_, personal, and media-commentary blogs have changed the way people communicate. \_\_\_\_\_ the appeals of instant information and a constant variety of new posts and responses, blogs are a great demonstration of discourse communities in action. Perhaps blogs are \_\_\_\_\_ challenging older newspaper and television sources to "up their game" and to include readers and viewers in their coverage more frequently. \_\_\_\_\_ allow anyone a voice, input on whatever subject is up for discussion. Online, everyone is equal. \_\_\_\_\_ the wide range of blogs available, on so many subjects, does of course challenge readers to decide not just which \_\_\_\_\_ are appealing, but also which are credible or reliable. \_\_\_\_\_ no one is an authority; no one has "the authoritative version." \_\_\_\_\_ offer almost complete freedom to their creators, who can present their views, accept or argue with the views of posters, and even provide occasional "insider information."

Now you have the completed first draft of your essay, and you are ready to revise it for coherence.

When you feel that your readers can follow the flow of your thoughts at the sentence and paragraph level, you have a revised draft, a second draft. Your next challenge is to create an effective introduction, conclusion, and title.

## Introductions, Conclusions, and Titles

### Introductory Paragraph

A good introduction welcomes your readers, makes them comfortable with your subject, states your thesis, and leads on to your first body paragraph. While your first paragraph must be unified and coherent, like your other paragraphs, it performs a lot of specialized tasks that body paragraphs do not.

Because you must know what your essay will say, and why and how it will say it, before you try to interest readers you may find it awkward or wasteful to write a full introduction with your first draft. In fact, many writers compose their introductory paragraph after writing the body of their essay. It is easier to work on your opening paragraph after revising your first draft. This is the approach that Jed, the student writing about sports and society, takes, as you will see at the end of this section.

### Functions of Your Introduction

1. It attracts the readers' interest, encouraging them to continue reading the essay.
2. It supplies any background information that may be needed to understand the essay.
3. It presents a thesis statement that usually appears near the end of the introductory paragraph.

If you write an extended thesis, your opening paragraph indicates at least a basic plan of development: The supporting points for the thesis are listed in the order in which they will be presented. In many cases, the thesis and plan of development appear in the same sentence, but they need not do so.

### Contents of Your Introduction

If your intention is to engage and interest your readers, a blunt statement of your thesis in the first lines of your opening paragraph will not do the job; neither will a dry announcement, such as, "This essay will deal with the destructive effects of casinos on the local economy." Whatever your purpose, you must first attract your readers, so open your introductory paragraph with an idea that will *catch their attention*, and lead them into your essay. An introductory paragraph usually consists of three elements:

1. Attention-getter or lead-in
2. Steps to, or development leading to, thesis (transition from attention-getter to thesis)
3. Thesis

## [ PAT and Your Introduction ]

The first chapter introduced you to the PAT formula: Purpose, Audience, Thesis (or Topic), and you have been reminded about your audience's importance at each stage of the writing process so far. Nowhere in your essay is your attention to all three elements as important as in your opening. Unless your introduction reveals your purpose in an appropriate manner that appeals to your audience and prepares them to understand and be interested in your thesis, they may not even read your essay. Therefore, consider first which overall approach will best suit your topic (and thesis) and your audience.

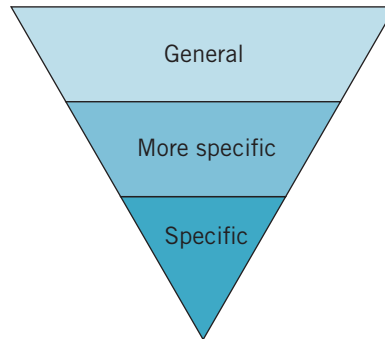
## General Approaches to Your Introduction

There are three basic approaches to writing an introduction, and there are specific methods based on each approach. Think first in general terms about how you wish to introduce yourself to your readers.

### 1. Idea-Focused Openings

If you are writing an essay that explains or argues a concept that you would like readers to consider within a larger context, introduce your readers to that larger context first. Then move logically through the development section of your introduction by narrowing that general opening context to a more specific level, finally ending with your very specific thesis statement.

This is sometimes called “the funnel opening”:



Introduce your audience gradually, in logical and increasingly specific terms, to your thesis. You may also proceed from ideas your audience knows to ideas that are less familiar or unknown to them. Idea-focused openings are suitable for essays on literature, essays in the humanities, and essays in the sciences.

### 2. Striking or Dramatic Openings

Openings designed to spark your reader’s interest start with a very specific idea or technique. Idea-focused approaches are gradual; striking openings, as the name suggests, are direct. Ask a surprising question related to your thesis, relate a short anecdote, or choose an interesting quotation. These are familiar techniques, known to most people from marketing and advertising, but used well they are highly effective in provoking readers’ interest or even catching readers a bit off base. Be careful that there is a clear line of development between your opening strategy and your thesis—a question unrelated to the point of your essay will do nothing but annoy readers. This category of openings works well with persuasive or argumentative essays.

### 3. Emotional-Appeal Openings

If you choose to open with an appeal to the emotions of readers, open with statements designed to hit a chord of sympathy with them. You may open with a vivid description of some incident: for instance, a traffic accident—such an opening



attention-getter speaks to readers' emotions and bypasses logic. These openings must be based on predictable responses so that audiences are likely to share the feeling you evoke. Knowing your audience as well as possible is essential when you choose to appeal to emotion; if your appeal misses or offends, you lose your reader. If used carefully, the appeal to emotions can be appropriate for persuasive essays about social issues, but at a postsecondary level it is less useful than other types of introductions.

## Methods of Introduction

These methods are grouped by the approach they are based on, to help you think about what sort of introduction would be appropriate to your purpose, audience, thesis, and perhaps your tone.

If your purpose is to explain the seriousness of an issue, and you are uncertain how much your audience understands about its gravity or how it relates to them, avoid a general opening and proceed immediately to establish this issue's relevance to readers. Alternatively, if your topic suits a light approach, you could take a humorous tone and begin with an amusing anecdote or question.

## Idea-Focused Methods

1. **Begin with a somewhat general statement of your topic, and narrow it down to your thesis statement: a funnel opening.** General statements ease the reader into your thesis statement by first introducing the topic. However, avoid sweeping statements such as “the world these days,” or “humanity's problems.” No writer could handle such huge concepts. In the example below, the writer talks generally about diets and then narrows down to comments on a specific diet.

Bookstore shelves today are crammed with dozens of different diet books. The Canadian public seems willing to try any sort of diet, especially the ones that promise instant, miraculous results. As well, authors are more than willing to invent new fad diets to cash in on this craze. Unfortunately, some of these fad diets are ineffective or even unsafe. One of the worst fad diets is the Zone Diet. It is expensive, doesn't achieve the results it claims, and is a sure route to poor nutrition.

2. **Supply background information or context.** Much of your future writing and many assignments will be based on subject matter unfamiliar to general readers. Therefore, this introductory approach is relevant and useful. Whenever you write about a subject that is not considered “general knowledge” or “common interest,” use this method. If you must explain an accounting method, analyze some technical process, or evaluate a software's operation, always give enough background information to make your thesis and support clear and understandable to your audience.

MP3 is a three-character code seen everywhere today. But what is an MP3? It is simply a compressed file containing audio data: music, speech, or sound effects. Sounds are compressed from earlier, larger WAV files for quick downloading. MP3

compression matches twelve bytes of a WAV with only a single byte in MP3 format; it removes sounds people's ears cannot usually hear. MP3s are an important part of the downsizing and uploading of media since they offer good audio quality, they are divisible into cuts or sections, and they are very portable.

- 3. *Begin with familiar, known information or situations, and move to the lesser known or unfamiliar.*** This is sometimes called a “comparison” or analogy introduction because it makes use of the way humans learn about most things: by comparing them to something people already know. This is a form of logic readers understand immediately. Typically, if your thesis or topic is relatively unknown to your readers or is complex, this is a good alternative to the funnel or background context opening.

People call each other all sorts of animal names. Kittens, dogs, pigs, bunnies, vultures: each of these animals represents some aspect, positive or negative, of humanity. But the animal whose name is an insult everywhere is surprisingly one of the most similar to human beings. The first similarity is that both rats and humans are omnivorous—they eat everything....

- 4. *Explain the importance of your topic to the reader.*** If you can convince your readers that the subject applies to them, or is something they should know more about, they will want to keep reading.

Diseases such as scarlet fever and whooping cough used to kill more young children than any other illness. Today, however, child mortality due to disease has been almost completely eliminated by medical science in first-world countries. Instead, car accidents are the number one killer of children. Most children fatally injured in car accidents were not protected by car seats, belts, or restraints of any kind. Several steps must be taken to reduce the serious dangers car accidents pose to children.

## Striking or Dramatic Approaches

- 1. *Start with an idea or situation that is the opposite of the one you will develop.*** This approach, sometimes called the “contrast” introduction, works because your readers will be surprised, and then intrigued, by the contrast between the opening idea and the thesis that follows it.

Technology is the enemy of art. The keyboard and mouse are no substitutes for the artist's hand and eye. Screens are not galleries. Or so traditionalists would say. But what about displaying the artist's work or getting feedback on it? Here, the emergence of online art communities has been a blessing for anyone looking to share their craft and garner critiques from fellow artists. PHP Scripting has created user-friendly interfaces containing easy-to-upload personal galleries, comment features, and message boards. Millions of users can submit art pieces every minute for show and/or critique. With sites boasting a wide range of categories including digital art, photography, analog painting, and more, artists are bound to find similar creators in their genre to inspire them and commune with.

2. **Use an incident or brief story.** Stories are naturally interesting. They appeal to a reader's curiosity. In your introduction, an anecdote will grab the reader's attention right away. The story should be brief and should be related to your main idea. The incident in the story can be something that happened to you or something you have heard or read about. Students who must write reports for courses in business and social-services disciplines find anecdotal introductions useful.

On a Friday morning in a large Canadian mall, a woman buys two sweatshirts, jeans, a doormat, baby sleepers, and a leather backpack. Her bill comes to \$950.00. She pays cheerfully with a platinum credit card, smiling at the clerk who sports several piercings and a headset. Not a single customer or clerk notices her. Why should they? Well, she is sixty-seven years of age, and except for the baby pajamas, she is shopping for herself at an apparently youth-oriented store. In stores like The Gap, H&M, or Roots, where this woman just shopped, demographics should be predictable. However, consumer patterns are changing rapidly, and retailers must understand and respond to new age groups, new buying habits, and new merchandise mixes.

3. **Ask one or more questions.** You may simply want the reader to think about possible answers, or you may plan to answer the questions yourself later in the paper. Questions provoke responses, and the reader responds by paying attention.

What is love? How do we know that we are really in love? When we meet that special person, how can we tell that our feelings are genuine and not merely infatuation? If they are genuine, will these feelings last? Love, as we all know, is difficult to define. Yet most people agree that true and lasting love involves far more than mere physical attraction. Love involves mutual respect, the desire to give rather than take, and the feeling of being wholly at ease.

4. **Use a quotation.** A quotation can be something you have read in a book or article. It can also be something that you have heard: a popular saying or proverb ("never give advice to a friend"), a current or recent advertising slogan, or a favourite expression used by friends or family. Remember to give the source for your quotation because you are adding someone else's voice to your own.

"To figure something out, you've got to be confused." So said K-OS, the dean of Canadian hip-hop artists. The story behind the growth of Canadian hip-hop began with some confusing blends of rap and rock. Although Devon and Maestro Fresh Wes were successes in the early 1990s, what broke the music through to mainstream audiences of the time was the unlikely mix of Frankie Fudge's rap breaks on Celine Dion's hit single "Unison." For Canadian rappers, figuring out how to reach their audiences would mean negotiating with various media groups, developing their own music association, and waiting until 2001 for urban music stations to be licensed.

5. **Use a definition.** You can use definitions either to confirm your thesis's point or to contrast with it. Definitions are good specific hooks and guide readers straight into your content. But avoid the clichéd "According to Oxford (Webster, Gage...);

readers can open the dictionary for themselves. If you quote or paraphrase a definition, be sure to cite it correctly. Refer to Part 3 for information on citation.

In *What Is Liberal Education?* Leo Strauss asserts that “Liberal education is the ladder by which we try to ascend from mass democracy as originally meant” (11). While liberal education may indeed have been used for such a purpose, it has an intrinsic value and should be accessible to all. In a free, democratic society citizens do have a choice. Liberal education gives people the tools to make informed choices.

## Emotional-Appeal Approaches

1. **Write a vivid description of an emotionally powerful incident or scenario.** If you are certain of the direct relationship between the scene you describe and your thesis, then you may try this approach. Read Chapter 9 for tips on clear, detailed description. Keep your description to about three sentences, so it does not overshadow your development of your thesis.

Fruit flies never seem much of a menace in themselves, but when they cluster outside back doors and in alleys in a haze of hot, stomach-turning stench, they seem like messengers of disease and disorder. Much of Canada’s largest city was in the grip of a fruit-fly infestation; this was the result in part of the six-week city workers’ strike that gave rise to mountains of rotting trash in temporary dump sites throughout the metropolis.

2. **Make a claim for the sympathy of your readers.** Many successful claims for sympathy are written in a “reportorial” way, as if you are bringing news of your topic to readers without obvious commentary. Following this formula lessens the risk of suffocating or battering readers by trying to force them to feel something.

There is a man in Nova Scotia who wears his life on his face. His skin is deeply creased, and each of these creases has a story to tell about growing up in the East. He is every man and woman who grew up on hard biscuit and grease, who started smoking too young, who lived in decrepit houses in dying communities. He came down to Toronto for a while to make a better living, but got lonely and drank too much. Now he sits outside the old hotel, waiting for nothing but his welfare cheque. This is the human face of the Maritimes’ economic failure.

**ACTIVITY** In groups or on your own, write introductory paragraphs on any three of the following topics, using a *different* method for each. Remember to include an attention getter, development, and a thesis. Be sure your method suits your topic.

1. Flu epidemics
2. Daycare problems
3. Student newspapers
4. First-semester challenges
5. Online courses
6. The best things in life...

## Concluding Paragraph

The concluding paragraph is your chance to remind the reader of your thesis and bring the essay to a satisfactory end.

As you look over your first draft's final paragraph, consider, once again, your purpose, your essay's content, your audience, and also the impression or effect you would like to leave with readers. Do you want readers to smile, to think seriously, or to take some action?

Conclusions should never wander, and they should never introduce new ideas or examples. You are closing off your conversation with your reader, not starting a new one. Conclusions should be proportional to your essay's length and argument. For a short essay, a two-sentence concluding paragraph is probably too brief, but a lengthy ten-sentence concluding paragraph would likely lose readers' attention.

Whichever concluding approach you choose, remind readers of where they began—your thesis statement. They will recognize this return to the beginning as a signal of completion and will appreciate your effort to close the essay in a satisfying way.

## Methods of Conclusion

There are two basic methods for concluding your thesis's argument: close the circle after proving your point or leave an "open door" by challenging or recommending that readers see your point in a larger perspective. There are, in turn, two approaches to using each method.

### Closing the Circle

There are two approaches to "closing the door"; each is based on reassuring readers that you have met the challenge that your thesis posed to readers.

1. **End with a summary and final thought.** In other words, restate the thesis and supporting points without using the wording you used before. Instead, reinforce how you arrived at your thesis. This should be followed by a final comment that "rounds off" and broadens the scope of the essay. This combination of a summary and a final thought is the most common method of concluding an essay. Here is an example:

Catalogue shopping at home, then, has distinct advantages. Such shopping is convenient, saves consumers money, and saves time. It is not surprising that growing numbers of devoted catalogue shoppers are welcoming those full-colour mail brochures that offer everything from turnip seeds to televisions.

2. **Answer any questions your lead-in or introduction asked.** Use a restatement of your thesis to answer a lead-in question you posed; doing so gives readers a sense

of closure and reinforces the notion that you have proved your point. Here is a conclusion that Jed Gawryns might have used:

What do fans hope to see at an NHL or NFL game? They hope to see brutal competition, fierce fighting, and stars winning out over all. Anything else is not worth the ticket price—the excitement comes from the brutal values that pro sports are built on. Unfortunately, those are the same values that North Americans put into practice every day of their lives.

## Opening the Door

There are two approaches to leading your readers back out into a wider context of thinking, as you do when you “open the door” with your conclusion.

1. **Include a thought-provoking question or short series of questions.** A question grabs the reader’s attention. It is a direct appeal to your reader to think further about what you have written. It may involve (1) why the subject of your essay is important, (2) what might happen in the future, (3) what should be done about this subject, or (4) which choice should be made. In any case, be sure that the question is closely related to your thesis. Here is an example:

What, then, happens now in the twenty-first century when most of the population is over sixty years old? Retirement policies have already changed, with the age-sixty-five testimonial dinner and gold watch postponed for five or ten years. Television is changing, too, as the Metamucil generation replaces the Pepsi generation. Glamorous grey-haired models, “Zoomers,” sell everything from prescription medicine to banking plans. It is on the way to becoming a different world, indeed, now that the young find themselves outnumbered.

2. **End with a prediction or recommendation to act.** Like questions, predictions and recommendations also involve your readers. Recommendations to take some action are also useful for many types of business writing, including cover letters for resumés. A *prediction* states what may happen in the future:

If people stopped to think before acquiring pets, there would be fewer instances of cruelty to animals. Many times, it is the people who adopt pets without considering the expense and responsibility involved who mistreat and neglect their animals. Pets are living creatures. They do not deserve to be treated as carelessly as one would treat a stuffed toy.

A recommendation suggests some action that should be taken about a situation or problem:

Stereotypes such as the helpless homemaker, harried female executive, and dotty grandma are insulting enough to begin with. In magazine ads or television commercials, they become even more insulting. Such hackneyed caricatures of women are not just the objects of derisive humour; these stereotypes now pitch a range of products to an unsuspecting public. Consumers should boycott companies whose advertising continues to use such stereotypes.

**ACTIVITY**

In the space provided, note whether each concluding paragraph ends with a summary and final thought (write *S* in the space), a prediction or recommendation (write *P/R*), or a question (write *Q*).

- 
- 
- 
1. Disappointments are unwelcome but regular visitors to everyone's life. People can feel depressed about them, or they can try to escape from them. The best thing, though, is to accept a disappointment and then try to use it somehow. Step over the unwelcome visitor and get on with life.
  2. Holidays, it is clear, are often not the fulfilling experiences they are supposed to be. They can, in fact, be very stressful. But would we rather have a holiday-free calendar?
  3. People's dreams of stardom, of seeing their names in lights and their pictures on the covers of magazines, are based on illusions. The celebrities whose lives are documented for all to see give up their private lives, endure constant pressure, and are never completely safe. The price of fame is too high, and never worth its cost.

**Titles****TITLES**

- ✓ Titles are always a few words or a brief phrase, not a complete sentence.
- ✓ Titles do not substitute for thesis statements; never make readers guess about your point once they begin reading your essay.
- ✓ Do not repeat your thesis in your title.
- ✓ Compose your title *after* you have written your essay.
- ✓ Do not underline the title or put quotation marks around it. You should, though, capitalize all but small connecting words in the title.
- ✓ Skip a space between the title and the first line of the text.

A well-written title may take a variety of forms, depending, once again, on an essay's purpose, audience, and tone.

Essays aimed at informing readers often display titles that are highly condensed summaries of their content: "A College Diploma: Your Ticket to Success?"

Academic essays in many disciplines use titles that describe their content succinctly: "Soap Operas and Festivals: A Comparative Analysis."

You will generally want your title to entice audiences to read your essay. An audience of your peers will be intrigued by a reference in your title to common interests or by a familiar phrase reworked to suit content. Will your instructor? A humorous essay should have a title that fits its tone, suggesting that what follows will entertain its readers.

Titles may be specialized to suit patterns of essay development, covered in Part 2, as well:

- *Exemplification or Illustration with Examples*: Adjustment Issues of Mature Students
- *Process*: How Photosynthesis Works
- *Classification and Division*: Forms of Workplace Discrimination
- *Definition*: What Fitness Means
- *Cause and Effect*: Rage Addiction: Effects on the Family
- *Comparison/Contrast*: Energy Drinks versus Nutritious Meals
- *Argumentation*: Why English is Such a Challenge

## ACTIVITY

Write an appropriate title for the introductory paragraphs that follow.

1. When people see rock-concert audiences only on television or in newspaper photos, the audiences at these events may all seem to be excited teenagers. However, attending a few rock shows would show people that several kinds of ticket buyers make up the crowd. At any concert, there are usually the typical fan, the out-of-place person, and the troublemaker.

**Title:** \_\_\_\_\_

2. Are you sitting in a messy room right now? Are piles of papers or heaps of clothes tilting at weird angles and leaning on towers of magazines, boxes, and bags all around you? You are not alone, and you should not feel ashamed. Messes are just the natural overflow of our personalities. Messes say that we are too busy, too interesting, to spend time cleaning, organizing, and turning into obsessive organizers. Most of all, a good mess is full of potential treasures. A mess is a safety zone, a sign of an active life, and a source of inspiration.

**Title:** \_\_\_\_\_

## Review Activities

## 1. CONNECTING SPECIFIC EVIDENCE

## Review Activity: Identifying Transitions

The following items use transitions or connecting words to help tie ideas together. The connecting words you are to identify are set off in italics. In the space, write *T* for *transition*, *RW* for *repeated word*, *S* for *synonym*, or *P* for *pronoun*.

1. Maurizio wears a puffy, black, quilted, down-filled jacket. In this *garment*, he resembles a stack of inflated inner tubes.
2. Plants like holly and mistletoe are pretty. *They* are also poisonous.
3. A strip of strong cloth can be used as an emergency fan belt replacement. *In addition*, a roll of duct tape can be used to patch a leaky hose temporarily.
4. I'm always losing my soft contact lenses, which resemble little circles of thick plastic wrap. One day, I dropped both of *them* into a cup of hot tea.
5. The moulded plastic chairs in the classrooms are hard and uncomfortable. When I sit in one of these *chairs*, I feel as if I am sitting in a bucket.
6. One way to tell if your skin is aging is to pinch a fold of skin on the back of your hand. If *it* doesn't smooth out quickly, your skin is losing its youthful tone.



### Review Activity: Transitional Sentences

Below is a brief sentence outline for an essay. The second and third topic sentences serve as transitional, or linking, sentences. Each reminds us of the point in the preceding paragraph and announces the point to be developed in the current paragraph. In the spaces provided, add the words needed to complete the second and third topic sentences.

<b>Thesis</b>	In order to set up a daycare centre in your home, you must make sure your house conforms to provincial and municipal regulations, obtain the necessary legal permits, and advertise your service in the right places.
<b>First Supporting Paragraph</b>	First of all, as a potential operator of a home daycare centre, you must make sure your house will conform to provincial and municipal regulations . . . .
<b>Second Supporting Paragraph</b>	After making certain that _____ you must obtain _____
<b>Third Supporting Paragraph</b>	Finally, once you have the necessary _____ you can begin to _____

## 2. INTRODUCTIONS AND CONCLUSIONS

### Review Activity

In the box below are common kinds of introductions and conclusions. After reading the two pairs of introductory and concluding paragraphs that follow, use the space provided to write the number of the kind of introduction and conclusion used in each case.

Introductions	Conclusions
1. General to narrow	1. Summary and final thought
2. Background information	2. Question(s)
3. Starting with an opposite	3. Prediction or recommendation
4. Stating importance of topic	
5. Incident or story	
6. Question(s)	
7. Quotation	

**Pair 1**

One March night, at 2 a.m., Stefan lies curled up, shivering and coughing in a sleeping bag outside the Air Canada Centre. No, he is not homeless, and he is not alone. He is lying on the cement with at least a few thousand other people in their late teens and early twenties. For the first seven or eight hours, he passes the time singing and sharing stories and food. But by two o'clock, his throat hurts and he has lost interest in the piece of paper that was his shortcut to stardom. At four o'clock in the morning, he packs up his bags, gives someone his number, and decides he is not going to be the next Canadian Idol. Becoming a professional singer has no shortcuts; it means more voice lessons, more auditions, and more experience.

Shows like *Canadian Idol* encourage people to dream of instant stardom. The reality of learning to be an entertainer is not a matter of a magic moment of discovery; it involves patience, work, and tough skin. No one applauds when you miss notes or lose at an audition; no one cares. People who are stars at their local karaoke place should think twice before they decide they are ready to be an "idol."

**Pair 2**

What would life be like if we could read each others' minds? Would communications be instantaneous and perfectly clear? These questions will never be answered unless mental telepathy becomes a fact of life. Until then, we will have to make do with less-perfect means of communication. Letters, emails, telephone calls, and face-to-face conversations do have serious drawbacks.

Letters, email, phone calls, or conversations cannot guarantee perfect communication. With all our sophisticated skills, we human beings often communicate less effectively than howling wolves or chattering monkeys. Even if we were able to read each others' minds, we'd probably still find some way to foul up the message.

## Checklist of Learning Outcomes for Chapter

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- What is most essential in writing a first draft? Why?
- What are the three levels at which an essay must be coherent?
- Which techniques are used to achieve coherence at the paragraph and sentence level?
- Why do readers need sentence-level coherence?
- Where, at a paragraph-to-paragraph level, are transitional words and phrases essential? Why?
- What are three approaches to writing introductions?
- Which methods of introduction belong to each of the three methods?
- What are two approaches to concluding an essay?
- Which methods belong to each approach?
- What questions would you ask as you revise an introduction? A conclusion?

## CHAPTER 5

# Revising Your Essay: Using the Bases for Effective Writing

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- know the importance of three of the four bases as tools for revising as well as writing essays
- be prepared to revise your essay's content and structure for unity, support, and coherence
- develop techniques for, and skill in, evaluating and revising by working with the bases for effective writing

The last three chapters have focused on the first three steps for effective essay writing: advancing a thesis, supporting it with specific evidence, and then organizing and connecting this evidence. These are the essential foundations of the content and structure of good essays. You have begun to prepare for revising your first draft, as you learned to create coherence, and effective introductions and conclusions.

Now you will learn to revise, part of the fourth step to an effective essay. You will do so by using the bases for effective writing to evaluate your work—the same bases your instructor will use to grade your essays.

## Revising

Revising is as essential as prewriting, outlining, and drafting. Your first draft is your attempt to put your ideas into sentences in the shape of an essay. When you revise, you are evaluating and rewriting as you work on the entire content and structure of your essay. Professional writers say writing *is* revising. In other words, the work of revising, restating, and restructuring is what creates a good piece of writing.

Typically, students confuse revising with editing or proofreading; they look over a first draft, fix a few sentences and some spelling errors, and believe they have revised their essay. This is far from the case. Revising means literally *re-seeing*. Revising consists of three activities:

- Building on existing strengths in your draft
- Evaluating your draft according to accepted standards for essay writing
- Rewriting your draft based on your evaluation

Have you shied away from revising simply because there seemed to be no established pattern to follow? If so, you are like many college and university students who bypass revising because they are not sure how to go about it.

This book offers you an established, effective pattern for revising. In fact, the process you have followed in writing your essay, from refining your thesis statement through rigorous outlining and evaluating of your support, has prepared you for revising. The goals you worked with throughout the writing process are those you will use to guide you during revision. Below you will find some overall tips to help you get started, followed by a checklist for revision.

### Writers' Tips for General Revising

1. First, set your first draft aside for a while. Then, come back to it with a fresh, more objective point of view. Allow yourself at least one day for your revision.
2. Second, work from printed text. You'll be able to see your work more impartially.
3. Third, revise on the computer. Put your revisions in a different colour from the text of the draft you are working on. Each time you revise, print a copy on which you can make manual changes.
4. Fourth, read your draft aloud. Hearing how your writing sounds will help you spot problems with meaning and style, and errors and omissions.
5. Finally, as you read your draft aloud, add your thoughts and changes above the lines or in the margins of your paper. Your written comments can serve as a guide when you work on the next draft. When you revise on the computer, create a "notes" section at the end of your document for your comments.

## Revising Checklists

Go through these checklists each time you revise an essay. Eventually the steps will become automatic.

## Overview

### General Note Taking

Read your draft aloud, or have someone read it to you. Note, on your draft, any sections

- a. that you or your reader found difficult to understand
- b. where ideas seemed out of order
- c. where there was a “bump,” a place where the text did not flow
- d. where there appeared to be information missing

## Revising Content

### Reviewing Your Purpose, Audience, and Thesis (PAT)

First, go back to your notes about your thesis.

#### I. Purpose

- a. What was your stated purpose when you wrote your thesis?
- b. Has it changed in any way? If so, how?
- c. If your purpose has not changed, are you satisfied with the way your main points and supporting details fulfill it? If not, what will you change?
- d. If your purpose has changed somewhat, how has it changed? How will you change any of your supporting points or details to suit this change?

#### II. Audience

- a. Whom did you decide was your audience when you composed your thesis?
- b. Has this changed in any way? If so, who is (are) your audience(s) now?
- c. If your audience is still the same, do your thesis, supporting points, and details still seem relevant and interesting to them? Are there changes that would enhance your audience focus? What are they?
- d. If your audience has changed, how will you modify your thesis, supporting points, and details?
- e. Although this is an issue of style as well as content, are there any spots where your tone is not appropriate for your audience? Make notes of these so you can make the necessary changes.

### Reviewing Your Content: Unity and Support

#### I. Unity

- a. Is my thesis stated as clearly as possible? How could I make it clearer?
- b. Is a simple, an extended, or a specialized thesis statement most appropriate? Why, relative to this essay?
- c. Is there a direct line of reasoning from my thesis to my supporting points? Or are my supporting points relevant to my thesis question?

## II. Support

- a. Are my supporting points truly distinct and clear?
- b. Do my supporting points answer a specific question related to my thesis? What is it?
- c. Do my topic sentences follow the order that my thesis presents (if it is an extended thesis)?
- d. Does each of my paragraphs open with a topic sentence that presents one of my supporting points?
- e. Are the supporting details and subdetails in each body paragraph specific, rather than vague or general? If not, what can I change?
- f. Are my supporting details of an appropriate nature for my argument, my audience, and my purpose? If not, what should I change?
- g. Do my supporting paragraphs contain unsupported personal opinions or obvious items of common knowledge?
- h. If I have used external research, do I have research notes with essential citation material? (See Chapters xxx)
- i. Do I have enough details and subdetails to make each of my supporting points clear and credible to readers? If not, where should I add support?

## Revising Content and Structure

### Coherence

#### I. Principle of Organization

- a. What is my principle of organization for my essay's supporting points?
- b. How is this principle appropriate to my thesis?
- c. Is my principle of organization emphasized in each of my topic sentences?
- d. Does each of my body paragraphs contain transitions or signal words that reinforce my organizing principle (if appropriate)?

#### II. Paragraph- and Sentence-Level Coherence

- a. Have I used sentence-to-sentence transitions within each body paragraph so that the sentences flow in a logical sequence?
- b. Are there places in my paragraphs where synonyms, variations on words, pronouns, or parallel sentence structures might add coherence?
- c. Have I used paragraph-to-paragraph transitional sentences at the opening and closing sentences of the body paragraphs, so that there is a sense of continuous flow for readers?

#### III. Introductions, Titles, and Conclusions

- a. Is my introductory approach suitable for my thesis and audience?
- b. How well does my method of introduction work as a guide into my essay?

- c. Have I developed my introduction sufficiently so that readers are prepared for my thesis near the end of the paragraph?
- d. Which form of conclusion did I choose? Why, relative to my thesis and argument?
- e. Have I written enough of a conclusion to satisfy readers that my argument has proved my point?
- f. Did I introduce any new ideas, contradict my point, or give any examples in my conclusion?
- g. What type of title have I chosen? Why, relative to my essay?

## Revising: A Student Model

In the last chapter, you read the first draft of Jed Gawrys' essay about sports and society. Now you can follow his progress in revising that draft.

Please note: In this chapter, all of Jed's drafts appear showing sentence and spelling errors that were shown as corrected in earlier chapters.

Here is his first-draft introduction:

What fans really enjoy about pro sports isnt teamwork or suspense. Its competitiveness and violence. And society applauds these values. We will pay top dollar to see competitiveness, cruelty, and discrimination based on the star system. The key values in professional sports reflect societies acceptance and support of destruction and harm to human life.

Here is his revised introduction again:

What do fans hope to see at an NHL or NFL game? Attending a game is an intense experience, and what creates that intensity? Competition and fights are what gets crowds on their feet. They are also what sells movies, what drives business, and what starts wars. Fans want to see extreme competitiveness, violence, and discrimination in favour of stars. Those words describe what's wrong with North American society—sports and society play by the same values.

After reading these, and the revising checklist above for introductions and conclusions, answer the following:

1. In his first draft, what is Jed's thesis statement?
2. How does he state his thesis in his next draft?
3. Compare the development from attention-getter to thesis in the two drafts. How has the second draft changed in this respect?
4. What would you do to further revise his introduction, based on the checklist and your own thoughts? (Read the body of the essay on the following page to help you decide.)

Here is Jed's first-draft conclusion:

The main values that we see in sports, like extreme competitiveness, violence and winning at any cost, and discrimination directly reflect societies values. Pro sports may never change but society needs to.

Here is his revised conclusion again:

What do fans hope to see at an NHL or NFL game? They hope to see brutal competition, fierce fighting, and stars winning out over all. Anything else is not worth the ticket price—the excitement comes from the brutal values that pro sports are built on. Unfortunately, those are the same values that North Americans put into practice every day of their lives.

After reading these, and the revising checklist on the previous pages for introductions and conclusions, compare Jed's restatement of his thesis in the first and second drafts, and answer the following:

- How has he varied the way he states his thesis in each? Which is preferable, and why?
- Do you agree with Jed's chosen form of conclusion? Why or why not?
- Would his revised conclusion satisfy readers that his essay has proved his point? Why or why not? (Read the body paragraphs below to help you decide.)
- Are there any errors, such as new ideas or contradictions, in Jed's revised conclusion?

## Revising the Body of the Essay

Jed would, in fact, revise his introduction and conclusion yet again. Here are some of the revision notes he made on the first draft of his body paragraphs, before starting the checklist:

Competition is what sports are about. Because competition leads to winners and losers. I don't know if this sentence adds anything. Winning brings in the money and money pays players, coaches, and determines ticket prices. Players are so driven by money that morality and sportsmanship go out the window. Relate this to competition because that's the point. Coaches tell players to hurt the opposition in hockey and football. Put in McMurtry thing. He's specific about this. Get the page number, too. This really needs an example in here—is there that thing in McM about hockey sticks? How different is this from big business? Society praises people who get ahead at any cost and forgets about people who lose jobs when big companies close operations. Am I losing the thread here? I'm thinking about Walmart and car-factory shutdowns, I guess—I'm not clear enough on what I'm saying here. I can't just cut to the chase without explaining the other half of this point about competition. ADD DETAILS. Politics are no different. So-called moral politicians smear their opponents.

Football is built on tackling and maming oposition players. NOT A TOPIC SENTENCE—CHANGE IT. The topic is that sports and society accept voilence—I was too specific. In the NHL, it's the same. These aren't something added to these games, they're key parts of them, especially for fans. In the NHL in the 2012 season, there are sixteen pages of fights, listed by player (Hockeyfights?). Find the url—you need it for works cited. Society relies on fights and voilence, too. That's not clear enough—I want compare the priorities that society has and how sports and society just accept violence and suffering as necessary and society just ignores suffering,



too. Im still not clear here. Because societies and governments are built on making themselves more powerful, no matter who suffers in the process. People who need help don't get it—the sick and the poor—they're powerless. But everybody is distracted by “corporate wars” while governments spend billions on weapons and armed forces. Too vague—I need something definite. I think there's something in McM about this—look it up and get the page #. If that money was spent on trying to help people, not trying to “win” power struggles, everyone would win.

The third and possibly most devastating aspect of professional sports that is reflected in our society is discrimination. Sports leagues are huge organizations but only a few players have a lot of playing time. Star players are the most skilled and pro sports discriminates against players who aren't as skilled. You could say that better—some of this doesn't sound too mature either. Being the best, being stars means more than any work ethic another player might have. Where's that stuff about the hockey player who was up on a morals charge? It would work here. Society makes people stars just like the movie business. What happened to the idea about skills? That's supposed to be what sports and society base prejudices on. This part isn't about fame—Im offtrack again. I've lost my comparison that this is based on. Fix it. These people are not necessarily good or moral; they just seem good because they are so famous. Actors are paid millions for working a few months a year—Will Smith. BE SPECIFIC AND FIND A SOURCE . . . This was Forbes online, I think—I can google it. Everyone admires him but who admires the guy who picks up the garbage twelve months a year? He works harder and does something valuable but people consider him lowclass. City workers like that can work fifty or sixty hours a week for poor wages. Is it because they don't appear successful according to society's standards that we don't value their skills?

**ACTIVITY** Jed is concentrating mainly on his supporting points, details, and sub-details here.

### Paragraph Content

1. Where in each paragraph does he wish to add details and examples?
2. What forms of supporting details does he use most?
3. Where does he use evidence from outside sources? What are the sources?
4. What information does he remind himself to find?
5. Does he present any statements that are unsupported personal opinion? If so, where?
6. Are there places where Jed sees that his support is too general, where he needs to be more specific? Where should he be more specific, and why?
7. Does Jed ever think that he is not following through logically on his topic sentence? If so, where?
8. Where is Jed's support not clear enough? Why do you think so?

### Paragraph Structure

1. Where is there no topic sentence? How might a topic sentence for this paragraph read?
2. In which paragraph(s) does Jed think that he is not following through on his method of development, which is to compare sports and society?

3. Where would you add transitional sentences to openings and closings of paragraphs?
4. Choose one paragraph and add sentence-level transitions as appropriate.

Where does Jed make a note to himself about his word choice and tone? Who is his audience and why do you think he makes this note?

Jed continued with his revising. First he followed up on his notes, and in doing so, wrote a second draft. Then, using his second draft, he worked through the revision checklist, ending up with a significantly improved third draft.

Now, you will practise evaluating the work of other student writers, using three of the **four bases**—*unity*, *support*, and *coherence*. You have encountered these bases before, and have worked through revising with Jed.

## Review: Four Bases for Writing and Evaluating Essays

Four Steps		Four Bases Defined
1. Discover your point, and advance a clear thesis statement.	→	<b>Unity:</b> a single main idea pursued and supported by the points and details of the essay
2. Support your thesis with specific evidence.	→	<b>Support:</b> specific details and examples to explain each supporting point
3. Organize and connect the specific evidence at essay, paragraph, and sentence levels.	→	<b>Coherence:</b> clear organization and logical connections between paragraphs, supporting points, and sentences
4. Revise, edit, and proofread your essay.	→	<b>Effective Sentence Skills:</b> sentence structure, grammar, spelling, and punctuation free of errors

## Base 1: Unity

**ACTIVITY** The following are student essays based on the Liberal Studies topic Language and Power. Which one makes its point more clearly and effectively, and why?

### Essay 1

#### The Forceful Art of Words

- 1 With the dawn of the Italian Renaissance in the mid-1300s, and the efforts of its Humanist scholars, the power of language harnessed to learning and used effectively is reborn and renewed. In reaction to earlier centuries' reliance on religious belief as the source of all knowledge and on solitary contemplation as the

ideal, Renaissance Italians look back to the ancient worlds of Greece and Rome, to rhetoric, the power of the human mind expressed in speech and writing. The Italian Renaissance revival of rhetoric is marked by a renewed interest in Greek and Roman works as educational resources, in the development of social and political rhetoric, and in the powerful magic of words.

- 2 The first major change in Renaissance society is due to the Renaissance rediscovery of Greek and Roman texts, expanding and deepening the range of subjects available for personal education (Herrick 143). To guide the study of these older books, many devoted to the effective and skillful use of language, gifted teachers appear. One influential educator is George of Trebizond, who writes *The Five Books of Rhetoric*, a new comprehensive textbook for Renaissance students, offering not just a systematic approach to learning the elegant style of Greek and Roman speakers, but also lessons on composition, poetry, and history. In fact, Trebizond's textbook becomes a respected source for students for many centuries (Wilson 369), and becomes the basis of Liberal Arts education to come.
- 3 Along with classically based studies, the political or social aspect of Renaissance rhetoric has wide-ranging effects. Rhetoric is not simply making eloquent speeches, it is an essential part of active involvement in city life—"the active life" is the ideal, not the withdrawn life of a monk in a monastery. Among the advocates of the citizen's duty to participate in public life is Nicolo Machiavelli, in his *Discourses*. Machiavelli looks back to the Roman republic, which he sees as working for the best of its people because it is governed by rhetoric, the words and persuasion of gifted orators, rather than the force of tyrannical rulers (Nederman 265). For Machiavelli, the main quality of civic Humanism is the "humanizing" power of effective communication, of speech and writing to forge a civilized society. The eloquent orators of Rome show people the common good with the use of open competitive debates about possible courses of action. As well, if the people of Rome somehow pass an unjust law, counterproductive to the common good, it could be reversed through the power of words. Similarly, Renaissance Humanists see citizens as empowered by their rhetorical skills to solve the ills of the state (Herrick 155–156).
- 4 Finally, in contrast to rhetoric's supporting and empowering citizens' participation in public life, rhetoric brings with it a fascination related to its magical powers. While peoples of many eras have found magic in words, the ancient Greek orators, such as Gorgias, find words to have a magical way of altering reality (Herrick 153). Words, used well, for the right audiences, can cast spells. Thus, if a magician of rhetoric wields words, they can place people and events under his or her control—even recent history, in the case of Hitler, provides terrible examples of the misuse of such power. Shakespeare, an English Renaissance writer, explores the connections between words, power, and magic in *The Tempest*. Through the use of charismatic speeches and magic Prospero, the main character, controls the minds and bodies of the inhabitants of his island. In fact, he and the unruly sprite Caliban fight a war of words, in which Prospero is the winner, as he lists Caliban's failings and his own overwhelming virtues.

- 5 From the centuries of influence of George of Trebizond's *Five Books of Rhetoric* to Machiavelli's use of ancient Rome's political rhetoric to justify active social involvement, to Shakespeare's portrayal of magic and rhetoric in *The Tempest*, the Renaissance's rediscovery and positioning of rhetoric in a place of honour has had wide-ranging effects on education, civic culture, and the arts.

## Essay 2

### Rhetoric: The Power of Language

- 1 The Renaissance period in Italy, from the 13th to the 15th centuries, is a time of rediscovery and new beginnings. People rediscover ancient languages and books, and in them, an old art—rhetoric, Aristotle's "art of persuasion." Artists portray the beauty of the human form, as they did in classical times. Italian Humanists, who value humanity "as the measure of all things" (markturner.org), see the successful Renaissance person as significant, powerful, and active in society because of learning and skill in rhetoric, the effective use of language in speaking and writing. Finally, the invention of the printing press will play a key part in the growing importance of both rhetoric and education.
- 2 The new interest in rhetoric, based on studying Latin and Greek, affects how people are educated. Educating citizens in poetry, ethics, and politics helps to create learned, well-spoken citizens in a society (Herrick 149). Studying the art of speaking and persuasion means that a person may improve their morals. They can use their learning and skill in persuasion to start on their path to political power. The "leading families of Florence and other important cities," growing in power and wealth themselves, need leaders who know and can work with "the intricacies of civic government" (150). Studying classical languages such as Greek and Latin takes scholars back to people's first fascination with the power of language in the works of Plato and Aristotle. Humanists educate youths and adults alike. They see a connection between persuasive speaking, ethical behaviour, and good will ("The Ideal of Humanitas"). In all, Italian Humanism seeks to create good citizens, learned individuals, and leaders.
- 3 During the Renaissance, education, for some upper-class women at least, became more accessible. This shift had an effect on the way women were perceived and what they were able to learn. It is also important to note that although this was a major change in the Renaissance, it came with its limitations. Not all women could achieve an education. Women of lower social rank were not as fortunate, which meant that few women were actually educated. However, some educated women decide to write about the benefits that education brings to women and how the power of rhetoric, of the ability to use language skilfully, can affect women's advancement (Herrick, 148). Women such as Joanna Vaz, Christine de Pisan, and Madame de Scudery, utilized their learning experiences to write on the topic of rhetoric and become significant figures of this age (147). As women became more valued members of society, some male writers started to advocate for their education.
- 4 The introduction of printing by Johannes Gutenberg in the 1450s increases the number of books in print and the spread of literacy. The arrival of print reinforces

the importance of rhetoric as scholars begin to produce textbooks in order to teach the true meaning of rhetoric. Books are still costly, though, and beyond the means of working people. Emphasis grows on using historical texts to show people the importance of rhetoric, and to teach it as it was taught many years before. Texts such as “letter-writing manuals, handbooks of . . . figures, and dictionaries of proverbs” (144) are used to train young students in Renaissance schools. Students are expected to work with such textbooks to memorize numerous elegant phrases and patterns of speech in order to become the ideal Renaissance person.

- 5 Education in the Renaissance is a key aspect of social development, and much of this education is based on a thorough knowledge of rhetoric. Rhetoric—the power of effective speaking and writing—is not only taught to society, it is a part of society. People believe, as they do now, that through rhetoric a person can persuade, and change the lives of others by knowing how to use language for a purpose.

## Understanding Unity

Essay 1 is more effective because it is completely unified. All the details in this essay are on target; they support and develop each of its three topic sentences.

Here is an outline of essay 1, showing why it is unified.

**Thesis:** The Italian Renaissance revival of rhetoric is marked by renewed interest in Greek and Roman texts as educational resources, in development of social and political rhetoric, and in the powerful magic of words.

**Supporting Point 1:** The first major change in Renaissance society is due to the Renaissance rediscovery of Greek and Roman texts, expanding and deepening the range of subjects available for personal education.

**Supporting Details:**

- Greek and Latin works on rhetoric and the use of language appear
- gifted, well educated teachers appear, as well
- George of Trebizond writes influential *Five Books of Rhetoric*
- first comprehensive textbook with systematic approach to learning rhetoric
- broadens knowledge base for students with composition, poetry, and history—these become Liberal Studies

**Supporting Point 2:** Along with reviving education with classical studies, the study of Roman political and social rhetoric creates a model for community involvement.

**Supporting Details:**

- rhetoric is essential for active involvement in city life
- Machiavelli writes of citizen’s obligation to take part in public life
- examines ideal of Roman republic, governed by public debate and rhetoric
- public discussion and examining both sides of issues maintain common good
- citizens are empowered by rhetorical skills

**Supporting Point 3:** Finally, in contrast to rhetoric’s supporting and empowering citizens’ participation in public life, rhetoric brings with it a fascination with connections between rhetoric and magic.

**Supporting Details:**

- ancient Greeks, such as Gorgias, saw words as spellbinding, able to alter reality
- orators who know their audiences can place people under their control; e.g., Hitler
- Shakespeare, *The Tempest*, has Prospero control his island and people with the use of speech magic

On the other hand, essay 2 is not completely unified.

### Revising for Unity

#### ACTIVITY

First, is there a single main idea stated clearly as a thesis in its opening paragraph? Reread this paragraph, then the three topic sentences of the supporting paragraphs, 2 through 4. Is there a thesis statement that presents the writer’s viewpoint, and at least implies and/or covers, if not states in detail, the essay’s three supporting points? Next, is there a sentence in the introductory paragraph that does not directly contribute to the writer’s introduction to her support?

Next, go back to each supporting paragraph, beginning with paragraph 2. This paragraph contains some details irrelevant to its topic sentence. Find two sentences in paragraph 2 that do not relate to its topic sentence. In the second supporting paragraph (paragraph 3), is the topic sentence, “During the Renaissance, education, for some upper-class women at least, became more accessible” implied or suggested in the introductory paragraph or possible thesis? Finally, in supporting paragraph 4, is there a detail that is not clearly related to that paragraph’s topic sentence?

The difference between these two essays illustrates the first important base for revising your essay: **unity**. To achieve unity is to have all the details in your essay related to your thesis and three supporting topic sentences. When you outline, and again when you revise, ask yourself whether each detail and example relates to your thesis and supporting points. If it does not, leave it out.

## Base 2: Support

#### ACTIVITY

Both of the following essays are unified. Which one communicates more clearly and effectively, and why?

#### Essay 1

##### Dealing with Disappointment

- 1 One way to look at life is as a series of disappointments. Life can certainly appear that way because disappointment crops up in the life of everyone more often, it seems, than satisfaction. How disappointments are handled can have a great bearing on how life is viewed. People can react negatively by sulking or by

blaming others, or they can react positively by trying to understand the reasons behind the disappointment.

- 2 Sulking is one way to deal with disappointment. This “Why does everything always happen to me?” attitude is common because it is an easy attitude to adopt, but it is not very productive. Everyone has had the experience of meeting people who specialize in feeling sorry for themselves. A sulky manner will often discourage others from wanting to lend support, and it prevents the sulker from making positive moves toward self-help. It becomes easier just to sit back and sulk. Unfortunately, feeling sorry for oneself does nothing to lessen the pain of disappointment. It may, in fact, increase the pain. It certainly does not make future disappointments easier to bear.
- 3 Blaming others is another negative and nonproductive way to cope with disappointment. This all-too-common response of pointing the finger at someone else doesn’t help one’s situation. This posture will lead only to anger, resentment, and, therefore, further unhappiness. Disappointment in another’s performance does not necessarily indicate that the performer is at fault. Perhaps expectations were too high, or there could have been a misunderstanding as to what the performer actually intended to accomplish.
- 4 A positive way to handle disappointment is to try to understand the reasons behind the disappointment. An analysis of the causes for disappointment can have an excellent chance of producing desirable results. Often, understanding alone can help alleviate the pain of disappointment and can help prevent future disappointments. Also, it is wise to try to remember that what would be ideal is not necessarily what is reasonable to expect in any given situation. The ability to look disappointment squarely in the face and then go on from there is the first step on the road back.
- 5 Continuous handling of disappointment in a negative manner can lead to a negative view of life itself. Chances for personal happiness in such a state of being are understandably slim. Learning not to expect perfection in an imperfect world and keeping in mind those times when expectations were actually surpassed are positive steps toward allowing the joys of life to prevail.

## Essay 2

### Reactions to Disappointment

- 1 The Olympic athlete David Rudisha said, “Sometimes when you get disappointment, it makes you stronger” (brainyquote.com). In life, everyone may face and master many unavoidable adversities; one misery everyone experiences is disappointment. No one gets through life without experiencing many disappointments. Strangely, though, most people seem unprepared for disappointment and react to it in negative ways. They feel depressed or try to escape their troubles instead of using disappointment as an opportunity for growth.
- 2 One negative reaction to disappointment is depression. A woman trying to win a promotion, for example, works hard for over a year in her department. Halina is so sure she will get the promotion, in fact, that she has already picked out

the car she will buy when her salary increase comes through. However, the boss names one of Halina's coworkers to the position. The fact that all the other department employees tell Halina that she is the one who really deserved the promotion doesn't help her deal with the crushing disappointment. Deeply depressed, Halina decides that all her goals are doomed to defeat. She loses her enthusiasm for her job and can barely force herself to show up every day. Halina tells herself that she is a failure and that doing a good job just isn't worth the work.

- 3 Another negative reaction to disappointment, and one that often follows depression, is the desire to escape. Jamal fails to get into the university his brother is attending—the university that was the focus of all his dreams—and decides to escape his disappointment. Why worry about college at all? Instead, he covers up his real feelings by giving up on his schoolwork and getting completely involved with friends, parties, and “good times.” When Carla doesn't make the college basketball team—something she wanted very badly—she refuses to play sports at all. She decides to hang around with a new set of friends who get high every day; then she won't have to confront her disappointment and learn to live with it.
- 4 The positive way to react to disappointment is to use it as a chance for growth. This isn't easy, but it's the only useful way to deal with an inevitable part of life. Halina, the woman who wasn't promoted, could have handled her disappointment by looking at other options. If her boss doesn't recognize talent and hard work, perhaps she could transfer to another department. Or she could ask the boss how to improve her performance so that she would be a sure candidate for the next promotion. Jamal, the fellow who didn't get into the college of his choice, should look into other schools. Going to another college may encourage him to be his own person, step out of his brother's shadow, and realize that being turned down by one college isn't a final judgment on his abilities or potential. Rather than escape into drugs, Carla could improve her basketball skills for a year or pick up another sport—like swimming or tennis—that would probably turn out to be more useful to her as an adult.
- 5 Disappointments are unwelcome but regular visitors to everyone's life. People can feel depressed about them, or they can try to escape from them. The best thing, though, is to accept a disappointment and then try to use it somehow. Step over the unwelcome visitor on the doorstep and get on with life.

## Understanding Support

Here, essay 2 is more effective; it offers specific examples of how people deal with disappointment, so we can see for ourselves people's reactions to disappointment.

Essay 1, on the other hand, gives us no *specific* evidence. The writer tells us about sulking, blaming others, and trying to understand the reasons behind a disappointment but never shows us any of these responses in action. In an essay like this one, we would want to see *examples* of how sulking and blaming others are negative responses to disappointment and, similarly, how understanding the reasons behind the disappointment is a positive response.



## Revising for Support

### ACTIVITY

Create an outline by printing a copy from Connect. Fill in the outline with the thesis, supporting points, and details for essay 2. Now, as you look over the outline, ask yourself the revising questions for support in Chapter 3.



Next, try filling in an outline for essay 1. Once again, use the revising questions on support to discover where you will need more specific supporting details and/or sub-details.

Revise one of the three supporting paragraphs in “Dealing with Disappointment” by providing specific supporting details, sub-details, and/or examples.

Examining these essays leads to the second base or goal for revising your essay: **support.**

## Base 3: Coherence

### ACTIVITY

The following essays are based on the topic Diplomas, Degrees, and Success. Both are unified, and both are supported. Which one communicates *more* clearly and effectively, and why?

### Essay 1

#### Degrees of Success

- 1 Alina Dacosta started classes at the University of Victoria intending to become a secondary-school math teacher. A few Spanish courses she took as options reinforced the love of the Spanish language and culture she developed during a year studying in Ecuador. She changed her concentration to Spanish and followed what she really cared about. But many of today’s students go the other direction; they feel pressed to change programs away from their interests in order to chase high-paying jobs. Should academic and professional programs follow the job market? The fact is, first-year students have several years to finish diplomas and degrees and the jobs that are hot today could cool off in that time.
- 2 Career experts continue to advise students to go into whatever area most interests them, even if it is a less specialized liberal arts field, such as English or sociology. Students are often wary of such advice, perhaps because of the recent recession or because of parental experiences with or reactions to the recession. In the eighties, any discipline related to computers was the hot ticket. Students shifted programs and majors; new courses were written, and new colleges opened to take advantage of this career and financial bonanza. The future looked rosy. Just before 2000, increasingly sophisticated technology eliminated the need for thousands of computer- and programming-related positions. In spite of the bursting of the computer-studies bubble and the decline in the North American obsession with finance degrees, there remains a general perception increasingly contradicted by employment statistics. Dr. E. Michele Ramsey of Penn State university

notes this media reinforcement: “Too often I find that stories about choosing a college diploma or a degree point to what people have in the last few decades considered safe-income programs, such as those on a business or science and technology base and implicitly devalue, without reflection, other degrees as ones that may provoke passion but do not promise career success” (Ramsey). The bias reflected in Dr. Ramsey’s statement could continue to affect student choices; it could also further affect the composition of postsecondary institution course offerings, leaving some faculties and courses to wither and others to expand, based on perceived market trends.

- 3 Most serious of all, for students themselves, is how a careerist approach to educational choices affects their decision-making at a vulnerable stage in their lives. They deny themselves both productive dreaming that might open them up to other avenues and the freedom to entertain a realistic spectrum of prospects for themselves. Instead of seeing postsecondary education as an extended period of growth and enrichment, they see it as a fast-track to a corner office. North American statistics show that engineers are the highest paid profession at the moment, and because of this, engineering schools have suddenly enjoyed an influx of enrolment (Coburn). The attitude is so widespread that registrars and admissions officers find themselves being asked the same question over and over. One notes, “as a college admissions counselor, I see one common mistake winding its way through the hopes and dreams of many of higher-education aspiring high school seniors. Three guesses what that is: The desire to land a high-paying job straight out of college” (Berry 6). With such an end in view, students face a distorted set of binaries: “instant money-makers” or “useless but interesting programs.”
- 4 Decisions are difficult for many students. Some pick a program or degree in a promising field but end up changing their minds, costing them time and money. Elaine Marell, a member of a B.C. university advisory board says, “They may pick that high-salary-prospect program, then when students find out that that’s not what they’re passionate about, then they switch programs and even faculties, and sometimes have to go back a year to pick up required courses.” (Marell 21) Currently, North American graduates with degrees in nursing, health care, accounting, economics, general science and engineering report the most success in finding jobs, according to placement officials (Marciana). One student trying to combine his interests with practical considerations is Tyler Parma, who uses his blog as a forum for broadcast and journalism students. A passionate sports fan, Parma wants to become a TV network sports commentator. He enrolled in the journalism stream of a five-year English and Communications degree program in which students spend one year in hands-on television broadcasting studies at a college connected to his university. He plans to add business courses as a backup because of the competitive field he plans to enter (Benjamin). There has been some renewal in the computer sciences employment markets, in areas such as informatics and software design. Unfortunately some parents pressure their children to obtain a diploma or degree that will get them a job immediately, and admissions officers are at a loss whether or not to advise students whether or not to bow to such

pressure. “Before the dip in the economy, they had a little more opportunity to have a year or two where they worked odd jobs, worked part time or took internships that led to other jobs;” notes an Alberta college counselor (Rostvecki 6). There is, at least in Canada’s economy, evidence of an upswing in most areas.

- 5 Data indicate that the choice of college or university program can’t be so easily distilled into simple binaries such as “study what you love” or “study what will pay.” As Canada’s economy becomes more global, changing its employment patterns, those same binaries could become less and less useful as decision-making factors. Taking this fact into account, the calculations of students too closely focused on well-paid positions upon graduation may not necessarily add up to assured financial success.

## Essay 2

### Your Ticket, Sir or Madame?

- 1 Anna works at a Shoppers Drug Mart branch on Yonge Street in Toronto. She has a degree in fashion and design and won awards in numerous design competitions while at university. She also worked in Canada’s fashion industry for five years after graduation, prior to taking up her current position behind a counter. “I’m happier here,” is her answer when questioned about her current and less lucrative career choice. Did Anna’s degree bring her success? Maybe, but did it bring her happiness as well? In fact, the relationship between a postsecondary degree, success, and happiness is less straightforward than it appears.
- 2 Initially, students in general enroll in postsecondary education motivated by better chances of career success. Is this success as Oxford defines it: “the accomplishment of an aim or purpose, the attainment of fame, wealth, or social status”? If so, where is happiness? Apparently, it is not on the wish list for students starting college or university. In recent years, though, marketing based on equating success with graduation has driven postsecondary enrolments to record numbers. Humber College in Toronto in recent years posted significant growth figures, more than 10% over the previous year in 2008, according to *Metro Canada*. Barb Riach, the registrar, remarked that the mix of different credentials offered made it “attractive for students and for parents who want to see lots of opportunity for their children.” (Coulton 17) Not just students, but parents as well, it seems, equate higher education with opportunities and success. So is a degree or diploma essential to that first step toward success?
- 3 Also, more often than not, students buy into the accepted wisdom that graduates are more attractive to prospective employers than those with high-school papers. College or university credentials do, in theory, make a job hunter more attractive on paper. But in today’s market, employers want significantly more than just academic or core professional skills. Kate Lorenz of CareerBuilder.com argues, “it’s no longer enough to be a functional expert. To complement unique core competencies, there are certain ‘soft skills’ every company looks for in a potential hire.” Soft skills are “. . . a cluster of personal qualities, habits, attitudes and social

graces that make someone a good employee and compatible coworker. Companies value soft skills because research suggests and experience shows that they can be just as important an indicator of job performance as hard skills." Moreover soft skills are inherent in the individual, not learned; they are positivity, flexibility, and the ability to work under pressure. Most often these skills, not core skills, are the deciding factors when employers sift through heaps of resumé's from well qualified candidates.

- 4 Then, too, many students believe that core skills can only be acquired in an academic setting, an oddly conservative mind-set for young people. In some areas of the job market, these students may confront outsider competition with a distinct edge—candidates, who in fact sidestepped or did not complete relevant diplomas or degrees. One such recent outsider is Juan Carlos Obando, now a fixture in the fashion press, who appeared first in 2008 as a nominee in the fifth annual CFDA/Vogue Fashion Fund competition. The fund is a hotly contended dowry for highly qualified up and coming designers and artisans. Obando differed from his expensively degreed competition in that he was completely self-taught . . . for only three months. An *Elle* magazine feature described the skills and drive that Obando brought to the table: "Without having ever taken a sewing class, he bought a vintage Azzedine Alaïa jacket and Gucci pants, ripped them apart, studied the construction, and put them back together again" ("Lone Star" 190). Not only did Obando contend with graduates of Ryerson and Parsons, he did so while maintaining a full-time position as creative director at an advertising agency. The fine arts and fashion degrees may not have given the remaining nominees the edge they needed when confronted with talent and passion.
- 5 But perhaps the most prevalent reason students give for pursuing diplomas and degrees is that they stand to make more money than their high-school-educated peers. They are right. Recent census results from Statistics Canada, reported by the Association of Universities and Colleges of Canada, states, "Census data confirms that university graduates see their income increase more rapidly and consistently throughout their careers." ("Trends in Higher Education 5"). There is no arguing that a diploma or a degree is a valuable asset, but it is one that students should use to supplement their own inherent talents and interests. Qualifications supplement passion and talent; they do not substitute for these essentials. Overreliance on degrees, or even multiple qualifications is a mistake. Students should learn to exercise inner traits such as self-knowledge and perseverance to choose and navigate future career paths. The self-aware individual with passion and drive will often achieve success and material gain, with or without academic credentials. Canadian and U.S. media abound with example of success stories of those who combine passion with ability and drive: Jim Carrey, whose lack of academic credentials has not stopped him from managing a successful career to the tune of \$20 million per movie; Paul Quarrington, whose unfinished English degree never hampered him from churning out best-selling novels and TV and movie scripts; not to mention Bill Gates, possibly the shrewdest, wealthiest college drop-out in the world.

- 6 More than any other consideration, it is passion, not luck or certification, that fuels success. Success and happiness do seem to co-exist in the lives of those who follow their passion. By all means get the diploma, get the degree, but try to do what you love as well—passion and drive will follow. As the Chinese proverb says, “There are many paths to the mountaintop, but the view is the same.”

## Understanding Coherence

In this case, essay 2 is more effective because the material is clearly organized and logically connected. Using emphatic order, the writer develops four reasons why students work for diplomas or degrees, ending with the most prevalent one: to make more money. The writer includes transitional words as signposts, making movement from one idea to the next easy to follow. Major paragraph-opener transitions include *initially*, *also*, *then too*, and *but perhaps the most prevalent* to assert the organizing principle and tie the supporting paragraphs together clearly.

Although essay 1 is unified and supported, the writer does not clearly organize and connect the material. The most important idea (signalled by the phrase, “most serious of all”) is discussed in the second supporting paragraph instead of being saved for last. None of the supporting paragraphs organizes its details in a logical fashion. The first supporting paragraph opens with advice for students today, then abruptly shifts to the 1980s, and then back to today, ending up in the future. The second supporting paragraph seems to show a logical sequence of ideas, but then it presents a statistic about engineering graduates that does not relate to that sequence. The third supporting paragraph, like the first, leaps from an opening idea (students changing their minds about programs of study) to an employment statistic, to an example related to the opening idea, then to a detail about yet another area of study and employment. In addition to its disorganized paragraphs, to make things even more trying for readers, essay 1 uses practically no paragraph-to-paragraph or sentence-level transitional devices.

## Review Activities

### Review Activity: Revising Essays for Coherence

1. Using the Revising Content and Structure section of the revision checklist, revise one of the three supporting paragraphs in “Degrees of Success” by providing a clear method of organizing the material and by including transitional words.
2. Choose one of the body paragraphs of “Your Ticket, Sir or Madame?” and identify the sentence-level transitions within it.

These two essays lead to the third base or goal for revising essays: *coherence*. To achieve coherence, all the paragraphs, supporting ideas, and sentences must be clearly organized and connected. As already mentioned, key techniques for achieving coherence in an essay include the use of time order or emphatic order, transitions, and other connecting words.

You are now familiar with three of the bases for revising essays: *unity*, *support*, and *coherence*. In this section you will expand and strengthen your understanding of these bases as you evaluate and revise essays for each of them.

### Review Activity: Revising Essays for Unity

The following essay contains sentences that either do not relate to the thesis of the essay or do not support the topic sentence of the paragraph in which they appear. Cross out the irrelevant sentences, and write the numbers of those sentences in the spaces provided.

#### Covering the Bases

- 1 <sup>1</sup>For the past three years, Samantha has played ball with the boys. <sup>2</sup>In fact, she plays first base with the York University men’s baseball team. <sup>3</sup>The team plays a long schedule and they are serious about the game. <sup>4</sup>In those respects, they are no different from other university baseball teams. <sup>5</sup>In one respect, the York Lions are different from every other team in their league in Canada—they are the first to have a female player. <sup>6</sup>As a fourth-year psychology student, Samantha has had chances to observe male behaviour at first hand. <sup>7</sup>Some players are tough to convince; others are still occasionally patronizing; fortunately, most just see her as a great first base player.
- 2 <sup>8</sup>At Samantha’s debut game, a couple of George Brown Huskies players were not too ready for a mixed-gender team. <sup>9</sup>During the warm-up, no one commented or paid any special attention to Samantha, but the game itself was another thing. <sup>10</sup>A fielder sniped, “You mean you’re on the starting line, with three guys still on the bench?” <sup>11</sup>Samantha let that one roll. <sup>12</sup>Another asked if she had custom equipment; her answer was not printable. <sup>13</sup>When she came up to bat, the Huskies pitcher called his outfielders to move in on her. <sup>14</sup>This amused Samantha, who also plays varsity hockey. <sup>15</sup>She works out daily at the university’s fitness centre, doing general cardio and specialized weight training. <sup>16</sup>That first game, she confounded the skeptics by hitting a line drive over the left fielder’s head.

The number of the irrelevant sentence: \_\_\_\_\_

3 <sup>17</sup>Later that first season at another conference game, the Carleton team treated Samantha to some patronizing attitude. <sup>18</sup>The Ravens had watched her in batting practice, so they did not try anything as obvious as drawing their outfield in. <sup>19</sup>They could not have avoided hearing about her ability as a player. <sup>20</sup>Instead, they tried a more subtle approach, annoying her with fake concern. <sup>21</sup>For example, one Ravens player on base during the first inning said to her, “Careful, Hon. When you have your foot on the bag, someone might step on it. I know it’s not hockey, but it’s a tough game.” <sup>22</sup>Samantha takes most ribbing in good spirit; she laughs it off. <sup>23</sup>Anger management is just basic psychology. <sup>24</sup>Needless to say, this great all-round athlete survived the first season without injury, either to her body or her self-esteem.

The number of the irrelevant sentence: \_\_\_\_\_

4 <sup>25</sup>Happily, most of the university ball teams just accept her, as her Lions teammates do. <sup>26</sup>They criticize, coach, and curse her out just as they do each other. <sup>27</sup>No one questions her batting average; it has been rising every year. <sup>28</sup>The York Lions are not amazed when she makes a solid hit or stretches for a wide throw. <sup>29</sup>She was in the top three in the Baseball Canada Senior Women’s Invitational, and is looking forward to a career in sports psychology. <sup>30</sup>If she is taken out of a game for a pinch runner, she takes it in stride; nearly every player is taken out sometimes. <sup>31</sup>André Lachance, her manager on Baseball Canada’s women’s national team said, “She’s a true leader and a gifted athlete, and she’s bound to strengthen the Lions’ lineup.”

The number of the irrelevant sentence: \_\_\_\_\_

5 <sup>32</sup>Because of Samantha’s education and intuitive reading of people, she feels that the defensive attitudes she encountered in her first year were simply normal human behaviour in an unfamiliar situation, not blatant sexism. <sup>33</sup>Once the other conference teams adjusted to her presence, she was “just one of the guys.”

### Review Activity: Revising Essays For Support

The following first draft of an essay lacks supporting details at certain key points. Identify the spots where details are needed.

#### Formula for Happiness

- 1 <sup>1</sup>Everyone has his or her own formula for happiness. <sup>2</sup>As we go through life, we discover the activities that make us feel best. <sup>3</sup>I’ve already discovered three keys for my happiness. <sup>4</sup>I depend on karate, music, and self-hypnosis.
- 2 <sup>5</sup>Karate helps me feel good physically. <sup>6</sup>Before taking karate lessons, I was tired most of the time, my muscles felt like foam rubber, and I was twenty pounds overweight. <sup>7</sup>After three months of these lessons, I saw an improvement in my physical condition. <sup>8</sup>Also, my endurance has increased. <sup>9</sup>At the end of my workday, I used to drag myself home to eat and watch television all night. <sup>10</sup>Now, I have enough energy to play with my children, shop, or see a movie. <sup>11</sup>Karate has made me feel healthy, strong, and happy.

The spot where supporting details are needed occurs after sentence \_\_\_\_\_.

- 3 <sup>12</sup>Singing with a chorus has helped me achieve emotional well-being by expressing my feelings. <sup>13</sup>In situations where other people would reveal their feelings, I would remain quiet. <sup>14</sup>Since joining the chorus, however, I have an outlet for joy, anger, or

sadness. <sup>15</sup>When I sing, I pour my emotions into the music and don't have to feel shy. <sup>16</sup>For this reason, I enjoy singing certain kinds of music the most since they demand real depth of feeling.

The first spot where supporting details are needed occurs after sentence \_\_\_\_\_.

The second spot occurs after sentence \_\_\_\_\_.

- 4 <sup>17</sup>Self-hypnosis gives me peace of mind. <sup>18</sup>This is a total relaxation technique that I learned several years ago. <sup>19</sup>Essentially, I breathe deeply and concentrate on relaxing all my muscles. <sup>20</sup>I then repeat a key suggestion to myself. <sup>21</sup>Through self-hypnosis, I have gained control over several bad habits that have long been haunting me. <sup>22</sup>I have also learned to reduce the stress that goes along with my clerical job. <sup>23</sup>Now, I can handle the boss's demands or unexpected work without feeling tense.

The first spot where supporting details are needed occurs after sentence \_\_\_\_\_.

The second spot occurs after sentence \_\_\_\_\_.

- 5 <sup>24</sup>In short, my physical, emotional, and mental well-being have been greatly increased through karate, music, and self-hypnosis. <sup>25</sup>These activities have become important elements in my formula for happiness.

### Review Activity: Revising Voice and Point of View

Revise the essay above so that it is written in third person point of view. Tip: start by substituting *people* for *I* and *me*, then see what other variations on this substitution you can come up with.

### Review Activity: Revising Essays for Coherence

The essay that follows could be revised to improve its coherence. Answer the questions about coherence that come after the essay.

#### Noise Pollution

- 1 <sup>1</sup>Natural sounds—waves, wind, bird songs—are so soothing that companies sell CDs of them to anxious people seeking a relaxing atmosphere in their homes or cars. <sup>2</sup>One reason why “environmental sounds” are big business is the fact that ordinary citizens—especially city dwellers—are bombarded by noise pollution. <sup>3</sup>On the way to work, on the job, and on the way home, the typical urban resident must cope with a continuing barrage of unpleasant sounds.
- 2 <sup>4</sup>The noise level in an office can be unbearable. <sup>5</sup>From nine to five, phones and fax machines ring, modems sound, computer keyboards chatter, intercoms buzz, and copy machines thump back and forth. <sup>6</sup>Every time the receptionists can't find people, they resort to a nerve-shattering public address system. <sup>7</sup>And because the managers worry about the employees' morale, they graciously provide the endless droning of canned music. <sup>8</sup>This effectively eliminates any possibility of a moment of blessed silence.
- 3 <sup>9</sup>Travelling home from work provides no relief from the noisiness of the office. <sup>10</sup>The ordinary sounds of blaring taxi horns and rumbling buses are occasionally



punctuated by the ear-piercing screech of car brakes. <sup>11</sup>Taking a shortcut through the park will bring the weary worker face to face with chanting religious cults, freelance musicians, screaming children, and barking dogs. <sup>12</sup>None of these sounds can compare with the large radios many park visitors carry. <sup>13</sup>Each radio blasts out something different, from rap to talk radio, at decibel levels so strong that they make eardrums throb in pain. <sup>14</sup>If there are birds singing or there is wind in the trees, the harried commuter will never hear them.

- 4 <sup>15</sup>Even a trip to work at 6 or 7 a.m. isn't quiet. <sup>16</sup>No matter which route a worker takes, there is bound to be a noisy construction site somewhere along the way. <sup>17</sup>Hard hats will shout from third-storey windows to warn their coworkers below before heaving debris out and sending it crashing to earth. <sup>18</sup>Huge front-end loaders will crunch into these piles of rubble and back up, their warning signals letting out loud, jarring beeps. <sup>19</sup>Air hammers begin an ear-splitting chorus of rat-a-tat-tat sounds guaranteed to shatter sanity as well as concrete. <sup>20</sup>Before reaching the office, the worker is already completely frazzled.
- 5 <sup>21</sup>Noise pollution is as dangerous as any other kind of pollution. <sup>22</sup>The endless pressure of noise probably triggers countless nervous breakdowns, vicious arguments, and bouts of depression. <sup>23</sup>And imagine the world problems we could solve, if only the noise stopped long enough to let us think.

1. What is the number of the sentence to which the transition word *also* could be added in paragraph 2? \_\_\_\_\_
2. In the last sentence of paragraph 2, to what does the pronoun *this* refer? \_\_\_\_\_
3. What is the number of the sentence to which the transition word *but* could be added in paragraph 3? \_\_\_\_\_
4. What is the number of the sentence to which the transition word *then* could be added in paragraph 4? \_\_\_\_\_
5. What is the number of the sentence to which the transition word *meanwhile* could be added in paragraph 4? \_\_\_\_\_
6. What word is used as a synonym for *debris* in paragraph 4? \_\_\_\_\_
7. How many times is the key word *sounds* repeated in the essay?
8. The time order of the three supporting paragraphs is confused. Which supporting paragraph should come first? \_\_\_\_\_ Second? \_\_\_\_\_ Third? \_\_\_\_\_

## Checklist of Learning Outcomes for Chapter 5

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> How can you achieve unity in your essays?       | <input checked="" type="checkbox"/> What three items might you put on a checklist for achieving coherence in your essays? |
| <input checked="" type="checkbox"/> How can you make supporting evidence effective? |   |

# Editing and Proofreading: The Final Drafts of Your Essay

## CHAPTER 6

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will be ready

a. **to edit** your essay's sentences

- for correct parallel structure
- for consistent verb tenses
- for a consistent pronoun point of view
- for use of specific vocabulary that makes your meaning clear to readers

b. **to proofread** your essay

- for errors in grammar, punctuation, and spelling
- for active, rather than passive verbs
- for concise, accurate wording
- for varied sentence structures when needed

Now your essay is nearly ready to submit to your instructor. Evaluating your work for the first three goals of effective writing, you have revised your first draft so that it is unified, well supported, and coherent. It is time for you to remember your audience once again. How will your reader feel about your well-structured and logical content if it is expressed in ungrammatical sentences with misspelled words?

You will learn to edit and proofread your second draft for the final, fourth base of effective writing: correct sentence skills, accurate word choices, appropriate sentence structure, and correct mechanics.

## Base 4: Editing Your Sentences and Word Choices

Editing means examining your sentences and word choices—your style of writing—with an eye to stating your meaning as clearly and appropriately as possible. When you edit, you increase your focus on *the way* you express yourself.

### Writers' Tips for Effective Sentence Editing

- Use parallel structure.
- Use a consistent point of view.
- Use specific words.
- Use active verbs.
- Use concise words.
- Vary your sentences.

### Use Parallel Structure

Words and phrases in a pair, a series, or a list should appear in the same grammatical structure: parallel structure. By balancing the items in a pair or a series, you will underline the fact that the items are related and make the sentence clearer and easier to read. Notice how the parallel sentences that follow read more smoothly than the non-parallel ones.

Non-parallel (Not Balanced)	Parallel (Balanced)
The stock clerk's job includes checking the inventory, initialling the orders, and <i>to call</i> the suppliers.	The stock clerk's job includes checking the inventory, initialling the orders, and calling the suppliers. (A balanced series of verb forms—participles or <i>-ing</i> words— <i>checking, initialling, calling</i> )
The lab trainer demonstrates equipment and protection procedures; <i>hands-on instruction is not offered</i> .	The lab trainer demonstrates equipment and protection procedures; she does not offer hands-on instruction. (Balanced use of the active voice: <i>The lab trainer demonstrates . . . she does not offer . . .</i> )

After you have revised your content and structure, try to put matching words and ideas into matching structures, as part of your editing activities. Errors in parallel structure often show up in lists of items within sentences.

### What Should Be Parallel?

If you are unsure of exactly what a noun, preposition, phrase, and clause are, please turn to the index at the back of the book to find definitions and examples. Parallel structure may apply to whole sentences as well as to single words and phrases. Basically, parallel structure is a form of repetition; you repeat a grammatical pattern,

whether it is a single noun or a whole sentence. When you write a list or series of items, each item must be of the same type.

### 1. Nouns in Series

Nouns are words that name objects, beings, or concepts. When you write a sentence containing a list of nouns, make sure that every item on your list actually is a noun, not a phrase or a verb form.

She had *grace*, *elegance*, and *she was very charming*.  
(*noun, noun, clause*)

*Grace*, *elegance*, and *the appearance of charm* were the hallmarks of the geisha.  
(*noun, noun, phrase*)

Correct each sentence above so that it presents a series of nouns.

### 2. Adjectives in Series

Adjectives describe nouns and pronouns. When writing a list of adjectives, or descriptive words, do not include a phrase or a clause; stay with adjectives.

Sierra was *lively*, *attractive*, and *she had a good personality*.  
(*adjective, adjective, clause*)

He is *healthy*, *strong*, and *an athlete*.  
(*adjective, adjective, noun*)

Correct each sentence above so that it presents a series of adjectives.

### 3. Verb Forms in Series

Infinitives (“to” forms), participles or gerunds (“ing” forms), or verb tenses (present, past, future) must be consistent in a list or series.

People preferred *to enter* freely, *to stay* a while, and then they *left*.  
(*infinitive or “to” phrase, infinitive phrase, past tense*)

They made their living *selling cars* and sometimes *they rented parking spaces*.  
(*gerund or “ing” phrase, clause*)

Correct each sentence above so that it presents a consistent series of verb forms.

### 4. Prepositional Phrases in Series

Prepositions are words indicating position (“to,” “from”), and when a preposition precedes a noun or pronoun it forms a prepositional phrase (“in the house,” “in front of the door,” “after him”). Do not shift from prepositional phrases to other structures in a list or series.

The new hybrid car is known *for its fuel economy*, *for its acceleration*, and *because it is attractive*.  
(*prepositional phrase, prepositional phrase, adverbial clause*)

He is interested *in physics*, *in mathematics*, and *knitting*.  
(*prepositional phrase, prepositional phrase, noun*)

Correct each sentence above so that it presents parallel prepositional phrases.

### 5. Parallel Clauses in Series

Clauses contain subjects, verbs, and predicates or objects. For more on independent and dependent clauses, see Chapter 23. Series inside sentences and bulleted lists presenting clauses should be consistent.

The jury consisted of *people who earned less than \$50,000 a year, who had completed only high school, and they lived in downtown areas.*  
(subordinate clause, subordinate clause, independent clause)

Malena's speech contained at least three clichés: *a watched pot never boils, look before you leap, and that early birds get the worm.*  
(independent clause, independent clause, dependent clause)

Correct each sentence above so that it presents parallel forms of clauses.

### 6. Parallel Use of Verb Voice

Voice in verbs refers to whether the subject of the verb acts (active voice) or receives the action (passive voice). For more information on passive verbs, see Chapter 26. Verbs in series or in parallel patterns should be in the same voice.

Birds *swooped* down from the sky, *hovered* over the fields, then all the seed just planted *was eaten* by them.  
(active voice, active voice, passive voice)

The garden *has been weeded* well, *watered* thoroughly, and *you have planted* it attractively.  
(passive voice, passive voice, active voice)

Correct each sentence above so that it presents uniform verb voices in its series.

### 7. Parallel Structure in Comparisons or Contrasts

When one idea is compared or contrasted with another, usually in structures containing *than* or *as*, both ideas should be expressed in the same, or parallel, form.

Instructors praised her creative writing more for her *energy* than for *how she wrote*.

The ideas on both sides of the comparison or contrast should be expressed in the same way (parallel).

Instructors praised her creative writing more *for her energy* than *for her writing*.

### 8. Parallel Structure in Two-Part (Correlative) Constructions

Two-part constructions are marked by the use of expressions like *both... and*, *either... or*, *neither... nor*, and *not only... but also*. Ideas in both parts of the construction must be parallel.

The new assistant proved himself not only to be *competent* but also a *person who could be trusted*.

The ideas in both parts of the two-part construction should be expressed in the same way (parallel).

The new assistant proved himself not only to be *competent* but also *trustworthy*.

**ACTIVITY** Edit each sentence so that its list or series is in balanced, parallel structure.

1. The novelty store sells hand buzzers, plastic fangs, and insects that are fake.
2. Many people share the same three great fears: being in high places, working with numbers, and speeches.
3. To decide on a career, students should think carefully about their interests, hobbies, and where their skills lie.
4. At the body shop, the car was sanded down to the bare metal, painted with primer, and red enamel was sprayed on.

## Maintain Consistency

### Consistent Verb Tenses

Do not shift verb tenses unnecessarily. Keep a consistent sense of time in your essay. (For information about verb tenses, refer to Chapter 26 of this book.) If you begin writing an essay in the present tense, do not shift suddenly to the past. If you begin in the past, do not shift, without reason, to the present. Do not change verb tense unless there is a change of time in the action your verb describes. Notice the inconsistent verb tenses in the following example:

Kizzy *punched* down the risen yeast dough in the bowl. Then, she *dumps* it onto the floured worktable and *kneaded* it into a smooth, shiny ball.

The verbs must be consistently in the **present tense**:

Kizzy *punches* down the risen yeast dough in the bowl. Then, she *dumps* it onto the floured worktable and *kneads* it into a smooth, shiny ball.

Or the verbs must be consistently in the **past tense**:

Kizzy *punched* down the risen yeast dough in the bowl. Then, she *dumped* it onto the floured worktable and *kneaded* it into a smooth, shiny ball.

#### VERB-TENSE TIPS:

1. To check the verb tenses in a draft, use the highlighting tool to mark each verb. Then, go back and make each highlighted verb consistent in tense.
2. Write essays in the present tense when you write about your own ideas, about factual topics, and about the action in a story, play, movie, or book. Use the past tense to describe events that occurred in the past only.

**ACTIVITY** Make the verbs in each sentence consistent with the first verb used.

1. An aggressive news photographer knocked a reporter to the ground as the stars arrive for the MuchMusic Video Awards.
2. The winning wheelchair racer in the marathon slumped back in exhaustion and asks for some ice to soothe his blistered hands.
3. “Martial arts movies are so incredible,” said Sean. “They are more than just action; they showed real ethical values.”
4. When a tornado struck Goderich Ontario in 2011, the downtown area is severely damaged.

### Consistent Pronouns

In essays, you indicate your voice partly through your choice of pronoun point of view. Chapter 1 introduced you to first- and third-person pronoun points of view, and Chapter 27 will give you more information about pronouns. Do not shift your

point of view or voice unnecessarily. Be consistent in your use of first, second, or third person pronouns.

	Singular	Plural
First person pronouns	I (my, mine, me)	we (our, us)
Second person pronouns	you (your)	you (your)
Third person pronouns	he (his, him) she (her) it (its)	they (their, them)

**Note:** Any person, place, or thing, as well as any indefinite pronoun such as *one*, *anyone*, *someone*, and so on, is a third person pronoun.

For instance, if you start writing in the first person, *I*, do not jump suddenly to the second person, *you*. Or if you are writing in the third person, *they*, do not shift unexpectedly to *you*. Look at the following examples.

### Inconsistent

One of the fringe benefits of my job is that **you** can use a company credit card for gas. (The writer begins with the first person pronoun *my*, but then shifts to the second person *you*.)

Though **we** like most of **our** neighbours, there are a few **you** can't get along with. (Again, the writer begins with the first person pronouns *we* and *our*, but then shifts to the second person *you*.)

### Consistent

One of the fringe benefits of my job is that **I** can use a company credit card for gas.

Though **we** like most of **our** neighbours, there are a few **we** can't get along with.

### ACTIVITY

Cross out inconsistent pronouns in the following sentences, and revise with the correct form of the pronoun above each crossed-out word.

I

**Example:** When I examined the used car, ~~You~~ could see that one of the front fenders had been replaced.

1. Many people are ignorant of side effects that diets can have on your health.
2. It is expensive for us to take public transportation to work every day, but what choice do you have if you can't afford a car?
3. During the border crisis, each country refused to change their aggressive stance.
4. One of the things I love about my new apartment is that you can own a pet.

## Use Specific Words 1

To be an effective writer, you must use specific rather than general words. Specific words, like specific details in your essay's support, create pictures in the reader's mind. They help capture interest and make your meaning clear.

**ACTIVITY** Revise the following sentences, changing the vague, indefinite words into sharp, specific ones.

**Example:** Several of our appliances broke down at the same time.

*Our washer, refrigerator, and television broke down at the same time.*

1. *Salty snacks* are my diet downfall.
2. I swept aside the *things* on my desk in order to spread out the road map.
3. Our neighbour's family room has *a lot of electronic equipment*.
4. *Several sections* of the newspaper were missing.

## Use Specific Words 2

Again, changing vague, indefinite writing into lively, image-filled writing captures your reader's interest and makes your meaning clear. This is especially important in descriptive writing (see Chapter 9).

Compare the following sentences:

### General

She walked down the street.  
Animals came into the space.  
The man signed the paper.

### Specific

Anne wandered slowly along Rogers Lane.  
Hungry lions padded silently into the sawdust-covered arena.  
The biology teacher hastily scribbled his name on the course withdrawal slip.

The specific sentences create clear pictures in our minds. The details show us exactly what has happened. Here are four ways to make your sentences specific.

1. Use exact names.

*He* sold his *bike*.  
*Vince* sold his *Honda*.

2. Use lively verbs.

The flag *moved* in the breeze.  
The flag *fluttered* in the breeze.

3. Use adjectives before nouns.

A man strained to lift the crate.  
A *heavyset, perspiring* man strained to lift the *heavy wooden* crate.



4. Use adjectives that relate to the senses—sight, hearing, taste, touch, smell.

That woman jogs three kilometres a day.

That *fragile-looking, grey-haired* woman jogs three kilometres a day. (*sight*)

A whistle told the crowd that there were two minutes left to play.

A *piercing* whistle told the *cheering* crowd that there were two minutes left to play. (*hearing*)

When he returned, all he found in the refrigerator was bread and milk.

When he returned, all he found in the refrigerator was *stale* bread and *sour* milk. (*taste*)

Neil stroked the kitten's fur until he felt its tiny claws on his hand.

Neil stroked the kitten's *velvety* fur until he felt its tiny, *needle-sharp* claws on his hand. (*touch*)

Sonia placed a sachet in her bureau drawer.

Sonia placed a *lilac-scented* sachet in her bureau drawer. (*smell*)

**ACTIVITY** Using the methods described above, rewrite each of the following sentences, adding specific details.

**Example:** The person got off the bus.

*The teenage boy bounded down the steps of the shiny yellow school bus.*

1. The car would not start.
2. The test was difficult.
3. The boy was tired.
4. My room needs cleaning.

## Use Active Verbs

When the subject of a sentence performs the action of the verb, the verb is in the *active voice*. When the subject of a sentence receives the action of a verb, the verb is in the *passive voice*. For more information on verb voice, see Chapter 36.

The passive form of a verb consists of a form of the verb *to be* (*am, is, are, was, were*) and the past participle of the main verb (which is often the same as its past tense form). In general, active verbs are more effective than passive ones. Active verbs give your writing a simpler and more vigorous style.

### Passive

The computer was *turned on* by Aaron.

The car's air conditioner was *fixed* by the mechanic.

### Active

Aaron *turned on* the computer.

The mechanic *fixed* the car's air conditioner.

Using the active voice communicates directly to readers. Notice how much simpler the active-voice sentences above are to understand. Grammatically, these sentences are more straightforward.

Using the passive voice involves using a “by” structure to indicate a sentence’s subject, the agent or “doer.” Because of this, passive voice places less emphasis on the subject; the subject, in fact, will not appear first in the sentence. The emphasis is on the object that receives the verb’s action: here, the computer and the air conditioner.

Choosing a verb voice means considering where you wish to place emphasis for your reading audience. If your intention, as it should be, generally is to make your points clearly, choose active verbs. However, there are writing occasions when the passive voice is suitable:

- When you wish to emphasize the thing or person acted upon.

Your behaviour will be reviewed by the disciplinary committee.

- When you wish to de-emphasize the subject of a sentence, or when the subject is not known.

The hit-and-run driver was eventually stopped by police after a wild chase.

**ACTIVITY** Rewrite the following sentences, changing verbs from the passive to the active voice and making any other word changes necessary.

**Example:** Fruits and vegetables *are painted* often by artists.

*Artists often paint fruits and vegetables.*

1. Many unhealthy foods are included in the typical Canadian diet.
2. The family picnic was invaded by hundreds of biting ants.
3. Antibiotics are used by doctors to treat many infections.
4. The fatal traffic accident was caused by a drunk driver.

## Use Concise Words

Using more words than necessary to express a meaning—wordiness—is often a sign of lazy or careless writing. Your readers may resent the extra time and energy they must spend when you have not done the work needed to make your writing direct, clear, and concise.

Here are some examples of wordy sentences:

In this paper, I am planning to describe the hobby that I enjoy of collecting old comic books.

In Ben’s opinion, he thinks that 3-D film-making will change and alter film consumers’ viewing habits in the future.

The officer apprehended the intoxicated operator of the vehicle.

Omitting needless words improves these sentences:

I enjoy collecting old comic books.

Ben thinks that 3-D film-making will change movie-goers' habits.

The officer arrested the drunk driver.

Following is a list of some wordy expressions that could be reduced to single words.

Wordy Form	Short Form
at the present time	now
in the event that	if
in the near future	soon
due to the fact that	because
for the reason that	because
is able to	can

**ACTIVITY** Revise the following sentences, omitting needless words.

1. In conclusion, I would like to end my essay by summarizing each of the major points that were covered within my paper.
2. Controlling the quality and level of the television shows that children watch is a continuing challenge to parents that they must meet on a daily basis.
3. In general, I am the sort of person who tends to be shy, especially in large crowds or with strangers I don't know well.

### Vary Your Sentences

One part of effective writing involves varying the kinds of sentences you write. If every sentence follows the same pattern, writing may become monotonous to read.

While your main goal is always to write clear, straightforward sentences, you may occasionally wish to

- Combine two related ideas into one sentence
- Emphasize some idea within a sentence more than another idea
- Open with a word or phrase that emphasizes the meaning of the sentence
- Create series of words instead of short, choppy sentences

**Note:** In the section on parallel structure, you encountered the words *phrase* and *clause*. To clarify and review:

- A *phrase* is a sequence of words intended to be meaningful, but, because it may lack a subject or a verb, it is not a sentence; for example, *sitting alone*, *my overwhelming impression*, and *in the daytime*.
- A *clause* is a sequence of words containing a subject and a verb; *independent clauses* are complete sentences—they can stand alone or be parts of sentences; *dependent clauses* contain subjects and verbs but they cannot stand alone: for example, *when the dawn broke*, *after the end of the war*, *unless you act on my suggestion*.

### Use Compound Sentences

When you add a second complete thought (independent clause) to a simple sentence, the result is a *compound* sentence, which gives equal weight to two closely related ideas. The two complete statements in a compound sentence are usually connected by a comma plus a joining or coordinating word (*and*, *but*, *for*, *or*, *nor*, *so*, *yet*). The technique of showing that ideas have equal importance is called *coordination*. Following are compound sentences, which each contain two ideas that the writer considers equal in importance.

Sameer worked on the engine for three hours, but the car still would not start.  
Bananas were on sale this week, so I bought a bunch for the children's lunches.  
We laced up our roller skates, and then we moved cautiously onto the rink.

#### ACTIVITY

Combine the following pairs of simple sentences to form compound sentences. Use a comma and a logical joining word (*and*, *but*, *for*, *so*) to connect each pair of statements.

**Example:** The weather was cold and windy.

Al brought a thick blanket to the football game.

*The weather was cold and windy, so Al brought a thick blanket to the football game.*

1. My son can't eat peanut butter snacks or sandwiches.  
He is allergic to peanuts.
2. Diego tried to sleep.  
The thought of tomorrow's math exam kept him awake.
3. This coffee house has its own bakery.  
It has takeout service as well.
4. The cardboard storage boxes were soggy.  
Rainwater had seeped into the basement during the storm.

### Use Complex Sentences

When you add a dependent thought (dependent clause) to a simple sentence, the result is a *complex* sentence. You emphasize one idea over another when you create

a complex sentence—one idea is subordinated to another. The dependent thought begins with one of the following subordinating words:

after	if, even if	when, whenever
although, though	in order that	where, wherever
as	since	whether
because	that, so that	which, whichever
before	unless	while
even though	until	who
how	what, whatever	whose

Look at the following complex sentence:

Although the exam room was very quiet, I still couldn't concentrate.

The idea that the writer wishes to emphasize here—*I still couldn't concentrate*—is expressed as a complete thought. The less important idea—*Although the exam room was very quiet*—is subordinate to the complete thought. The technique of giving one idea less emphasis than another is called subordination.

Following are other examples of complex sentences. In each case, the part starting with the dependent word is the less emphasized part of the sentence.

Even though I was tired, I stayed up to watch the horror movie.

Before I take a bath, I check for spiders in the tub.

When Ivy feels nervous, she pulls on her earlobe.

### ACTIVITY

Use appropriate subordinating words to combine the following pairs of simple sentences and form new sentences that contain a dependent thought. Place a comma after a dependent statement when it starts the sentence.

**Example:** Rita bit into the hard taffy.

She broke a filling.

*When Rita bit into the hard taffy, she broke a filling.*

- I had forgotten to lock the front door.  
I had to drive back to the house.
- The bear turned over the rotten log.  
Fat white grubs crawled in every direction.
- Kevin had sent away for a set of tools.  
He changed his mind about spending the money.

## Begin with a Special Opening Word or Phrase

You can change the sentence patterns and rhythms in your paragraphs by using different openings. Among the special opening words that can be used to start sentences are past participles of verbs (*-ed* words), present participles of verbs (*-ing* words), adverbs (*-ly* words), infinitive forms of verbs (*to* word groups), and prepositional phrases. See also Chapter 26. Here are examples of all five kinds of openers:

**Past participle (*-ed*) word:**

Concerned about his son's fever, Paul called a doctor.

**Present participle (*-ing* word):**

Humming softly, Renata browsed through the rack of CDs.

**Adverb (*-ly* word):**

Hesitantly, Winston approached the instructor's desk.

**Infinitive (*to* word group):**

To protect her hair, Shastyn uses the lowest setting on her blow dryer.

**Prepositional phrase:**

During the exam, the exhaust fan hummed loudly. (Go to the index to find out where to get more information about prepositional phrases.)

### ACTIVITY

Combine each of the following pairs of simple sentences into one sentence by using the opener shown at the left and omitting repeated words. Use a comma to set off the opener from the rest of the sentence.

**Example *-ing* word:** The pelican scooped small fish into its baggy bill.

It dipped into the waves.

*Dipping into the waves, the pelican scooped small fish into its baggy bill.*

- |                             |  |
|-----------------------------|--|
| <b><i>-ly</i> word</b>      | 1. Amber signed the repair contract.<br>She was reluctant.   |
| <b><i>to</i> word group</b> | 2. The interns volunteered to work overtime.<br>They wanted to improve their chances of obtaining permanent positions. |
| <b>prepositional phrase</b> | 3. The accused murderer grinned at the witnesses.<br>He did this during the trial.                                     |
| <b><i>-ed</i> word</b>      | 4. The doctor's office was noisy and confusing.<br>It was crowded with nervous patients.                               |
| <b><i>-ing</i> word</b>     | 5. Aakash tried to find something worth watching.<br>He switched from channel to channel.                              |

## Place Adjectives or Verbs in a Series

Some parts of a sentence may be placed in a series. Among these parts are adjectives and verbs. Remember that such series must be grammatically parallel. Here are examples of both in a series:

### Adjectives:

I gently applied a *sticky new* Band-Aid to the *deep, ragged* cut on my finger.

### Verbs:

The truck *bounced* off a guardrail, *sideswiped* a tree, and *plunged* down the embankment.

**ACTIVITY** Combine the simple sentences into one sentence by using adjectives or verbs in a series and by omitting repeated words. In most cases, use a comma between the adjectives or verbs in a series.

**Example:** Scott spun the basketball on one finger.

He rolled it along his arms.

He dribbled it between his legs.

*Scott spun the basketball on one finger, rolled it along his arms, and dribbled it between his legs.*

1. The baby toddled across the rug.  
He picked up a button.  
He put the button in his mouth.
2. Water trickled out of the tap.  
The water was brown.  
The water was foul tasting.  
The tap was rusty.  
The tap was metal.
3. By 6 a.m. I had read the textbook chapter.  
I had taken notes on it.  
I had studied the notes.  
I had drunk eight cups of coffee.

**ACTIVITY** Following is a draft of a student's paragraph. Edit the paragraph's sentences where needed to demonstrate effective use of

- Parallel structure
- Consistent verb tense
- Consistent pronoun point of view or voice
- Specific words
- Concise words
- Active verbs
- Varied sentence structure

Violence in video games has been around since the beginning of video game history. Space Invaders and Pac-Man were the first violent games, even though blood and gore were not parts of the action when you “killed” the “enemy.” The game industry and graphics evolved, so video games have become more realistic to look at, faster to respond, and experiencing them is more of a thrill. But the more real the game looked, the more powerfully is presented the message of violence. At this point in time, a child can play a game where they chop up a body into pieces with a rusty sword. And to them that’s pure entertainment. Grand Theft Auto is controversial for its brutality because it gave players freedom to do what they want; you are able to grab any weapon, shoot a huge selection of people in your town, and it lets you escape the police. Many offences around North America have been blamed on this game. The offences were serious. A boy in the United States was hooked on this game and became a very aggressive boy. He was arrested for a little offence that was not major and taken to the police station where two cops were shot by him and he stole their cars soon after that took place. More than a very large percent of teenage boys in America have played the game Grand Theft Auto and are more likely to commit a crime than those who have not played. There are many issues surrounding the fact that violent video games have a psychological effect on children and young people alike.

## Proofreading: An Introduction to the Final Step

After editing sentences in your essay so that they flow smoothly and clearly, and bring out your intended meaning most effectively, you must perform one last step before your essay is ready for your audience.

Proofreading means checking for and correcting mistakes in grammar, punctuation, spelling, mechanics, and word use. Even if you write an otherwise effective essay, you will make an unfavourable impression on readers if you present a paper full of mistakes. You cannot hope to achieve the purpose of your essay if someone finds it hard to read.

Because you are most likely starting your semester at this point, you will not have covered the grammatical concerns noted in the list below. Therefore, once you have edited your sentences to your satisfaction, but before you submit your first essay to your instructor, try the following proofreading tips, then ask your instructor about any of the items below that you have not yet studied in class.

### Seven Proofreading Tips

1. Have two essential tools on hand: a good dictionary and a grammar handbook. You can use the one in this book in Part 4. Even if you use the spell checker and grammar checker on your word-processing program, you will still need to check spellings and uses of certain phrases.



2. Use a sheet of paper to cover your essay so that you expose only one sentence at a time. It may help to read each sentence out loud. If it does not read clearly and smoothly, chances are something is wrong.
3. Read your essay aloud backwards, starting from the last sentence, continuing with the next-to-last sentence, and so on, until you reach the first sentence. You will be hearing your sentences out of context, and you will notice sentence and grammatical errors more easily.
4. Pay special attention to the kinds of errors you tend to make. For example, if you tend to write run-ons or fragments, be especially on the lookout for those errors.
5. Once you have essays or assignments returned with errors noted, begin an Errors Log. Make notes of the name of the error, what it is, and how to correct it. Each time you proofread an essay after that, check for the errors listed in your log.
6. Try to work on a computer printout, where you will be able to see your writing more objectively. Use a pen with coloured ink so that your corrections will stand out.
7. Work on one item at a time. Check spelling, subject/verb agreement, tense for use and consistency, pronoun reference and agreement, and so on. Finally, check each sentence for correct structure, and then go over punctuation carefully. Use Part 4 of the text and this chapter as references.

Bookmark this list and return to it as you work through the semester. Always ask your instructor about any grammatical problems you encounter.

To proofread an essay, check it against the agreed-upon rules or conventions of written English. Here are the most common of these conventions (see the index if you need more information about any of these):

1. Write complete sentences rather than fragments.
2. Do not write run-ons.
3. Use verb forms correctly.
4. Make sure that subjects, verbs, and pronouns agree.
5. Eliminate faulty modifiers.
6. Use pronoun forms correctly.
7. Use capital letters where needed.
8. Use punctuation correctly: apostrophe, quotation marks, comma, semicolon, colon, hyphen, dash, parentheses.
9. Eliminate slang and clichés.
10. Eliminate careless spelling errors.

Both the list of sentence skills on the inside front cover of this book and the correction symbols on the inside back cover also include page references so that you can turn quickly to any skill you want to check.

**A FINAL NOTE:** When you have proofread and corrected your essay, take the final step and set it up correctly for your reader. For help, see the Manuscript Form chapter on Connect.

A series of editing tests appears on Connect. You will probably find it most helpful to take these tests after reviewing the sentence skills in Part 4.

## Review Activities

You now know the fourth step in effective writing: revising content and structure, then editing and proofreading sentences. This closing section will provide further practice in editing sentences. Work through the following series of review activities:

1. Using parallel structure
2. Using a consistent point of view
3. Using specific words
4. Using active verbs
5. Using concise words
6. Varying your sentences

### 1. Using Parallel Structure

#### Review Activity

Cross out the unbalanced part of each sentence. In the space provided, revise the unbalanced part so that it matches the other item or items in the sentence.

**Example:** Cigarette smoking is expensive, disgusting, and a *health risk*.

*Unhealthy*

1. A sale on electrical appliances, furniture for the home office, and stereo equipment begins this Friday.
2. To escape the stresses of everyday life, people rely upon watching television, reading books, and the kitchen.
3. The keys to improving grades are to take effective notes in class, to plan study time, and preparing carefully for exams.
4. Qualities that are important in friendship are a sense of humour, being kind, and dependability.
5. My three favourite jobs were veterinary assistant, gardener, and selling toys.
6. Housekeeping shortcuts will help you do a fast job of doing laundry, cleaning rooms, and food on the table.

### 2. Maintaining Consistency: Verb Tense and Point of View

#### Review Activity 1

Change verbs, where needed, in the following selection so that they are the appropriate tense.

1. Cross out each incorrect verb and write the correct form above it. You will need to make ten corrections.

2. For each change of verb tense, explain why you made the change.

My uncle's shopping trip last Thursday was discouraging to him. First of all, he had to drive around for fifteen minutes until he finds a parking space. There was a half-price special on paper products at FoodSaver, and every spot is taken. Then, when he finally got inside, many of the items on his list were not where he expected. For example, the pickles he wanted are not on the same shelf as all the other pickles. Instead, they were in a refrigerated case next to the bacon. And the granola was not on the cereal shelves, but in the health food section. Shopping, therefore, proceeds slowly. About halfway through his list, he knew there would not be time to cook dinner and decides to pick up a barbecued chicken. The chicken, he learned, was available at the end of the aisle he had already passed. So he parks his shopping cart in an aisle, gets the chicken, and came back. After adding half a dozen more items to his cart, he suddenly realizes it contained someone else's food. So he retraced his steps, found his own cart, transfers the groceries, and continued to shop. Later, when he began loading items onto the checkout counter, he notices that the barbecued chicken was missing. He must have left it in the other cart, certainly gone by now. Feeling totally defeated, he returned to the deli counter and says to the clerk, "Give me another chicken. I lost the first one." My uncle told me that when he saw the look on the clerk's face, he felt as if he'd flunked Food Shopping.

## Review Activity 2

Cross out inconsistent pronouns in the following sentences, and write the correct form of the pronoun above each crossed-out word.

**Example:** Many shoppers are staying away from the local music store because

*they*

~~you~~ download songs from the Internet.

1. These days people never seem to get the recognition they deserve, no matter how hard you work.
2. All you could hear was the maddening rattle of the furnace fan, even though I buried my face in the pillow.
3. When we answer the telephone at work, you are supposed to say the company name.
4. Each year I pay more money for my tuition. Despite the cost, however, one must finish school in order to get a better, more meaningful job.

### 3. Using Specific Words

#### Review Activity 1

Revise the following sentences, changing vague, indefinite words into sharp, specific ones.

1. When my relationship broke up, I felt *various emotions*.
2. The *food choices* in the cafeteria were unappetizing.
3. *Bugs* invaded our kitchen and pantry this summer.
4. All last week, the weather was *terrible*.

#### Review Activity 2

Using what you've learned in this chapter, add specific details to the sentences that follow.

1. The salesperson was obnoxious.
2. The child started to cry.
3. The game was exciting.
4. The lounge area was busy.

### 4. Using Active Verbs

#### Review Activity

Revise the following sentences, changing verbs from the passive to the active voice and making any other word changes necessary.

**Example:** Soccer is played by children all over the world.

*Children all over the world play soccer.*

1. The pizza restaurant was closed by the health inspector.
2. Huge stacks of donated books were sorted by the workers in the library.
3. Gasoline prices will not be increased by suppliers this winter.
4. High-powered lights were used by the crew during filming of the commercial.

### 5. Using Concise Words

#### Review Activity

Revise the following sentences, omitting needless words.

1. I finally made up my mind and decided to look for a new job.
2. Due to the fact that the printer was out of paper, Ayesha went to the store for the purpose of buying some.

3. Marika realized suddenly that her date had not appeared on time and was not going to show up.
4. The salesperson advised us not to buy the computer at this time because it was going to have a drop in price in the very near future.

## 6. Varying Your Sentences

### Review Activity

Combine the sentences in the following paragraph to form four sentences. Omit repeated words. Try to find combinations in each case that flow as smoothly and clearly as possible.

Lena and Miles wanted a vacation. They wanted a vacation that was nice. They wanted one that was quiet. They wanted one that was relaxing. They rented a small cottage on Shuswap Lake. Their first day there was very peaceful. The situation quickly changed. A large family moved into a nearby cottage. They played music at top volume. They raced around in a speedboat with a loud whining engine. Lena and Miles were no longer very relaxed. They packed up their things. They drove off. They returned to their quiet apartment.

## Checklist of Learning Outcomes for Chapter 6

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> How does editing differ from revising? How does editing differ from proofreading? | <input checked="" type="checkbox"/> What is an active verb, and why are active verb forms preferable? |
| <input checked="" type="checkbox"/> Explain parallel structure.   | <input checked="" type="checkbox"/> How do readers benefit from concise wording in essays?            |
| <input checked="" type="checkbox"/> Why is it important to ensure verb tenses are consistent in essays?               | <input checked="" type="checkbox"/> What is the difference between a compound and complex sentence?   |
| <input checked="" type="checkbox"/> Why is it important to maintain a consistent pronoun point of view in essays?     |   |
| <input checked="" type="checkbox"/> Why do readers prefer specific, rather than vague word choices?                   |   |

# Introduction to Essay Development

## CHAPTER 7

### LEARNING OUTCOMES

After reading this chapter, you will

- identify the main patterns of development for essays
- know why various patterns are used, alone and in combination with other patterns

### Patterns of Essay Development

**Narration** and **description** are basic to all writing. Each time you relate a series of events, you are creating a narrative line. If you appear as the narrator, as *I*, you are present as a voice. If you are an “invisible” narrator, you are a controlling presence connecting events. In both cases, you create a trail for readers to follow. When you try to show readers how something looks, feels, or works, you are “drawing with words,” or using description.

**Exposition** refers to different patterns of presenting the supporting points in the body of the essay. Patterns of expository development are shown in the box following.

Usually, you will find that the topic of the essay, your purpose, and your audience's knowledge of your topic will determine which pattern of development, or combination of patterns, is most appropriate.

- **Illustration by Examples:** essays that present specific facts, observations, or scenarios to make your points and details concrete for readers. Every pattern of essay development makes use of examples in this way.
- **Process:** essays that demonstrate or break down a process to instruct or show readers how something works, or how something happens.
- **Cause or Effect:** essays that show or analyze causes and effects to break down and explain either the reasons for (causes) or the consequences (effects) of some situation or issue.
- **Comparison and/or Contrast:** essays that compare or contrast show the similarities and/or differences between two subjects or two aspects of one topic.
- **Definition:** essays that mainly define or explore various meanings of a word or concept.
- **Classification and Division:** essays that classify or divide (break a topic down) into categories to help readers grasp different aspects of that subject.

**Argumentation** or **persuasion** naturally occurs in many well-supported essays as the thesis point is carefully explained and defended.

- Essays whose *main* goal is arguing a point use specific tactics either to gain support for a potentially contentious idea or to defend a position about which there might be differences of opinion.
- Essays whose *main* goal is persuasion are intended to alter the thinking of the reading audience, or to move readers' emotions in the direction of the writer's position. Persuasion is meant to lead to action on the reader's part—or at least to an openness to change. Persuasion, unlike argumentation, will rarely openly challenge a reader; instead, it will offer a series of appeals, based on knowledge of the audience. Essays that argue or persuade will often make use of several patterns of development as part of making their point.

## Facts About Essay Writing and Methods of Development

### 1. Essays Generally Use Primary and Secondary Patterns of Development

You will practise writing essays that mainly follow a single pattern for supporting your point. However, more often than not, you will also, consciously or unconsciously, use secondary or subordinate methods to explain your points. You will probably use at least an example or two, whether you write about a process or trace the causes of some problem. “Chocolate, the Delicious Drug” (Chapter 10) uses *examples* as a main method, but the writer also uses the *definition* pattern to explain technical and

chemical terms. Most sample essays in the following chapters show primary and secondary patterns of development, and you will be prompted to identify these so you can understand why their authors might have chosen more than a single pattern to write about their topics.

## 2. Essays Generally Involve Presenting an Argument

No matter which pattern you choose for your subject, your essay will often present some form of argument or persuasion; basically, essay structure that opens with a thesis and provides support argues or takes a position. For example, the writer of “Everyday Common Scents” (Chapter 9) does not merely *describe* a variety of ordinary smells; her descriptive details make an effective *argument* for the importance of paying attention to everyday pleasures. Your essay’s overriding purpose is to persuade your reader that the argument/point you advance is valid.

### Checklist of Learning Outcomes for Chapter 7

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- How do the expository methods of development differ from narration and description?
- Why is argumentation or persuasion consistently part of essay writing?



# CHAPTER 8 Narration

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a narrative essay that

- narrates an experience about a specific conflict, change, or learning experience
- organizes and sequences your supporting material in time order to offer an accurate and coherent narrative
- shows careful selection of details essential to your point
- is revised to recreate events as clearly as possible and “show” readers your point
- concludes by returning to its main point in an interesting manner

Narrating or telling stories is a basic human activity; we experience things every day and we want to tell others what happened. Like the great myths and legends, narrative stories teach humanity’s lessons, but narratives also form the basis for career and academic writing forms that serve a variety of purposes.

As a narrative writer, you relate and shape your experience or observations for a purpose. Your purpose and topic in turn will determine how personal or subjective your record of your experience will be. If your connection to and presence in your story are vital to its success, you may write a first person narrative. But if your goal is to show readers a careful record of events, or the significance of something you have learned, then you will use narrative to recreate what you observed or experienced and its meaning; you will write a third person observational narrative, used in many case studies and reports.

In this chapter, you will be asked to write a narrative essay that illustrates some point. To prepare for this task, first read the student essays that follow, and then work through the questions accompanying the essays. Both essays use narrative as their main method of developing their points.

## Using the Narrative Method Now

Acquiring skill in narrative writing will bring you immediate as well as long-term benefits. During college or university, you could be assigned a History or Humanities essay on Canada's October Crisis, and realize that supplying anecdotes gained from your research will enrich your support for your thesis. You may also, in programs such as Social Services, Law Enforcement, or Criminal Justice, be required to write both first person and third person narrative essays and reports on situations and events. As well, textbooks in subject areas such as Psychology, Sociology, and Communications use narratives to engage and involve students in key aspects of their content.

## Using the Narrative Method in Your Career

Nearly every profession's writing tasks use narration to record and re-create events and experiences. Police officers, medical practitioners, childcare workers, insurance investigators, workplace managers, marketing executives, and HR specialists, among others, all write narrative reports constantly. Narratives are also essential elements of advertising copy, whether they are testimonials about a product or storylines for commercials. And, of course, both script writing and journalism rely on narrative techniques to tell their stories.

## Student Essays to Consider

### Accessing a Challenge

- 1 During my third semester in Social Services, I was an intern at a provincial government agency during their Accessibility Awareness campaign. The purpose of the campaign was to make service workers more sensitive to the problems faced by people with various physical challenges. Along with two other students from Fanshawe, I was asked to "adopt a challenge" for a day, doing all my work without one physical ability. Some of the workers, like me, chose to use wheelchairs; others wore sound-blocking earplugs, hobbled around on crutches, or wore eye masks.
- 2 Just sitting in the wheelchair was instructive. I had never considered before how awkward it would be to use one. As soon as I sat down, my weight made the chair begin to roll. Its wheels were not locked, and I fumbled clumsily to correct that. Another awkward moment occurred when I realized I had no place to put my feet. I fumbled some more to turn the metal footrest into place. I felt psychologically awkward, as well, as I took my first uneasy look at what was to be my only source of mobility for several hours. I realized that for many people, "adopting a wheelchair" is not a temporary experiment. That was a sobering thought as I sank back into my seat.
- 3 Once I sat down, I had to learn how to cope with the wheelchair. I shifted around, trying to find a comfortable position. I thought it might be restful, even kind of nice, to be pushed around for a while. I glanced around to see who would be pushing me and then realized I would have to navigate the contraption by myself! My palms reddened, and my wrist and forearm muscles started to ache as I tugged at the heavy metal wheels. I realized, as I veered this way and that, that steering and turning were not going to be easy tasks. Trying to make a right-angle turn between aisles of office partitions, I steered straight into a divider and knocked it over. I felt as though everyone was staring at me and commenting on my clumsiness.
- 4 When I actually had to settle down to work, other problems cropped up, one after another. If someone working in another cubicle called out a question to me, I could

not just stand up to see him or her. No matter how I strained to raise myself with my arms, I could not see over the partition. I had to figure out how to turn my wheels in the confined space of my cubicle and then wheel down the aisle between workstations to find whoever asked me the question. Also, those aisles were so narrow that there was no “passing lane” where people could get by me. For instance, a visiting MPP had to squeeze embarrassingly close to me just to move past my wheelchair. This made me feel like a nuisance as well as an impostor and added to my sense of powerlessness. Thanks to a provincial initiative, however, this whole building will soon have full wheelchair accessibility with ramps and arm-level elevator buttons.

- 5 My wheelchair experiment was soon over. It’s true that it made an impression on me. I learned more from my internship than I ever expected to, and I wouldn’t dream of parking my car in a wheelchair space. At the same time, I also realize how little I know about working with physically challenged people. A few hours of a “voluntary challenge” gave me only a hint of the challenges, both physical and emotional, that people with any physical limitation must overcome.

### Wireless Days

- 1 Dark already at four o’clock, it is a cold, sleety December afternoon in St John’s, Newfoundland. Jimmy McKenny, Bill Mahan, Gilles LeFevre, and Ivor Jamieson are huddled, gritting their teeth and shivering for the fourth day in a row. The case of kites, wire, and flattened weather balloons keeps blowing open unless one of them sits on it. From several yards away, at the edge of the cliff by the old hospital, an Italian scientist is shouting for another kite. Not one of these men knows it yet, but the rubber and canvas kite Jimmy is dragging out of the case is going to make history. It will carry aloft the aerial that receives three pips of sound, the first wireless radio signal, from the other side of the Atlantic. Anyone who uses a cell phone or listens to the radio owes something to Jimmy and those men; they are responsible for the birth of wireless communication in Canada.
- 2 “In December 1901 Marconi assembled his receiver at Signal Hill, St. John’s, nearly the closest point to Europe in North America” (“Marconi,” *Newfoundland and Labrador Heritage*). At twenty-seven, after building a transmitter in Cornwall, England, Guglielmo Marconi came to the windy hilltop where Jimmy, Bill, Gilles, and Ivor are crouched. Bill Mahan’s job is to keep notes, and as Jimmy wrestles with the kite, Bill puts his hand to his brow, trying to wipe his hair out of his eyes. The sleet and the spray from the waves below dampen the notebook pages and his bare fingers are so stiff that he can barely write. Looking up, he sees Signor Marconi shouting again in his direction, and gesturing at him to come. He scrambles over to grab the kite, but Marconi, his voice nearly swept away in the wind, tells Bill to come now and to bring his notes. Marconi grips Bill’s arm, shouting, “We heard it! The signal!” He pushes one earpiece from his headset receiver into Bill’s hand, and rips the notebook from Bill. What he records is the result of more than a decade of research. Marconi hears three pips, sent from 1700 miles away, the “sky waves” bouncing back to earth after being sent from Cornwall in the southwest of England. He has proved that wireless telegraphy works.
- 3 Shortly after six o’clock in the evening near the lakeshore in west Toronto, a couple of friends are setting off to sample some wireless signals. “Hurray up Aileen! We’re going to miss the King car,” shouts Evelyn Guinane, standing at the corner of Triller Avenue. Their destination is a Victoria Street auditorium for a “Radiophonic Demonstration,” the first in a series of 1922 media events. When the two step down from the streetcar at Church Street, huge drops of rain sheet down on them. It is March 22<sup>nd</sup> and

at least eight hundred curious wet folks are spilling over the sidewalk and into Victoria Street. They join the crowd, and as soon as the auditorium's double doors open, Evelyn and Aileen are carried together in the forward rush. Inside, many find seats, but more line up against the walls. Finally, the wine-red curtains draw back, exposing a single oak box at centre stage. A spotlight finds the master of ceremonies, who announces, "Ladies and gentlemen, the Queen." The seated audience rises. For two moments, the only sound is a distant orchestra playing the opening bars of the national anthem. Then chaos erupts. Five men from the front row rush the stage, shouting, "Where's the band?" A woman's voice shrieks, "There's something wrong here—this is witchcraft!" The orchestra playing "God Save the Queen" is neither a hoax nor sorcery; it is in a studio five kilometres away on Bloor Street.

- 4 A year or so after those superstitious, suspicious Torontonians experienced Marconi's discovery, the main *Salle* of Bonaventure Station swarms with Easter-time travellers. Red-capped porters push hand-trucks piled with luggage through the crowds, and Julie Lemelin looks about anxiously. "Where is Lucille?" she worries. The sisters are setting out on a four-day cross-Canada rail trip on the Canadian National Railway, and they have especially chosen the new CNR line because of its "listening cars" (Vipond 124). Julie and Lucille will sit along the walls of parlour cars with other travellers, wearing black metal headsets plugged into cables running above their heads. As they leave Montreal, they hear the smooth tones of the announcer, "Good afternoon, ladies and gentlemen, *mesdames et messieurs...*" For twenty minutes they listen to a program of light opera and waltzes. Then the signal fades. A railway official enters the car to announce that they will next enjoy a travelogue about the Thousand Islands when the train enters the Kingston broadcast and telegraph tower's area. Near Toronto, they will hear a news broadcast from NBC in New York, news that anyone lucky enough to have a radio receiver in the area will also hear. And so it will go, all the way to Vancouver, music and information available whenever the trains are close enough to radio signals. The sisters are listening to the first national radio network in North America, CNR Radio, which will eventually become the CBC.
- 5 Now it is a hot, humid late morning in July on Parliament Hill in Ottawa. The Union Jack waves feebly atop raw, spindly pinewood towers planted as bases for speakers in the grass of the park. Luke and Eva Golan, with their children Basil and Antony, have staked their blanketed spot in the midst of sweaty, excited families and couples, forty thousand people waiting to celebrate Canada's Diamond Jubilee in 1927. Atop the Peace Tower, a radio technician is perched with his microphones, waiting to catch the peal of the noon bells as Canada turns fifty. Everyone wants to hear those bells; they have been silent for eleven years, since Parliament burned down ("On this Day—July 1, 1927"). The hillside crowd cheers as they hear them. On the CNR listening car, as it winds round the mountain track into Banff, travellers smile at each other and applaud as they hear the pealing. In Rio de Janeiro, and in London, millions hear Ottawa's bells, and during the hours of wireless broadcast that follow, those millions will be connected to Canada for the first time.
- 6 Hardik rides the bus to the University of Manitoba campus with his Bluetooth in his ear, listening to a podcast of a physics lecture. He is only one of millions of Canadians who are still receiving signals courtesy of Signor Marconi, signals he was the first to catch on that wind-whipped late December afternoon. The early days of wireless broadcasting in Canada are full of events that brought people together to hear from others many kilometres away. The "sky waves" still bounce across a vast nation, descending to land in ever-smaller receivers, but always linking us with tight, invisible bonds.



A list of sources used by Warren, the author of “Wireless Days,” is available on Connect. There you will see his sources noted as an MLA Works Cited list.

## Questions

### About Unity

1. Which essay lacks an opening thesis statement? How could its author have stated his or her point in a thesis?
2. Which sentence in paragraph 4 of “Accessing a Challenge” should be omitted in the interests of paragraph unity?
3. Which sentence in paragraph 2 of “Wireless Days” should be omitted in the interests of paragraph unity?

### About Support

4. Blending narration and description: label as *sight*, *touch*, *hearing*, or *smell* all the sensory details in the following sentences taken from the essays.
  - a. My palms reddened and my wrist and forearm muscles started to ache as I tugged at the heavy metal wheels.
  - b. No matter how I strained to raise myself with my arms, I could not see over the partition.
  - c. The sleet and the spray from the waves below dampen the notebook pages and his bare fingers are so stiff that he can barely write.
5. Explain how the writer of “Wireless Days” sets up the chronology or time frame for his essay, paragraph by paragraph.

### About Coherence

6. The first stage of the writer’s experience in “Accessing a Challenge” might be called *sitting down in the wheelchair*. What are the other two stages of the experience?
7. List three time transitions used in the third paragraph of “Wireless Days.”

### About Introductions and Conclusions

8. What methods of introduction are used in the first paragraph of “Wireless Days”? Circle the appropriate letters.
  - a. Broad, general statement narrowing to a thesis
  - b. Idea that is the opposite of the one to be developed
  - c. An incident

### About the Method of Development

9. Which aspects of “Accessing a Challenge” and “Wireless Days” suggest to readers that these are not fictional stories? What are other differences between the two narrative essays and short stories?
10. Neither essay uses only narration. Referring to the opening of Chapter 7, consult with your instructor and explain which other patterns of development you find in these essays.

## Combining Narrative with Other Methods of Development

**Using Narrative as Your Primary Method** Because you describe people, places, objects, and feelings as you narrate, you nearly always use narration and description together. Narration works with other methods of development. You expand on and explain events in a narrative with examples; you could use process analysis to set out the steps by which you reached some moment of change, and you will often compare or contrast one person or situation with another to clarify your point in a narrative.

**Using Narrative as a Secondary or Supporting Method** Narration is often part of essays using other patterns of development. Short narratives can serve as supporting details in the form of examples: a brief anecdote will often illuminate one side of a comparison or contrast, and stories about people and events will help to persuade readers of the truth of your thesis.

### Developing a Narrative Essay

#### Writing a Thesis Statement for a Narrative Essay

Narrative essays may be about conflict, change, or discovery. As non-fiction narratives, these essays lead readers to new states of awareness or alter their views of themselves or their lives in some way. Your narrative essay's thesis can be some general truth that the conflict or discovery reveals. Your narrative essay illustrates how you have come to understand your thesis. Whether your thesis explains a change or a human truth, it is the point or "lesson" of the essay.

A thesis for a narrative essay focused on **change** might be similar to the following:

That turn in the road was a genuine turning point for Yonggi.

A thesis based on an **easily understood human truth** could be something like this:

The value of family is, and should be, an unforgettable lesson.

When you work on a thesis statement for a narrative essay, ask yourself, "What specific moment or event changed me?" or "What truth did I learn from learning this?"—whether your "this" is something you experienced directly or from research. That moment, event, or learning experience will be your topic and what you learned as a result of that pivotal experience will be the viewpoint that shapes your thesis statement.

#### Making a Point: Are You Writing a Narrative Essay or a Story?

While some narrative essays have the feel of a story, their structure is that of an essay. When you write a fictional story, you may not reveal a clear point at all; your story's point may be woven throughout it, or it may be in your characters' actions or feelings. But when you write a narrative essay, your job is to make your point in your thesis, then to select events, scenes, and emotions that will maintain your readers' interest as they see your meaning shown in your supporting details.

- How does Dorota, the author of "Accessing a Challenge," keep your attention on her point throughout the essay?

- Why do you believe she chose the events she did to support her point?
- If Dorota had written about her experience as a fictional short story, how would it differ from her essay?

Ultimately, your narrative essay will persuade your readers of the truth of your thesis “lesson,” and help them to feel that they have learned something of value.

## Writers’ Tips for Narrative Essays

### Narrative Essays Have Some Special Characteristics

1. As noted in the chapter introduction and in the Point of View section to follow, narrative essays are told from one of two points of view, first person (depending on the writer’s level of connection to the experience) or third person. Either viewpoint must be consistently maintained.
2. Narrative essays follow chronological or time-sequence order only. They recount a narrative line only in the order in which it occurred, and reinforce this order with careful use of time transitions and transitional phrases.
3. Narrative essays always have a clear thesis, and present events, scenes, or records of the writer’s reactions to support that thesis. Narrative essays may show extended thesis statements less frequently than other essay-development patterns, though.
4. Narrative essays, to be successful, “show” their audiences what the writer feels or means with the use of careful descriptions and word choices. Such essays depend for their quality on the vividness with which the writer can “bring to life” situations and emotions, with the use of strong verbs, adjectives, and adverbs.
5. Narrative essays are not short stories: they are records of experience or of something learned. They do not present fictional characters or made-up events; they present their point or thesis in the first paragraph.
6. Narrative essays, like fiction, though, do often show a conflict or turning point as pivotal to a lesson learned by the writer, and display their support, as noted in point 2, in the sequence in which events happened. Like stories, narrative essays may include dialogue to bring events and situations to life for audiences.

Narrative essays must keep reading audiences with them at every step. One way of maintaining clear connections with your audience is to make appropriate use of transitions to take readers along with you through the time sequence in your essay. For a narrative, time transitions within paragraphs (at sentence level) and transitional phrases to connect paragraphs are key.

Time transitions include *first*, *second*, *then*, *next*, *after*, *while*, *during*, and *as soon as*. For more complete coverage of transitional material, refer back to Chapter 4. Re-read both student essays in this chapter and carefully note their use of transitions at all levels.

## What Is Your Purpose and Who is Your Audience?

The main purpose of your narrative essay is to engage readers with real-life events that have the feel of a story. Colourful details and interesting events that build up to a point of some kind make narrative essays enjoyable for readers and writers alike.

You have probably listened to someone tell a rambling story that didn't seem to go anywhere. You might have wondered impatiently, "Where is this story going?" or "Is there a point here?" Keep these reactions in mind as you think about your own narrative essay. To satisfy your audience, your story must have a clear overall purpose and point—the main characteristics of an essay.

Your narrative essay should deal with an event or a topic that will appeal to your audience. A group of young children, for example, would probably be bored by a narrative essay about your first job interview. They might, however, be very interested if you wrote about the time you were chased by three tiny terriers or stood up to a class bully.

### Three Audiences, Three Versions of a Narrative

Your audience will determine *how* you write your narrative as well.

#### 1. If you write to an **audience who knows you** about working two part-time jobs:

**Thesis:** Working two part-time jobs on top of being a full-time student is just too exhausting.

I never get home before 2:00 a.m., six nights a week. On the bus home, I'm lucky if I don't fall asleep on the person next to me. I have no social life. For me, Saturday and Sunday nights are dates with the computer and my assignments.

#### 2. If you write a **narrative for your instructor** about this topic:

**Thesis:** Because I work two part-time jobs to pay for my education, I am under a great deal of physical and mental strain.

Because there are only two evenings a week when I am not at work until one in the morning, I have to try to complete all my assignments then. Many times, my head hits the desk before I finish even the first piece of work on my list. If I fall asleep in your class, it is not because I am not interested. In fact, I enjoy English.

#### 3. If you must submit a **report as part of a bursary or loan application**:

**Thesis:** Receiving the \_\_\_\_\_ grant would eliminate the necessity of working twenty-five hours a week on top of studying full time.

Living alone with no family in this province means that there are no sources of financial support. An older uncle lives in Vancouver, but he is on a pension, so asking him for any assistance is impossible. Living in downtown Montreal has been an expensive experience. As a result of work hours required, there is insufficient time for studying and completing assignments.



### Questions:

1. Which of the samples above uses third person point of view? Why, relative to its purpose and audience?
2. How do the first two samples differ, in terms of the writer's word choices and choices of details? Why, relative to their audiences and purposes?

As you plan your narrative essay, think about how many background details you will need to make your story “come alive” for your audience. If you are sure that your audience knows or shares aspects of the experience you will recount, then you may choose not to include too much background information. If, like Warren Cho, a broadcast journalism student and author of “Wireless Days,” you know that readers will need some context to understand and relate to your narrative, then you should supply enough background to “show” audiences key points in your narrative clearly enough for them to follow and understand your ideas or experiences.

### What Is Your Point of View in Your Narrative Essay?

When narrative essays depend on your presence as a writer involved in the experiences you relate, you will likely use a first person point of view. You see this type of first person essay in “Accessing a Challenge.” Such essays emphasize the writer's close connection to his or her subject material. The “I” in a first person narrative essay is *not* the essay's subject, but the “host” presenting a meaningful truth to an invited audience in such a way that the audience experiences it as clearly as possible. Focus on your complete involvement in the essay's events is essential to the point.

Other types of narrative essay are more effective if the focus is on the events, elements, and/or sequence of the story, *not* on the writer. An “observational narrative” is written in the third person point of view. The story-report of the CBC's origins, “Wireless Days,” invites you to follow the writer at a comfortable distance, looking over his or her shoulder. You learn about the early days of Canadian radio as you would if you were reading a story or watching a TV show or movie. This essay uses narrative as its controlling or primary structure to hold together the various anecdotes in its body paragraphs. The third person narrative essay does not remind readers of your presence. Writing in this voice, you can emphasize any aspect of the essay that you believe best serves the point of your thesis.

- What do you feel that the writer of “Wireless Days” wishes to emphasize? The look and feel of times and places? The events in the storyline? Why?



Please see Connect for newly updated information on changing views on the use of first person point of view in academic, business, professional, and technical writing.

### How Will You Support Your Thesis in a Narrative Essay?

Writing a narrative essay means carefully choosing support: events, anecdotes, scenes, and situations that best support your point.

- Warren, the author of “Wireless Days,” has done some research to create the anecdotes in his essay. How does each of the four anecdotes illustrate his point?

To generate support, try asking yourself the journalist’s “five Ws and an H.” *Who? What? When? Where? Why? and How?* This sort of questioning will yield supporting details and it will often show you a direction for your narrative. If, for example, you are writing about an incident in which you knew you had definitely left childhood behind, and you find that you have the most answers under *who*, you may write a narrative about how the people involved in that incident made you feel.

Next, try to “show” readers (put them in your place) what you experience, or have learned, by using strong descriptive words and phrases. The quality of your narrative depends on *specificity*, in your choice of both details and how you describe those details. Think of Bill, the record keeper in “Wireless Days”: readers can almost see him crouching in the cold and damp. Also, note the interesting verbs used in both essays—with narrative writing, accurate, active verbs will add interest and liveliness to your essay.

Finally, consider including some dialogue if you are trying to bring a person or character to life. Speech patterns and turns of phrase show viewers people’s feelings, cultural backgrounds, and relationships to the narrator. Dialogue can instantly enliven informative passages, as it does in “Wireless Days.” If you choose to employ dialogue, put the dialogue in double quotation marks and, if there are multiple lines of speech, begin a new paragraph with the first line. When another person speaks, begin a new paragraph for that speaker.

A good narrative essay will offer vivid details and active, precise verbs that “sell” your essay’s meaning to readers.

**ACTIVITY** Choose one effective descriptive phrase and one interesting verb from each of the two student essays. Why is each so effective?

## Planning and Prewriting: Stage 1

The first stage of prewriting for a narrative essay involves **discovering your story and its meaning**. Freewriting is a particularly helpful technique at this stage. (For more about freewriting, see Chapter 2.) As you consider the story you want to relate, many ideas will crowd into your head. Simply writing them down freely will jog details you may have forgotten and help you decide what the main point of your story really is.

Dorota, the writer of “Accessing a Challenge,” spent a half-hour freewriting before she wrote the first draft of her essay. Here is a section of her freewriting:

My third semester was a co-op in a provincial social services office. I learned more there in one day in a wheelchair than I did in an ordinary week’s work. A lot of companies object to spending money on making places accessible, not just for wheelchairs, but having computers set up for people with visual problems and things like that. Everyone should have the opportunity to work. At my office, they had this “Accessibility Awareness” campaign, and at first, I didn’t take it too seriously. We were given a handout, and we had to sign up for a “challenge,” like wearing an eye-mask or earplugs. I chose to try a wheelchair. For some reason, I thought it would be fun. No way. It was scary and a lot of physical work. I felt really clumsy trying to get it rolling, and my arms ached. Stopping or turning it was worse. And the aisles between office partitions are really narrow. I knocked over one partition . . .

Often the writer’s point emerges from freewriting about some memory or feeling, and the writer usually discovers some **conflict** or **change**. The conflict or change may be within you as writer, or it may be between you and some force in the outside world. In either case, the conflict or change is the catalyst that drives the narrator to act. This is the point you wish to illuminate for your readers.

## Planning and Prewriting: Stage 2

Once you have discovered your story and its meaning, the next stage in prewriting for your narrative essay involves **organizing the events and details**. You will develop that story in chronological order—in time sequence—from what happened first, to what happened next, and so on.

One of the challenges in creating a successful narrative essay is making sure that all the material contributes to your point. You must decide which events, or aspects of the experience, contribute most directly to your main point or to the conflict of feelings you are recreating. Too many details, or unrelated details, sidetrack your reader and weaken your point. Too few details, or details not vividly described in lively words, will leave your narrative “hollow” and fail to create interest among your readers. Accuracy in choice and type of details is essential to good narrative writing.

As Dorota read over her freewriting, she decided that the main point of her narrative essay was her new realization of how difficult it would be to face a constant physical challenge. To support that central point, she needed details to demonstrate the frustrations she felt. She created a trial outline for the first draft of her essay:

**Thesis Statement:** An accessibility campaign showed me the hardship of spending the day in a wheelchair.

1. Sitting in the wheelchair
  - a. Awkward because it rolled
  - b. Awkward because the footrest was out of place
  - c. Psychologically awkward
2. Moving the wheelchair
  - a. I thought someone would push me
  - b. It was hard to make the chair move and it hurt my hands
  - c. Difficult to steer
3. Ways the wheelchair affected me
  - a. Couldn’t see
  - b. I felt in the way
  - c. I felt funny talking to people as they bent down over me

## First Draft and Revision

Dorota based her first draft on her trial outline. Here it is:

- 1 My co-op job for Social Services involved taking on a physical challenge for an Accessibility Awareness campaign. Like a few other people I worked with, I chose a wheelchair. Others used earplugs or wore eye masks.

- 2 It surprised me that I felt nervous about sitting down in my wheelchair. I'm not sure why I felt scared about it. I guess I realized that most people who use wheelchairs don't do it by choice—they have to.
- 3 When I sat down, I thought that Paula, another co-op student, would push me around. We had talked about her doing that earlier. But she decided instead to “adopt” her own challenge, and she pretended to be blind. I saw her with an eye mask on, trying to fix herself a cup of coffee and knocking it off the table as she stirred it. So I had to figure out how to make the chair move by myself. It wasn't so easy. Pushing the wheels made my hands and arms sore. I also kept bumping into things. I felt really awkward. I even had trouble locking the wheels and finding the footrest.
- 4 I couldn't see anything above eye level when I sat in the chair. When I tried to get down to work, I could only see inside my cubicle. When somebody asked me a question, or asked me to hand them a file, I couldn't just stand up to see them or reach over with the papers. I kept trying to boost myself up with my arms, but I couldn't see over the top of the partition. So I had to wheel myself out into the aisle every time, and just turning the chair was hard to do. The aisle was too narrow for anyone to get by my chair. The new provincial initiative I was working on will make problems like that better by widening aisles and making office spaces large enough to turn chairs around in. It will be expensive, but it's a worthwhile thing. Another thing I disliked was how I felt when people talked to me. They had to lean down as though I were a kid, and I had to stare up at them as though I were too. One person I talked to who seemed to understand what I was experiencing was Phil Chung, who mentioned that his brother-in-law uses a wheelchair.

Now look at the final draft of her essay in this chapter, and answer the following questions about her revised narrative:

- What are the conflicts Dorota feels?
- What are the origins of these conflicts?
- To which events or physical occurrences are these strong feelings connected?
- In Dorota's revised essay, which aspects of her experience are most vividly recreated? How?
- Is Dorota's narrative most effective in the first person point of view? Why or why not?

## Writing a Narrative Essay

### Writing Assignment 1

Think of an experience in your life that supports one of the following statements. Then, using that statement as your thesis, write a narrative essay about that experience.

- “The chains of habit are too weak to be felt until they are too strong to be broken.”—Samuel Johnson
- “Words in mouth, no load upon head.”—Jamaican proverb
- “Don't grieve. Anything you lose comes round in another form.”—Djalâl ad-Dîn Rûmî

- “Stories can conquer fear, you know. They can make the heart bigger.”—Ben Okri
- “It is better to walk than curse the road.”—Senegalese proverb
- “Silence is an argument carried out by other means.”—Ernesto “Che” Guevara
- “Anger is just a cowardly extension of sadness.”—Alanis Morissette
- “Man needs his difficulties because they are necessary to enjoy success.”—Abdul Kalam
- “We lie loudest when we lie to ourselves.”—Eric Hoffer

### Prewriting

1. Do some freewriting or questioning about the quotation you have chosen. Try to get down as many details as you can think of.
2. This preliminary writing will help you decide whether your topic is promising enough to continue working on. If it is not, choose another quotation. If it is, do three things:
  - Write out your thesis in a single sentence, underlining the emotion, change, or conflict you will focus on. For example:  
I never felt the chains of my bad habits in high school until I wasted a year of my life.
  - Think about what creates the source of tension in your narrative. What details can you add that will create enough tension to “hook” readers and keep them interested?
  - Make up a list of all the details involved in the experience. Then, arrange those details in chronological (time) order.
3. Using the list as a guide, prepare an outline showing the major events in your narrative and the supporting details for each stage. Write a first draft based on your outline.

### Revising

Once you have a first draft, revise, edit, and proofread your draft, using the four bases for effective essays:

1. **Unity:** Do you state the thesis of your narrative in the introductory paragraph? Any parts of the essay that do not support the thesis should be eliminated or rewritten.
2. **Support:** Do you have enough details? Careful detailing and occasional use of dialogue help make a situation come alive. Try to add more vivid, exact details that will help your readers experience the event as it actually happened.
3. **Coherence:** Use time signals such as *first*, *then*, *next*, *after*, *while*, *during*, and *finally* to help connect details as you move from the beginning, to the middle, and to the end of your narrative.
4. **Effective sentence skills:** Refer to the index for information on sentence skills, then edit and proofread your next-to-final draft for sentence-skills mistakes.

Before starting, consider how one student tested whether his plan for his narrative essay was a good one.

- What statement have I chosen as my thesis?

“The chains of habit are too weak to be felt until they are too strong to be broken.”  
—Samuel Johnson

- Does the incident I have chosen include some kind of conflict, change, or discovery?

*Yes, I am going to write about the day my grade twelve math teacher told me I had no chance of passing his subject or most of my other subjects. The conflict I felt was between the fantasy I had been living—believing I would pass somehow—and the reality of the habits I'd gotten into: skipping school half the time and wasting whole days sitting in coffee shops with my friends.*

- Is the incident limited in time?

*Yes, I'm writing about a twenty-minute conversation.*

- Does the incident evoke an emotional response in me?

*Yes, I was ashamed, frightened, and angry at myself.*

- Does the incident support the statement I have chosen?

*Yes. I had picked up the “habits” of skipping school and wasting time, so I got used to fooling myself. I was so caught in those “chains” that I wasted a year of school.*

## Writing Assignment 2

Travel causes people to change, and to see things differently; even ordinary trips such as commuting to college or university may be the occasions of discovery or insight based on what people see and experience.

Write a third-person narrative based on travel (one trip) and the insight gained. The focus for this essay is entirely on showing your audience what you saw and/or experienced during one trip (no matter how ordinary), so you will downplay and de-emphasize your connection to events and observations. Instead, begin by re-reading “Wireless Days,” and work on recording the facts and details of your trip as carefully as possible, as did Warren when he re-created people’s experiences and environments. You will invisibly guide your audience to see what you saw that led to your new insight. Imagine yourself as a writer of a blog called *Day Tripper*: you do not know many of your readers personally, and your purpose is to show them the events and sights of your trip as logically related to your thesis.

Remember to use strong, vivid nouns, verbs, adjectives, and adverbs to make your trip come to life for readers, and to show your experience as clearly as possible. Additionally, refer to the Tips for Writing Narrative Essays in this chapter for help with selecting appropriate transition words to guide your readers through your narrative of your trip.

### Writing Assignment 3

Read the selection “Freedom Bound” by Lawrence Hill in Chapter 41. As Hill narrates the story of American Blacks who for a time escaped slavery by emigrating to Canada, among other places, he tells a story of disappointed hopes and harsh disillusionment. Hill includes brief sketches of a few individuals who sailed from New York City to Nova Scotia; by doing so, he hints at the stories of these forgotten people’s lives.

For this narrative writing assignment, you will begin by looking up the site *Black Loyalists: Our History, Our People* at [www.blackloyalist.com/canadiandigitalcollection/index.htm](http://www.blackloyalist.com/canadiandigitalcollection/index.htm). Under the heading *People* on the left side of the homepage, read about the lives of some of these first Black Canadians. For your narrative essay, choose one person whose story has meaning for you. Writing as that person, and based on the facts and events you find on their page of the site, create a narrative essay about a significant moment in that individual’s life and what that may have meant for him or her. Take care not to simply paraphrase the website’s content; instead, bring that person to life in your own words. See the index to find more information about paraphrasing. Your instructor may require you to print a copy of your subject’s page(s) from the site to include with your essay.

## Checklist of Learning Outcomes for Chapter 8

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions after completing any of the chapter writing assignments:

- ✓ Does your essay’s opening paragraph state or clearly imply its point about the emotion or experience you will focus on?
- ✓ Are your details arranged in time order, with transitional words and phrases to show relationships between paragraphs and events?
- ✓ Does each detail included in your narrative help to clarify the point in your thesis?
- ✓ Are your details vivid and accurate enough to recreate your experience for readers?
- ✓ Do you conclude by returning to your point in an interesting way in your final paragraph?

### LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a descriptive essay that

- offers a dominant impression in the thesis
- presents carefully chosen nouns, verbs, and a selection of sensory details to reinforce aspects of the dominant impression
- guides readers with a clear point of view and method of organization
- concludes with a thought that fixes your dominant impression in the reader's mind

When you describe objects, places, and people, you paint or photograph with words. Sometimes your senses and your mind record places, emotions, and people in complex ways that blend feelings with reality (painting). Other times, for other purposes, you try to recreate precisely what you see (photographing). In either case, your word-pictures must give readers clear, vivid versions of your subjects, using sharp, colourful, and specific details that speak to their senses.

Here is a description with almost no appeal to the senses: “In the window was a fan.” In contrast, here is a description rich in sense impressions: “The blades of the rusty window fan clattered and whirled as they blew out a stream of warm, soggy air.” Sense impressions in this second example include sight (*rusty window fan, whirled*), hearing (*clattered*), and touch (*warm, soggy air*). The vividness and sharpness of the sensory details give you a clear picture of the fan and enable you to share the writer's experience.



Description and narration work together; they are uniquely suited to help you express what you see and feel. Narration gives your readers a line to follow and description shows readers what you see and experience. Description is your key tool in explaining what you see in the world. There are two basic forms of description: personal/expressive and objective, and, as you will see, there are some differences between the purposes and descriptive styles used for each.

### Using the Description Method Now

You will use descriptive writing skills constantly in all college and university assignments for which any event, procedure, technology, human behaviour pattern, or strategy must be carefully recreated in words. Film and television students describe the elements in shot compositions, social work students write reports describing home conditions and situations, students in chemical sciences programs must accurately describe procedures and reactions in lab reports, and medical students learn to write patient reports that accurately describe patients' conditions in precise detail.

### Using the Description Method in Your Career

Acquiring the skills of observation and detail selection needed for good descriptive writing is essential to career writing tasks, such as reports and analyses. An environmental scientist will write numerous reports describing the state of the air, water, or land under observation, marketing managers describe behaviours of various market segments in their studies, and public relations specialists will describe scenarios to persuade stakeholders of a particular course of action. Every area of professional writing requires descriptive skills.

In this chapter, you will be asked to describe a person, place, or thing, using words rich in sensory details. To prepare for this task, first read the student essays that follow, and then work through the questions that accompany the essays.

## Student Essays to Consider

### The Swimming Pool

- 1 In small-town B.C., there are not that many activities and pastimes available in the summer months, so trips to the pool were a special hot-weather ritual, a pilgrimage with starting points all over town. Hot, freckled kids rankled by shouting and disorderly families, sullen, closed-faced teens stressed just by being who they were, and livewires who had run out of places to cause trouble in, all met at the pool. It was their mystic goal; all roads led there. It was their calm, blue, chlorinated shrine, their echoing shiny-tiled spa where they washed away their jitters.
- 2 Most summer swimmers claimed that the pool's location was somehow just about twenty minutes from anywhere. If, for instance, someone started from a stuffy, flower-papered living room in a north-end bungalow, walked a block and a half along cracked pavement to the bus stop, and deposited a buck and a quarter in the fare box of the downtown bus, she would be at the mall next to the pool in fifteen minutes. Four others, ready to set a record and fresh off the night-shift at the pulp-and-paper mill, whooping and hollering and hopped up on coffee and Red Bull, did a little

speeding and slid into the mall lot in twelve flat. Their truck needed an oil change, but they made it. Someone else caught a ten-minute ride up from the family trailer on the southeast side and was already waiting in the lobby. Inside, it is opening time now, and they all join the noon-time line-up of chattering, jumpy, bag-clutching kids and wall-gazing teenagers, waiting to pay and get in.

- 3 Once in, they face a short separation when they meet the fork in the hot little hall. They must face old Smiley Joe who presides over his television and the separation of the sexes. They divide into streams, into the transitional change rooms, where they disappear, eager to shed their skins along with their sweaty T-shirts.
- 4 Then out they flow again, new souls every one, out of the boy- and girl-doors. Out into the chlorine haze and the skylight glow, where they are all together again. They chatter and their talk rings like singing in the echoing aqua space where no voice is ever alone for long. As they talk, they move out in groups around the rim of the pool, free to look shyly at each other in their new guises. This is a free zone. For seconds, they all seem to pause, then a sport sprints to the diving board, enjoys the rubbery spring as he bounces, and initiates the action with his dive.
- 5 The kids at the shallow end are the first in; in wiggly puddles of five or six, they are eager to splash each other and bounce up and down. Teenage girls perch along the edge of the pool in batches, too, but they don't splash or bounce—they talk, stretch, and maybe delicately flex a pointed toe into the water until they are ready. Watch the soloists now; these are the models of efficiency. Cutting their way down the lanes, they are already halfway through a lap, focused as knives slicing the bottom of the pool. Territories must be established, boundaries set—for a moment. Sensing a challenge, as always, the older boys breach every liquid border, cannonballing in and cross-hatching the lanes like torpedoes. Now and then the serene back-floaters cut in, unaware of lanes or lines. And the children expand their space, calling "Marco, Polo," and branch out, at least as far as the lifeguard will let them. It is all wonderful, lazy confusion.
- 6 And no one notices as the afternoon passes.
- 7 The closing siren screams over the P.A., hounding each of them out of the pool. Cowed or unwilling, the older ones straight-arm themselves out of the water; the children, more pliant and used to obeying, have beaten them to the change rooms. They all have to leave. The shrine is closed for the day.

#### Everyday Common Scents

- 1 Scents go straight to the brain where they wake up memories and feelings. A whiff of some scent wanders idly up the nostrils, then races off to work in the mind's twisty passages. The mind is a busier place than anyone knows. People usually consider only the extremes of the scent scale: a wonderful perfume or a really evil stench. But it's the ordinary aromas of everyday places that bring back fragile memories of long ago and forgotten feelings about the recent past.
- 2 Offices used to have distinct smells, for instance. Workplaces today just smell like whatever is whooshing through the ventilation system but not the places where yesterday's fathers went every day. Those pale green or grey offices of the 1940s and '50s with their dark wood moldings had a whole menu of smells. There were layers of aromas that surely seeped into the people who toiled there—tired cigarette smoke, prickly twinges of hot wiring, the carbon-y traces of typewriter and elevator oil, and the odd light waft of piney aftershave. This mixture filled the buses too every day, fifty or sixty years ago.

- 3 Elementary schools, on the other hand, probably still smell the way they always did. The chattering hallways are full of the warm familiar smell of kids' hair and breath, soft and kind to the nose as a pet's fur. In winter, the hot breath of school furnaces ripens half-sour aromas of damp boots, sodden snowsuits, and sweet blackening bananas hiding in lockers. All seasons bring hints of that mysterious, minty, poisonous-looking green sweeping powder, and for some reason, canned vegetable soup. These days, however, classrooms may be missing one traditional ingredient in the "school aroma" recipe: the flat, nose-choking, dusty smell of chalk; it's been replaced by the solvent stink of whiteboard marker.
- 4 Take a trip to the corner convenience store. Inhaling brings back dreamy scents and memories—the soapy, powdery smells of baby-pink bubblegum squares, the heavy smell of chocolate, and even the strangely medicinal breath of the ice-cream cooler. Adults' and children's noses alike twitch at the chemical hint of printer's ink from tied bundles of magazines and comics waiting to be shelved, but only the grown-ups remember the coarse stink of sulphur rising every May from flame-red tissue paper packs of firecrackers. Corner stores have always smelled like excitement and dreams to children, and to most adults, too, if they admit it.
- 5 So every day's scents are a feast for the mind and memory. The past and present jostle for attention right under our noses. Maybe it's time to wake up and inhale the aromas of the coffee, the dog, the classroom, and that fresh basket of clean laundry waiting on the stairs.

## Questions

### About Unity

1. In which supporting paragraph of "Everyday Common Scents" does the topic sentence appear at the paragraph's end rather than the beginning?
2. Which sentence in paragraph 2 of "Everyday Common Scents" should be eliminated in the interests of paragraph unity?
3. Which sentence from paragraph 2 of "The Swimming Pool" should be omitted in the interests of paragraph unity?
4. What is the dominant impression created by the writer of "The Swimming Pool"?

### About Support

5. How many separate groups of people are described in paragraph 5 of "The Swimming Pool"? Which descriptions do you find most effective? Why?
6. Label as *sight*, *touch*, *hearing*, or *smell* all the sensory details in the following sentences taken from the two essays.
  - a. The chattering hallways are full of the warm familiar smell of kids' hair and breath, soft and kind to the nose as a pet's fur.
  - b. In winter, the hot breath of school furnaces ripens half-sour aromas of damp boots, sodden snowsuits, and sweet blackening bananas hiding in lockers.
  - c. Sensing a challenge, as always, the older boys breach every liquid border, cannonballing in and cross-hatching the lanes like torpedoes.
7. What are three descriptive details in paragraph 3 of "Everyday Common Scents" that reinforce the idea expressed in the topic sentence that school smells do not change?

### About Coherence

8. Which method of organization does paragraph 2 of “The Swimming Pool” use?
  - a. Time order
  - b. Emphatic order
 Does this order add to the effectiveness of the writer’s overall description of the pool? How?
9. The last paragraph of “Everyday Common Scents” begins with a word that serves as which type of signal?
  - a. Time
  - b. Addition
  - c. Contrast
  - d. Illustration

### About Introductions and Conclusions

10. Which of the following best describes the introduction to “Everyday Common Scents”?
  - a. Idea that is the opposite of the one to be developed
  - b. Explanation of the importance of the topic
  - c. Broad, general statement narrowing to a thesis
  - d. Anecdote
11. Which method of conclusion and which approach does the writer of “Everyday Common Scents” use?

### About the Method of Development

12. In which sentences in the first paragraph of “The Swimming Pool” do you find the writer’s dominant impression of his subject?
13. Which other patterns of development do you find in “The Swimming Pool”? In “Everyday Common Scents”?

## Combining the Description Method with Other Methods of Development

**Using Description as a Primary Method** Although description, like narration is not used in isolation, the method outlined for description in this chapter will be highly useful for English essays where students must describe a character in some detail, beginning with an overall or dominant impression, then examining significant aspects of that character. Students in engineering or environmental planning studies, or urban planning use the descriptive method in writing reports on structures, terrains, and sections of cities—each begins with a dominant impression or overview, and proceeds according to a distinct order (often spatial) to set out his or her findings.

**Using Description as a Secondary or Supporting Method** Description figures prominently as a secondary method in every other method of essay development: consider, for instance, how, in a cause/effect essay, readers will respond to a vivid description of the sluggish, algae-surfaced water of a creek whose pollution is caused by a nearby factory. Process analysis, or instructive writing, requires writers to effectively describe objects, locations, and actions to be performed or explained, and comparisons or contrasts require writers to describe the items, ideas, or people that are their subjects.

## Developing a Descriptive Essay

### Writing Your Thesis Statement for a Descriptive Essay

Descriptive essays need an organizing principle, a focus for the writer's choice of details. Your descriptive essay requires a variation on the expected form of the thesis, called a dominant impression. Your dominant impression of something or someone is your general feeling about it (under which all your details will fit) in an expressive description, and an overview of your subject in an objective description. So, first, consider how your dominant impression varies with the two forms of descriptive essays, and next, see how your primary and secondary purposes relate to these two approaches to writing description.

#### Personal or Expressive Descriptive Essays

When you work on a thesis statement for a descriptive essay based on something you have experienced, or someone you know, ask yourself, “What do I feel (or think of) when I see (my topic) in my mind?” or “What words come to mind when I think about (my topic)?” In a personal/expressive descriptive essay, your thesis (or point) is your overall response to something or someone, the dominant impression that this person, place, or thing makes on you. Your dominant impression must be broad enough to cover all the aspects of, and all your observations about the item or person that you will include in your essay. Your thesis statement, then, sums up and previews for your reader the range of emotions, sensations, observations, and/or responses that you will describe in your essay. Your descriptive essay will go on to break down that dominant impression into the key reactions you have to your topic.

A thesis for a descriptive essay about a motorcycle trip could be something like this:

The trip that was such a thrilling idea was, in reality, gruelling days of bone-chilling wind and stinging rain.

#### Objective Descriptive Essays

Descriptive essays or reports for more objective writing situations—descriptions of places, people or animals, processes, or situations—call for a different version of a dominant impression as their thesis statements. If you write scientific or objective descriptions, for example, your dominant impression will be a kind of preview statement, of your subject. In objective descriptions, your goal is not to present your emotional response to your subject, but to offer an overview of the scope of what you will describe. Here is a thesis by Rebecca Tahir, an environmental geography student. She is writing a description of land types on the north shore of Lake Erie:

Eight main areas represent important communities on Pelee and Middle Islands; the community types range from forests and savannas to alvars and wetlands.

In which ways does Rebecca's thesis resemble and differ from that of an expressive description?

## What Is Your Purpose and Who Is Your Audience?

The main purpose of your descriptive essay is to share your experience with readers, to make your audience see, hear, taste, smell, or feel what you are writing about. Vivid details and accurate, lively verbs, as with narrative essays, are keys to descriptive essays, enabling your audience to picture and experience what you describe. Your secondary purpose may be to persuade and delight readers, to affect their emotions and senses as yours have been affected by the experience or object of your expressive description. If you write movingly about finding a worn sweater of your grandmother's, you will evoke related feelings in your audience: "As the lavender-scented tissue paper fell away from the neatly folded layers of soft, pale-yellow wool, Nonna seemed to float silently into the room."

Also, with an expressive description, conveying your emotional response as part of your purpose and your dominant impression is essential to your audience's accurate picture and sense of your subject. For instance, if your topic is a park you used to visit as a child, decide if your objective is to make your audience see the park as a pleasant and familiar place or a run-down and depressing one. The dominant impression you choose will determine the kinds of supporting details and examples to include.

Whether you are assigned an expressive descriptive essay or an objective one, but especially in the case of objective descriptions, consider how much your audience already knows about your subject. The objective description's purpose is not mainly to evoke shared experience or emotion. Objective description speaks to your reader's mind. So, if your subject is a familiar one (e.g., a classroom facility) and your audience is fellow students, you can assume they already understand something about your subject and are familiar with your context or the framework for your description. However, if you are presenting something new or unfamiliar to your readers—perhaps a description of an unusual animal or a chemical reaction arising from some process—provide enough background information to create a context "frame" for your word picture. You should also consider whether your audience will know the meanings of any specialized vocabulary you will use.

- How does the author of "The Swimming Pool" set a specific scene or context frame about a specific pool for her readers?

### Writers' Tips for Descriptive Essays

#### Word Choice and Subjective or Objective Descriptions\*

Strong, sense-oriented, and precise words are the core of effective descriptions. Your **nouns and verbs**, the strong "bones" of your writing, must shape your objects and their movements for readers, so they see what you do. Your modifiers of nouns and verbs, **adjectives and adverbs**, must enhance, flesh out, and strengthen those bones. And finally, figures of speech, **similes and metaphors**, can be ready-made verbal pictures to show your audience.

## 1. Nouns and Verbs

Nouns and verbs do the hard work in your writing; put the effort into choosing accurate, specific nouns and verbs that these words deserve. Use a dictionary or thesaurus, if necessary\*\*:

### **Non-specific Nouns**

dog  
jewel  
book

### **Specific Nouns**

schnauzer  
emerald  
dictionary

### **Non-specific Verbs**

run  
see  
say

### **Specific Verbs**

dash, bolt  
stare  
claim, assert

## 2. Modifiers: Adjectives and Adverbs

Well-chosen adjectives and adverbs enhance the effects of your nouns and verbs by appealing to readers' senses.

### **Non-specific Modifiers**

sad  
clean  
well  
loudly

### **Specific Modifiers**

miserable, tormented  
fresh, immaculate  
admirably, commendably  
explosively, thunderously

- Personal subjective descriptions need descriptive adjectives and phrases to bring your subject to life. Choose words that appeal to the senses, to people's common experiences; for example, "neatly folded layers of soft, pale-yellow wool."
- Accurate, objective descriptions need precise words that capture and identify aspects of your subject so that readers will see them as clearly as possible. Choose nouns, verbs, adjectives, and adverbs based on their accuracy rather than on the reaction they will provoke from readers; for example, "The deep-magenta compound, when heated to 125 degrees C, boiled explosively and burst the containing glass beaker."

## 3. Figures of Speech: Similes and Metaphors

**Similes** compare two things not usually considered together, using the words like or as. "The tiles on the roof shook like scared children."

**Metaphors** also compare two items not usually considered together, but without like or as. "Waves of spam and junk mail flooded his inbox."

### **Compare:**

"The orange cat ate from the dish." with "The plump ginger tabby hunched over his food dish, the shadowy stripes in his plushy fur like memories of his jungle-cat past."

\*See Chapter 40 for advice on making effective word choices and avoiding clichés.

\*\*Be careful to double-check thesaurus alternates in your dictionary to be sure that the specific word you choose means what you wish it to.

## What Is Your Point of View in Your Descriptive Essay?

Descriptive essays present vivid and accurate word pictures of their subjects. Therefore, your presence as a writer is always at least secondary, if not invisible. Your point of view is less defined, and should generally be even less evident than it is with narrative writing because the purpose of descriptive writing is to show readers impressions and details. For this reason, choose third person voice in considering voice or pronoun point of view in descriptive writing.

Some informal or journalistic descriptive essays follow a pattern in which the writer begins with his or her relationship to a person, place, or object, then moves on to describe objects and situations as clearly as possible while minimizing his or her presence. The writer's presence as "I" often distracts readers from the impact of the descriptive details.

- Who do you think the writer of "The Swimming Pool" is? How is he or she connected to his or her subject? How do you know, from the essay?

## How Will You Support Your Thesis in a Descriptive Essay?

When you write an expressive or personal descriptive essay in which you want to share your impressions of a place or person, your aim is to evoke in readers not just an image of the place or person, but of your feelings or experience of it as well. To do so, your word choices, as noted in Writer's Tips above, are keys to your success in your writing task. Use nouns, verbs, modifiers, and figures of speech that appeal to your readers' senses. Here is how Luisa DaSilva writes about a portrait of her mother:

The blouse is made of heavy, eggshell-coloured satin and reflects the light in its folds and hollows like a blurred image in a mirror. It has a turned-down cowl collar and fine stitchwork on the shoulders and below the collar. The tiny rows of gathered stitchwork look hand-done. The skirt, which covers my mother's calves, is straight and made of light wool or flannel. My mother is wearing silver drop earrings. They are about two inches long and roughly shield-shaped.

When you are assigned a more objective descriptive essay, share or reproduce your image of the object, person, or place described as accurately as possible and aim for precision in your descriptions. The aim is not to evoke an emotional response in readers. Here is a section of Rebecca's objective description of plant and tree types on the islands off the Lake Erie shore:

Prairie and dwarf flowering shrub species as well as lichen occur in small open areas where limestone-based soil is lowest and bedrock is exposed. Savanna that remains is dominated by White Oak and Chinquapin Oak, with some Blue Ash. It is bordered by relatively undisturbed dry-soil Ash woodland with some immature White Ash and Sugar Maple in abandoned pasture land.

Much descriptive writing is a mixture of expressive and objective description. In expressive descriptive essays, a degree of accuracy and precision is needed to assist readers in seeing what the writer intends them to see.

- Re-read "Everyday Common Scents" and "The Swimming Pool." Where do you find expressive details? Where do you find more objective details?



## Planning and Prewriting

Melanie Oliveira, author of “The Swimming Pool,” was given writing assignment 1, below. She tried to think of the place that brought back the most memories. “I’m only in first year,” she said, “so all I had to do was think back to last summer. I grew up in a fairly small town in B.C.—there were only three high schools. Funny thing, though, everybody from all three schools went to the pool—it’s where all the kids went. It was a sort of ‘kids’ world.’ And it felt like our special place. We started going there as soon as we were allowed to ride the bus alone and just kept going back every year. I miss it, just thinking about it—I wonder if I can bring back how it felt to go there.”

Here is part of Melanie’s freewriting:

Every summer, there is an unofficial “kids’ world” in my town—it’s a cool, wet world where everybody meets. Everybody including people I never saw at other times of the year, people from the other high schools, got together there at the municipal pool. There were even guys who worked up at the lumber camps there. People stayed in their groups in a way, but everybody kind of remembered or was familiar with the crowd. I took the same bus every day—I started going on my own when I was ten. We lined up and went in for the whole day, every day. No matter how hot it was, it was cool and blue in there.

## First Draft and Revision

In her next class, Melanie went over her freewriting with her instructor.

“I like the whole idea you have here about a special ‘kids’ world.’ And you have something good there with the idea of an annual ritual for kids from all over town, too. So, would you say you’re going to write an expressive description of the pool?”

“It has to be, doesn’t it?” Melanie said. “Because I want to get across how unique the experience of going there is, as well as what the pool is like.”

“Right. So in your draft, work on giving readers some objective details about both the place and your experience, and let’s see how it works,” her instructor said.

Here is Melanie’s first draft:

A trip to the pool in my town was a hot-weather ritual for kids from all over. It was the cure for every problem in everyone’s life, our goal and our special place.

A lot of the people who came to the pool were strangers to each other the rest of the year. But everybody had a story about how they got there and how long it took them. We told each other those stories in line, waiting to get into the pool. For me it was usually a hot walk along the sidewalk, then a fifteen-minute bus ride to the mall near the pool. Even the guys who worked up at the lumber camps came roaring down in their trucks after the early shift.

I really remember Smiley who sat at a little desk in the hall outside the change rooms watching TV all day. He used to keep an eye on the people in the line-ups and make sure everybody behaved and no one went into the wrong change room. He knew everybody’s name. Once we changed, we felt like new people—we weren’t the same kids who were on the buses or in the family van—we were the citizens of kids’ world.

And our world is blue and smells like chlorine. There’s no bright sunlight, just the glow coming through the skylight and the echoes of voices bouncing off the tile walls.

Kids find their regular groups—there are the little ones bouncing around at the shallow end with the guard, and their voices sound like bird-calls. Lots of kids start out sitting on the edges, seeing who’s there and checking each other out. Then one guy always seems to dive, bouncing off the board, and that sets everybody in motion.

First in are the wiggly groups of young ones, splashing each other and bouncing up and down. The teenage girls are in batches, too, but they don’t splash or bounce. They just talk, stretch, and flex their toes into the water. Then the show-offs and the soloists show up. They cut their way down the lanes, doing laps, like knives slicing the bottom of the pool. All the groups set their boundaries, at least for a moment. But the older boys break everybody’s borderlines, cannonballing and swimming in and out of the lanes like torpedoes. And the children expand their space, calling “Marco, Polo,” and go at least as far as the lifeguard will let them.

And so every afternoon passes, until the closing siren screams over the P.A. Everybody out of the pool now, because the shrine is closed for the day.

### ACTIVITY

When she revised and edited her first draft, Melanie worked on finding interesting and colourful verbs. In the finished version of her essay find three examples of verbs that create vivid impressions on you as a reader. She also used a few figures of speech; find one of these and explain how it forms a picture in your mind, and how this picture relates to the overall meaning of the essay.

As she revised her draft, Melanie eliminated inconsistent pronoun voices, to make her essay consistently third person. Find three examples in her first draft, above, where she has used first person voice.

## Writing a Descriptive Essay

### Writing Assignment 1

Write an essay about a particular place that you can observe carefully or that you already know well. Choose a store you know well, a room you have lived in for some time, or a room in the college or university you attend.

#### Prewriting

- 1. Point of View:** Your main focus is on describing a particular location and creating a “word picture” in which you are the “photographer” rather than a participant, so using the third person approach will keep readers’ attention on your subject.
- 2. Dominant Impression:** Write a short single sentence in which you name the place or object you want to describe and the dominant impression you have about that place or object. The dominant impression is your organizing principle. Any details you include in later drafts should agree with or support this dominant impression. Don’t worry if your sentence doesn’t seem quite right as a thesis; you can refine it later. Here are some examples of such sentences:

The study area was noisy.

The restaurant was noisy.

The bus terminal was frightening.

The variety store was a wild jumble.

- 3. Details:** Once you have written your sentence about the dominant impression, make a list of as many details as you can that support that general impression. Here, for example, is the list made by Darren, the writer of “Everyday Common Scents”:

Office ventilation air	Caretakers and green sweeping powder
Old cigarette smoke	Old black bananas—smell too sweet
Overheated wiring smell	Chalk smell—sneezing?
Small-machine oil—grandfather	Bubblegum—pink, powdery pieces
Hot school hallways	Freezers had a smell, odd
Wet boots—mildew smell?	Firecrackers—Mom remembers

Use as many sensory details as possible in describing a scene. Remember that it is through the richness of your sensory details that the reader will gain a picture of the scene.

- 4. Organization and Outline:** When you are creating an outline, decide which method of organization is most appropriate for your subject. Use any of the following or one that is unique to your subject.

*Physical order*—Move from left to right, move from far to near, or follow some other consistent order.

*Size*—Begin with large features or objects and work down to smaller ones.

*Importance*—Move from least dominant or important to most dominant or important (or vice versa).

Using your outline, proceed to the first draft of your essay.

### Revising

After you have completed the first draft of your essay, set it aside for a while. When you review the draft, try to do so as critically as you would if it were not your own work. Ask yourself these questions:

- Does my essay have a thesis that clearly states my dominant impression?
- Have I chosen an appropriate voice or pronoun point of view? Is my connection to what I am describing important enough to justify my presence in the essay?
- Have I used strong nouns and verbs, and provided rich, specific details that appeal to a variety of senses (sight, hearing, smell, taste, touch)? Do all of my details relate to my dominant impression?
- Is there any irrelevant material that should be eliminated or rewritten?
- Have I organized my essay in some logical manner—physical order, size, importance—or in some other way that is appropriate to my subject?
- Have I used transition words to help readers follow my train of thought and my organization?
- Do I have a concluding paragraph that provides a summary, a final thought, or both?

Continue to revise your essay until you can answer “yes” to each question. Then, be sure to check the next-to-final draft for the sentence skills (see the index for more information on sentence skills).

## Writing Assignment 2

Write an essay about a family portrait. (The picture may be of an individual or a group.)

1. Decide how you will organize your essay. Your decision will depend on what seems appropriate for the photograph. Two possibilities follow:
  - Your first supporting paragraph might describe the subjects' faces, the second, their clothing and jewellery, and the third, the story behind the picture.
  - Your first supporting paragraph might describe the people in the photograph (and how they look); the second, the relationships among the people (and what they are doing in the photo); and the third, the story behind the picture (time, place, occasion, other circumstances).
2. Make an outline for your essay, based on the organization you have chosen.
3. Use your outline to make a list of details that support each of your main points.
4. Use your outline and its list of details to write your first draft.
5. Refer to the guidelines for revising your descriptive essay earlier in this chapter.

## Writing Assignment 3

Read the selection “Castles in Spain” by Derek Vertongen in Chapter 41. In his essay, you will find descriptions of places in Spain that are deserted, desolate, and no longer seem alive. For your descriptive essay, choose a place with which you are familiar, a location that is no longer what it was when you first knew it. Write your essay in the third person point of view, so your readers focus on your descriptive details.

In your introductory paragraph, explain where the place is and the difference between what it was and how it looks and feels now—this will be your dominant impression. Use any order in your supporting paragraphs that you feel is appropriate. Generally, a spatial method of organization will be best, but you could also go from the least depressing aspect of the location to its most changed aspect, based on your emotional responses to the place. Use vivid images and a combination of subjective and objective descriptive and sensory details to show readers exactly why you feel as you do about your choice of location.

## Checklist of Learning Outcomes for Chapter 9

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions after completing any of the chapter writing assignments:

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Have I created a clear, dominant impression of my subject in the thesis?  | <input checked="" type="checkbox"/> Does the essay sustain one point of view and one clear method of organization?                      |
| <input checked="" type="checkbox"/> Have I made effective word choices, including vivid sensory details to illustrate each aspect of the dominant impression? | <input checked="" type="checkbox"/> Does the final paragraph contain ideas that reinforce the dominant impression in the reader's mind? |

# CHAPTER 10 Illustration by Examples

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write an essay that

- uses distinct, relevant examples to support your thesis
- uses appropriate forms and types of examples to support your thesis
- uses specific supporting details to clarify those examples
- uses enough supporting details to clarify and illustrate those examples
- presents your examples within paragraphs in an effective order
- ends with a conclusion that reinforces how the examples explain the thesis

An essay that illustrates its point with examples moves your readers from the general position of your thesis to clear examples that demonstrate specific aspects of its meaning. When you illustrate your ideas with clear examples you increase your audience's chance to see the truth of your statement. This is especially useful for persuading doubtful readers of your point. Consider an essay showing that dyslexic students are often more intelligent than average. A well-chosen series of examples can open readers' minds to the truth of such a point. Examples persuade if they are appropriate and clear.

Note the specific examples that follow the conversational statement below:

Statement	Specific Examples
The first day of classes was frustrating.	My marketing class was cancelled. Then, I couldn't find the Mac lab. The lines at the bookstore were so long that I went home without buying my textbooks.

These specific statements add credibility and strength to the general attitude expressed by the term *frustrating*. Facts, anecdotes, statistics, and descriptions that stick in readers' minds create and maintain interest in your general ideas, so choose them carefully.

### Using the Illustration by Examples Method Now

In instructions for writing essays, reports, and examination responses you will see phrases such as “trace, with examples” and “analyze, providing examples.” Examples indicate your knowledge of the specifics of any topic. Points and subject headings must be supported by examples: examples of women working in the Canadian suffrage movement for a Women’s Studies course; descriptions of rock formations in the Canadian Shield for a geology course.

### Using the Illustration by Examples Method in your Career

Learning to provide specific, relevant examples also benefits your future career. Legal case studies depend on examples supplied by precedents. Professionals in many careers must write proposals and support them with persuasive facts. Supervisors write employee evaluations using examples of how workers have behaved, and scientists back up conclusions with examples of related results from other experiments.

Read the student essays that follow, then work through the questions. Both essays use examples to develop their points.

## Student Essays to Consider

### Movie Night in the Bush

- 1 Today, neighbourhood movie theatres are only memories, and multiplex cinemas sell fewer tickets than ever. People watch movies at home on DVDs or computers, or squint at tiny images on tablets or cell phones. Does anyone still relax with an audience in the dark in front of a huge screen, enjoying “a night at the movies”? Well, from May until October, as many as fifty thousand people do—in a “fiveplex” in a house on a tree-covered hillside in the tiny village of Kinmount, Ontario. If the element of surprise is half the battle in attracting people, the Highland Cinemas offer more surprises than most movie houses.
- 2 First, no one ever forgets just finding the cottage-country movie theatre for the first time. “It’s just on the left as you drive out of town; you can’t miss it,” goes the standard answer to a visitor’s question. Hidden among trees and bush, perched atop a hill just

past a lumber store at the village limits, people can and do miss it all the time as they zip along Highway 121. At first glance, Keith Stata's theatre looks like a two-storey wood-panelled house. Only its small marquee, partly hidden by leafy branches, suggests that this is not just an oversized cottage or country home. Kinmount's population is less than four hundred people, not enough to support a movie house of any kind. But those who climb Mr. Stata's winding driveway are in for unexpected treats.

- 3 Once visitors open the large glass double doors, they leave the bush behind to discover more surprises—a nest of well-equipped and fantastically decorated facilities. Since 1979, the owner has expanded from one basement 35 mm projection room to five air-conditioned theatres presenting a menu of current movies. The screening rooms range in size from eighty seats up to nearly three hundred, all with multi-channel sound systems, digital projection systems, and several feature raked-floor stadium seating. As soon as visitors enter any one of the theatres, they are surrounded by detailed décor—anything from Art Deco wall paintings to mannequins in 1970s garb to gilded cherubs and velvet curtains (“Stata’s Dream” 5). In fact, the movie-going experience is so complete that people sometimes forget they are in the middle of the woods; that is, until the occasional bat swoops through.
- 4 The most surprising aspect of the movie capital of the Kawarthas is not the bat or the décor, though. It is what consumes every inch of the lobby: Canada's largest movie memorabilia museum. Walls are papered floor to ceiling with posters and lobby cards from Hollywood and Europe. Keith Stata particularly enjoys showing off his collection of film projectors to interested visitors; he bought them up as neighbourhood theatres folded and now owns over four hundred, some from the early 1900s. Visitors occasionally bump into one of the 110 mannequins on display. Each is dressed in a movie costume. “Going to the movies used to be an event. That’s what we’ve tried to recreate here,” says Stata (Avery). And, judging from the thousands of ordinary film-goers and obsessed movie buffs he attracts each year, he has succeeded.
- 5 Even though summer lineups mean fighting off mosquitoes and the occasional bear lured by the scent of popcorn, Highland Cinemas is probably the most successful multiplex in Canada. As the owner says: in Kinmount, you remember not only the movie but the movie theatre!

#### Chocolate, the Delicious Drug

- 1 Chocolate...mmm...the irresistible sweet taste, the soft, rich sensation as it slides through the mouth; chocolate is a universally loved treat. The ancient Aztecs and Mayans brought this gift to the world's palates, a present from the New World to everyone (*Smithsonian Magazine*). But chocolate can also be a delight that leaves behind a craving for more, then more after that, an addiction. Instead of thinking about this, people usually bring up its health benefits. Science has found that chocolate's benefits and addictive qualities co-exist inside the same tasty wrapper. In fact, chocolate has been found to be a food whose chemical components operate like drugs (*Current Biology*), drugs that can have positive and negative effects on the human brain.
- 2 In ancient Latin America, chocolate did not appear in bars; in fact, it was not even sweet—a gourd of bitter cocoa drink was “a magical drug, an antidepressant,” administered by Aztec priests to sacrificial victims to cheer them up (Doutre-Roussel). Perhaps those priests were on to something. Studies in 2009 show that dark chocolate significantly reduced levels of stress hormones in high-anxiety subjects tested, although it had little effect on those with normal to low anxiety levels (“Metabolic Effects of Dark Chocolate Consumption”). Moreover, those daily chocolate bars did not increase blood sugar to any degree—an added health advantage. Finally, in chemical composition, dark chocolate packs a three-way punch to brain chemistry: the delicious taste

of chocolate stimulates endorphins, or “feel-good” hormones that reduce stress and blood pressure; next, dark chocolate increases the brain’s serotonin production, working against depression; and finally, chocolate’s caffeine and sugar work against fatigue generally associated with stress and unhappiness (Balch 148). Even more recent studies show, though, that chocolate can help patients’ hearts as well as their minds.

- 3 Imagine having suffered a couple of serious heart attacks. Patients lose hope of recovery, live with stringent diet restrictions, and often do not respond to currently available medications. Such patients often succumb to depression, with little to brighten up their days. Chocolate, surprisingly, comes to the rescue again. Yes, chocolate—fatty, semi-bitter chocolate—never considered appropriate for a heart patient’s diet. It turns out that those diet rules were wrong. During a 2011 study, after four weeks of eating two chocolate bars a day, patients with severe congestive heart failure showed markedly lower blood pressure, and even more importantly, expansion of previously constricted arteries and veins (Mason, Virginia). In a blunt statement, the *European Heart Journal* states, “Flavanol-rich chocolate acutely improves vascular function in patients with CHF” (“Cardiovascular Effects”). Flavanols are chemicals found most notably in chocolate, and also in fruits and vegetables. Most importantly, ten years of research in Germany have produced solid evidence that a small square of dark chocolate a day not only helps those suffering from heart problems, but also contributes to the prevention of future high blood pressure, stroke, and heart diseases (“Chocolate Consumption”). Apparently science has just begun to tap the medical potential of dark chocolate’s chemistry.
- 4 In fact, while health-conscious folk have been drinking green and white teas for their antioxidant properties for years now, they, like ancient Aztecs and Mayans, might better have been enjoying hot cocoa. Cornell University studies have found that a cup of cocoa “turned out to be the highest in antioxidant activity” (Lee), compared to green and white tea or red wine. Antioxidants are chemicals that slow or stop oxidation, or unhealthy production of oxygen and its “free radicals” that attach themselves to cells and tissue and cause them to break down, leaving them prey to cancer and other diseases. Twenty-first-century humans, it seems, do not just routinely eat free-radical-laden, greasy fast foods, they live in a polluted, potentially cancer-causing environment where they inhale and absorb free radicals from cleaning and cosmetic products, and tobacco and industrial smoke. Happily, once again, as people eat dark chocolate and drink cocoa, these in turn eat toxic free radicals—active agents in righting what modern humans have done wrong.
- 5 But what about chocolate’s other drug-like aspect: its addictive quality? Well, science discovered in 2012, in a University of Michigan study, that “chocolate candies activate neurotransmitters in our brains that drive drug addiction and binge eating” (“Heroin, Opium, Chocolate”). Apparently there really are “chocoholics,” as chocolate stimulates activity in the neostriatum section of the brain, creating “a natural, opium-like chemical,” enkephalin, (*Science Daily*) that stimulates the chocolate eater to consume more and more. Presumably, other foods containing similar chemicals could trigger the same response, but why not broccoli? Indeed, research is divided on this very recent discovery, with Harvard Medical School coming down on the side of food addictions as controllable behaviours rather than genuine addictions (*Harvard Health Publications*). Can chocolate’s chemical composition cause addictive behaviour or do its delicious taste and pleasing texture simply drive people to eat another candy bar? Perhaps as chemists and biologists, who only discovered the properties of vitamins in the 1800s, uncover more of the brain’s mysteries, the public will find out the truth about their cravings.
- 6 So chocolate, or Xocolatl, once valued as highly as gold by the Aztecs who named it, seems to be more than the sum of its chemical properties, and definitely more than



just a sweet snack or indulgence. It may not be “the food of the gods” that its Greek name (*theobroma*) describes, but its values, as they are currently being discovered, are often important to the maintenance and recovery of health—and even dark chocolate is never a bitter pill to swallow.



**Note:** Ethan, who wrote “Chocolate, the Delicious Drug,” makes use of research to supply specifics for his examples, has used MLA-style in-text citations to show the sources for his quotations and paraphrases. To learn more about MLA citation and the use of research, refer to Chapters 19 and 20. Ethan also revised and lengthened this essay for submission to one of his biochemistry subjects; in that instance, he used the APA-style citations required by science disciplines. To see the MLA Works Cited page for the essay shown here, and to see this essay with APA-style in-text citations and a References page, please go to Connect.

## Questions

### About Unity

1. Which sentence in paragraph 2 of “Chocolate, the Delicious Drug” should be omitted in the interests of paragraph unity?
2. Which sentence in paragraph 2 of “Movie Night in the Bush” should be omitted in the interests of paragraph unity?

### About Support

3. Which sentence in paragraph 4 of “Movie Night in the Bush” needs to be followed by more supporting details?
4. Where in “Movie Night in the Bush” do you find facts used as examples? Where do you find descriptions of items used as examples?
5. Where does Ethan, the writer of “Chocolate, the Delicious Drug,” use a hypothetical example? Why? In which paragraph does he supply one extended example? What is that example?

### About Coherence

6. In paragraph 3 of “Movie Night in the Bush,” which three time signals does the author begin sentences with?
7. Which paragraph in “Chocolate, the Delicious Drug” opens with a change-of-direction transition? Why, relative to the essay’s thesis and content? At the end of which paragraphs does he use transitional sentences? How do these link to the paragraphs that follow?

### About Introductions and Conclusions

8. Which type of introduction does “Movie Night in the Bush” use?
9. Which of the following best describes the concluding paragraph of “Chocolate, the Delicious Drug”?
  - a. A prediction
  - b. A summary with a recommendation
  - c. A reference to the point made in the introduction
  - d. Thought-provoking questions

### About the Method of Development

10. What is the first supporting example for the thesis of “Movie Night in the Bush”? How does the writer’s choice of supporting details illustrate and clarify this example?
11. Most essays use several methods of development, with one dominant mode, or method. In “Chocolate, the Delicious Drug,” where do you see examples of the use of definition (Chapter 14)? Who is the author’s intended audience(s)? Based on his reading audiences, why does he include these definitions?

## Combining Illustration by Examples with Other Methods of Development

### Using Illustration by Examples as your Primary Method

Illustration with examples is an all-purpose writing pattern that you will use throughout college or university. If you need to explain film noir lighting in a Film Studies course, you will provide examples from films showing that style of lighting. In a Sociology essay about changes in socializing habits, you may provide statistical examples of students’ use of social media. Illustrating a particular poet’s use of meter for an English essay would mean supplying examples from the poet’s works.

### Using Illustration by Examples as a Secondary or Supporting Method

Every method of development makes use of examples; they clarify arguments, explain steps in a procedure, elaborate on components of a category, and strengthen an argument. A division and classification essay on food intolerances requires relevant examples for each category; a descriptive process report explaining procedures in correcting computer-network problems needs examples of various problems and solutions. Many different types of examples function as agents of clarification in all forms of writing.

## Developing an Essay That Illustrates by Examples

### Writing the Thesis Statement

There should be a clear and logical relationship between your thesis and your examples. Do the examples from your pre-writing add up to your thesis? If not, revise your thesis statement.

An extended thesis for an essay that illustrates its point by examples could be something like this:

The *HMCS Scotian* recruitment ceremony, with its marching bands, spectacular stage lighting, and lines of highly decorated officers, seemed more like a show than a military procedure.

- What three examples support the essay’s thesis?
- Is this a simple thesis statement or an extended one? Is this an effective choice for this essay? Why or why not?

## What Is Your Purpose and Who Is Your Audience?

An essay that uses examples seeks to convince readers by supporting its thesis with directly relevant illustrations. If you decide to write an essay asserting that social media are dangerous for children, you could cite several documented cases in which children were harmed by contacts made online. Connect your examples clearly to your main point so that readers will see the truth of your assertion.

- What examples does the writer of “Chocolate, the Delicious Drug” use to support and illustrate his thesis?
- Based on his choices, who would his audiences be? Why would these examples reach these audiences?

Examples are highly audience sensitive. When you write an essay that illustrates by examples, you must (1) evaluate how much your audience already knows about your topic and (2) choose the kinds of examples that are most appropriate for your audience. For example, for a group already opposed to children using social media, you may only need fairly common examples. However, if your audience is undecided about the dangers of social media, you might need more specific, more persuasive examples. If your audience is composed of social workers or behavioural scientists, you need objective facts and statistics that only research can supply.

### Writers’ Tips for Essays That Illustrate by Examples

#### Forms and Types of Examples

Examples may be derived from your own thinking, observations, or experience. They may be anecdotes, explanations, or descriptions of places or objects. You may use such examples for character analyses, explanations of procedures or viewpoints, or any number of essay types. There is no one type of “perfect example.” The effectiveness of examples depends on the writer’s purpose and audience, and the type of essay or report. Each has pros and cons.

#### Forms of Examples

**1. Limited (or Personal) Examples:** Drawn from personal experience, these can be effective in personal, creative, and some narrative writing, where the reader’s bond with the writer is essential.

**Pros:** Such examples are new to readers and have some force, if well written, because they feel authentic.

**Cons:** These are “limited” because of their narrow, subjective nature. Not all audiences can relate to writers’ personal experiences. Importantly, personal examples are not effective or acceptable in academic, business, technical, or professional writing.

**2. Typical Examples:** May be a fact or statistic supporting the writer’s point in a general way. These may be effective as first-level support, but writers need to explain and focus such examples so they relate closely to supporting points.

**Pros:** Facts and statistics, correctly cited and from reliable sources, are easily accepted by readers and are solid, necessary components of college and university essays and reports.

**Cons:** Facts and statistics must be precisely related to the supporting points and/or details to which they are attached. If typical examples are too general or too loosely related to support material, they do not provide effective support. For instance, statistics about home accidents in general would be too general to work as specific evidence in an essay about fires in the home.

### 3. Hypothetical Examples

Hypothetical examples are invented scenarios that illustrate a point. If well written and suitable for an essay's topic, purpose, and audience, these can bring vividness and life to supporting material.

**Pros:** Invented scenarios can generate energy and interest. They are useful if strongly related to a given supporting point: for instance, a brief hypothetical scenario about a student's difficulties facing credit-card bills in an essay about student financial concerns.

**Cons:** Because hypotheticals are not grounded in fact, they serve as a dramatic illustration of a supporting point. They are best used in combination with factual forms of support.

## Types of Examples

### 1. Research-Derived Examples

Research provides the objective facts, historical precedents, critical opinions and commentaries, and statistics needed for technical, academic, or scientific audiences. Although "Movie Night in the Bush" is written for a general audience, its examples are more objective than limited or personal. Why do you think the writer made this choice?

### 2. Anecdotal Examples

Anecdotes engage readers and bring situations and people to life on the page. Anecdotes are usually based on real-life situations, but they may also be fictional, depending on the nature of the essay. The use of anecdotes is not limited to narrative essays; psychology and sociology papers use brief anecdotes to illustrate human behaviour and points of theory.

### 3. Descriptive Examples

Vivid descriptions of situations, locations, or people, among other things, breathe life into examples.

### 4. Explanatory Examples and Definitions

When audiences need explanations of terms, phrases, or concepts, writers must provide readers with those explanations. Such examples effectively clarify the writer's meanings.

#### One Extended Example or Several: How Much Is Enough?

You may use either a group of related examples or a single extended example. Anecdotal examples tend to be used singly; descriptions and explanations are often used in series.

#### Ordering Examples Within Body Paragraphs

Climactic order or chronological order may be used for examples within the body paragraphs of an essay as well as for supporting points/paragraphs at a whole-essay level. If you choose climactic (save the best for last) order, place your strongest example last in your paragraph, or if you have two very effective examples and one slightly weaker one, place the strong examples first and last, and the less effective example in the middle. Chronological or time order is effective for placing examples where an increase or decrease in some trend over time supports the writer's point. For instance, in an essay about river pollution, a series of study results showing increased pollution over a period of time would be persuasive.

## What Is Your Point of View in Your Examples Essay?

An essay that supports its thesis with examples focuses on the quality, specific nature, and relevance of those examples. Your presence as a writer, as *I*, may compete with your illustrative examples and supporting details for your reader's attention. By connecting yourself to your illustrating examples, you may be adding information that is not relevant to your reader's desire to understand your point, taking away from the overall effectiveness of your work. Both student essays in this chapter are written in the third person "invisible" voice for just this reason. Remember, what is important in an essay that illustrates your thesis with examples is the quality of your examples, not your connection to the reader.

Read the prewriting samples shown below for "Chocolate, the Delicious Drug."

- Where has the author used first person point of view?

Now, re-read the final draft above.

- How did the removal of the author's first person presence affect you as you read?

## How Can You Create Effective Supporting Examples for Your Thesis?

As you saw in Chapter 3, forms of support for your thesis vary considerably in quality and in their suitability for different types of essays. As well, as you read in the Writers' Tips box, many types of examples serve many different purposes. Whatever types of examples you choose to support your thesis, you must be sure that they perform at least one of the following functions.

### Five Functions of Examples as Support

Examples of various types perform one or several important functions:

1. **Clarify** your ideas and concepts by showing readers different aspects of those ideas.
2. **Illustrate** your points by presenting specific instances, facts, or anecdotes that expand the general meaning of the point into particulars.
3. **Engage** and maintain readers' interest as they pursue the ways by which you demonstrate your thinking.
4. **Persuade** your readers simply because of **how many** of them you provide; essays that illustrate by examples sometimes prove that "more is better." Depending on your purpose as a writer, examples also persuade readers with vibrant **descriptions**, intriguing **anecdotes**, or objective **evidence**.

## Prewriting, Creating a First Draft, and Revising

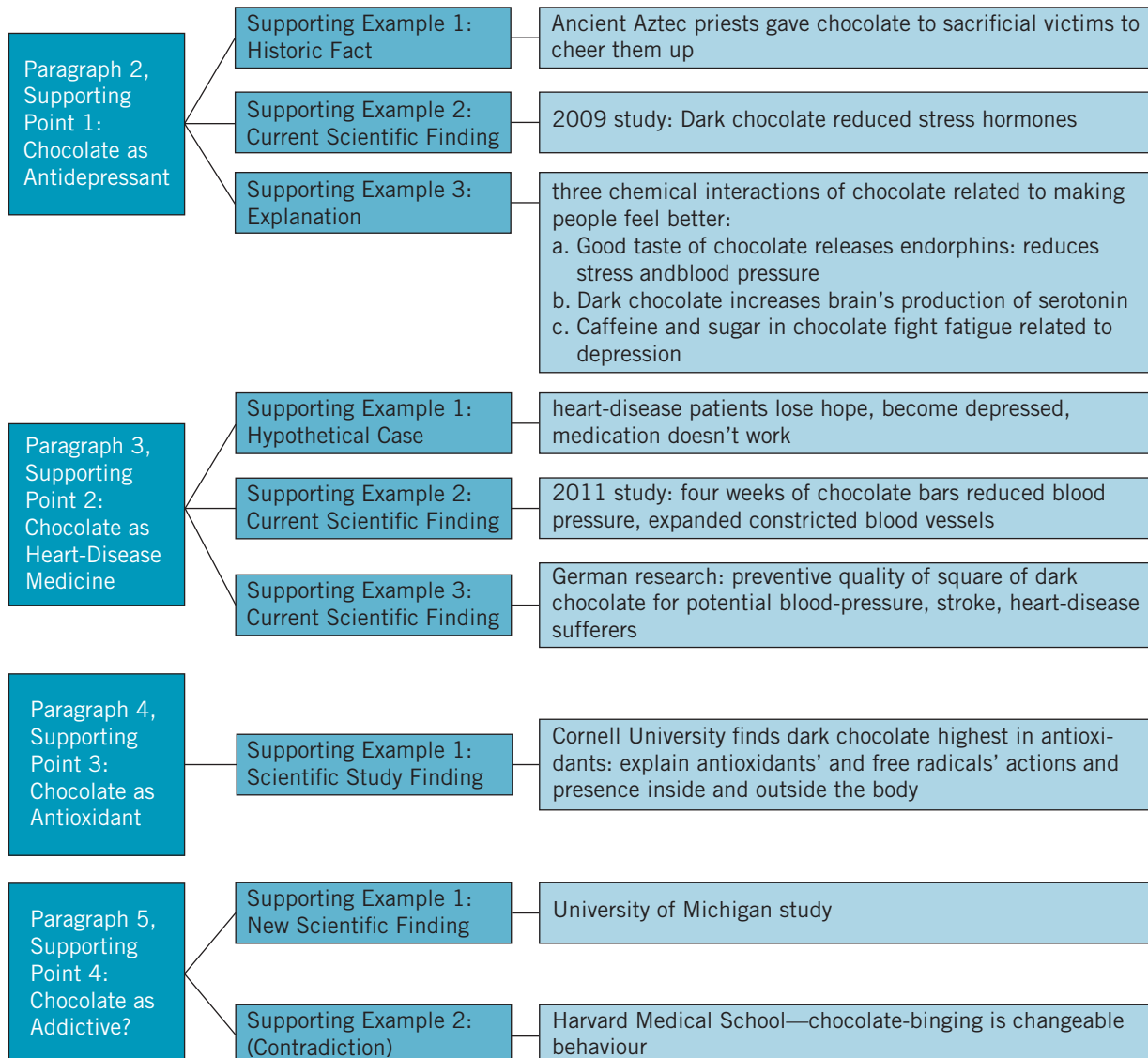
Ethan, the biochemistry student author of "Chocolate, the Delicious Drug," wrote about chocolate and body chemistry after a long night at his desk. He said, "I was exhausted, physically and mentally, after hours of studying for a midterm in organic chemistry. And I knew I had to start work on this essay. But instead of going outside for a run around the block to clear my head, I went looking for the chocolate bars I had hidden after Halloween. I ate two in a row and was unwrapping the third when I remembered studies I'd been reading about chocolate and its chemical interactions

in the brain. I checked some online resources and was surprised by how many new discoveries there were about chocolate.”

He knew he had his topic—chocolate as a drug—and, as it turned out, a topic for a longer essay for another subject. (See the Note that follows the essay.) After some preliminary research (and after putting down the third chocolate bar), Ethan thought he would open with the discoveries about chocolate’s addictive qualities and follow up with the way it seems to lift people’s spirits. But he found more positive information about chocolate’s health benefits than about its addictive possibilities.

Ethan made notes based on five or six reliable sources, but he was tired and he had problems sorting out his supporting details, so he decided to wait a day then try some diagramming.

Here are the results of Ethan’s diagramming, showing the whole structure of the body of his essay:



Ethan turned his diagram information into an outline, which he used to produce his first draft.

Here is Ethan's first draft. Read it, then answer the questions by comparing his first draft to his final draft earlier in this chapter.

### Chocolate, the Delicious Drug

- 1 Chocolate, who doesn't love it? We all love its sweet taste and the smooth sensation as it slides through our mouths. Aztecs and Mayans introduced chocolate to the Spanish, who brought it to everyone (*Smithsonian* site). But chocolate can also be a delight that leaves behind a craving for more, then more after that, a mild addiction. Instead of thinking about this craving, most guilty chocolate lovers immediately point out the health benefits of dark chocolate. For me, as a future chemist, the benefits and addictive qualities co-exist. In fact, chocolate is a drug that can have positive and negative effects on the human brain.
- 2 Chocolate was not even sweet at first; it was a bitter drink—we would never think of it as candy that makes you feel better (Check the history site—Aztecs.) 2009 studies show significantly reduced levels of stress hormones in high-anxiety subjects tested who ate dark chocolate. Dark chocolate had little effect on those with normal to low anxiety levels (“Metabolic Effects of Dark Chocolate Consumption”). Daily chocolate bars did not increase blood sugar to any degree; that was another advantage. We find that the chemical composition of dark chocolate has three effects on brain chemistry: the taste stimulates endorphins that reduce stress and blood pressure, dark chocolate increases the brain's serotonin, and finally, chocolate's caffeine and sugar work against fatigue (Balch—find page #).
- 3 Heart-attack and stroke patients are often depressed and must exist on strict diets. Also many medications don't work for them. Chocolate, with its fats and sugar was always forbidden to them. We now know doctors and those diets were wrong in many cases. Patients with severe congestive heart failure, during a 2011 study, after four weeks of eating two chocolate bars a day, showed markedly lower blood pressure, and even more importantly, expansion of previously constricted arteries and veins (Mason, Virginia). The *European Heart Journal* quotation: “Flavanol-rich chocolate acutely improves vascular function in patients with CHF” (“Cardiovascular Effects”). You find flavanols in chocolate, and also in fruits and vegetables. The German research showed that a small square of dark chocolate helps those suffering from heart problems and helps prevent future high blood pressure, stroke, and heart disease (“Chocolate Consumption”).
- 4 You might drink green or white tea, or pomegranate juice for their antioxidants. You could have been drinking hot cocoa. Cornell University shows that chocolate “turned out to be the highest in antioxidant activity” (Lee), compared to green and white tea or red wine. Antioxidants fight “free radicals” that attach themselves to cells and tissue and cause them to break down, leaving them prey to cancer and other diseases. Twenty-first century people eat processed foods and live in cancer-causing environments where they inhale free radicals from cleaning and cosmetics and tobacco and industrial smoke. Dark chocolate and drink cocoa consume these toxic radicals—active agents in righting what modern humans have done wrong.
- 5 What about all you chocolate addicts out there, though? In 2012, a University of Michigan study found that “chocolate candies activate neurotransmitters in our

brains that drive drug addiction and binge eating” (“Heroin, Opium, Chocolate”). There really are “chocoholics,” chocolate stimulates activity in the neostriatum section of the brain, creating “a natural, opium-like chemical,” enkephalin, (*Science Daily*) making you want to consume more and more chocolate. Do you get the same effect from broccoli? Research is divided on this, with Harvard Medical School stating that food addictions are controllable behaviours rather than genuine addictions (*Harvard Health Publications*). Does chocolate cause addictive behaviour or do its delicious taste and pleasing texture simply drive people to eat another candy bar?

- 6 Chocolate is more than the sum of its parts, and definitely more than just a sweet snack or indulgence. Its value is often important to the maintenance and recovery of health, and it tastes good.
- Where are the examples of inconsistent pronoun point of view that Ethan corrected for his final draft?
  - What forms and types of examples did Ethan add in his final draft? Why?

## Writing an Essay That Illustrates by Examples

### Writing Assignment 1

Write an essay that develops one of the following statements or a statement of your own. Support your point with examples. Write your essay in the third person.

- The best things in life are definitely not free.
- There is more joy in simple pleasures than in life’s great events.
- Technology is no longer our servant, but our master.

Choose examples that support your thesis: relevant facts, statistics, personal experiences, anecdotes, and/or incidents you have heard or read about. Focus on why and how each example clarifies your supporting points, and your focus will naturally move toward the third person approach.

### Prewriting

1. In addition to thinking about three or more *main* examples to illustrate why the best things in life are not free, provide several *specific* details to explain or illustrate each supporting point for your thesis. You could begin by asking yourself questions:
  - Why is this one of the “best things” in life?
  - What are the costs of each “best thing”? Is each costly in terms of money, time, effort, or other considerations?
2. Use the details and examples your questions generate to prepare an outline and then a first draft.



## Revising

After completing the first draft of your essay, set it aside for a while. When you review it, do so as critically as if it were not your own work. Do you have

- a clearly stated thesis?
- three or more distinct, relevant main supporting points (examples) to support your thesis?
- enough specific, appropriate examples (details) to support each main supporting point/example?
- transitions, including transitions between paragraphs, to help readers follow your train of thought?
- a concluding paragraph that provides a summary, a final thought, or both?

Continue to revise your essay until you can answer “yes” to each question. Then check the next-to-final draft against the list sentence skills (see the index if you are not sure where to find the list).

## Writing Assignment 2

Illustrating your thesis by examples, write an essay with a **specific purpose** and for a **specific audience**.

Imagine that you are in second year and have agreed to take part in your school’s summer orientation program to help prepare a small group of new students for post-secondary life.

Prepare a brief presentation explaining that students must be ready to take on more responsibility than was required in high school. Illustrate it using clear examples. You might focus on three of the following areas: instructors, class attendance, time management, class note taking, textbook study, establishing regular times and places for study, and getting help when needed. You could also focus on just one area, then develop three or more main examples that pertain to that area.

## Writing Assignment 3

Read “The Nobel Lecture” by Kofi Annan in Chapter 41. Then write an essay in the third person that supports its thesis with examples. Your essay will imagine a Nobel Peace Prize lecture in 2050.

As you consider your thesis, imagine how the world will appear in four decades. Then focus on the challenges and difficulties faced by the world. Which of these issues would be of primary concern for the United Nations and be appropriate content for a Nobel Peace Prize lecture?

## Checklist of Learning Outcomes for Chapter 10

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions after completing any of its writing assignments:

- ✓ Are there distinct and relevant examples as supporting points for my thesis?
- ✓ Are there appropriate forms and types of examples within my body paragraphs to make clear my supporting points, relative to my audience, purpose, and subject?
- ✓ Are there enough details and minor examples to make each main example clear?
- ✓ Are my examples within my paragraphs presented in an effective order?
- ✓ Does my conclusion reinforce what my examples have shown?

# CHAPTER 11 Process

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a process essay that

- begins with a clear statement of the topic and purpose of the process to be followed
- if it is prescriptive, tells readers exactly what they will need in terms of information, time, space, and equipment to complete the process successfully
- if it is descriptive, explains to readers how something happens, including possible errors and pitfalls
- offers complete, carefully sequenced steps and explanations for each stage of the process
- uses transitions to indicate the order of the steps and connect ideas
- ends with an appropriate concluding strategy

Every day you follow a series of steps in a definite order. With familiar, automatic processes such as making coffee, you are not really aware of following a specific sequence of steps. But if someone asks you for directions, or you are trying to figure out how something works, you are very aware that many steps are involved in giving information or learning something new.

Your process essay *teaches* your readers something. Process writing is a unique pattern and remarkable for its general usefulness. No other pattern of development supports its thesis with steps, and no other pattern succeeds or fails based on whether or not its readers can follow or perform its process.

Prescriptive process writing shows *how to do something*, presenting the stages and steps in a procedure; descriptive process writing shows *how something happens*, explaining the steps that occur. Prescriptive process aims to help your reader to act: for example, when you text friends with directions to a meeting. Descriptive process

helps you explain how you managed to become so physically fit. Writing effective process essays helps you develop your analytical skills: you break down, or analyze the sequence of steps in a procedure and decide on the overall stages into which you will group these steps.

### Using the Process Method Now

In college and university, you will use process writing over and over. You will write lab reports for science courses detailing how to conduct an experiment or describing the process you followed to achieve a given result. In sociology or marketing, you could explain how to set up categories for different people or demographics. In English courses, you will explain how various elements of stories and plays work, and in film courses, you will analyze and explain how lighting schemes work. And your textbooks show you how to perform tasks and explain how things work or how they happened.

### Using the Process Method in Your Career

In every career, you will follow, evaluate, or give instructions, in person and in print. As a biochemist or computer network designer, you will be asked to describe operations and technical procedures. You might also be asked to set out or describe steps in a marketing campaign or organizational plan. Managers in every business must write memos explaining what employees should do in various situations or how to apply for certain benefits. Emergency-service personnel write instructions for assisting patients and also write reports detailing how some event occurred.

In this chapter, you will be asked to write a process essay—one that explains clearly how to do or make something, or one that explains how something happens. To prepare for this task, first read the student essays that follow, and then work through the questions.

## Student Essays to Consider

### A Student's Guide to Income Tax

- 1 Filing taxes is probably not your idea of fun but it is often a necessity for college and university students. Instead of worrying about those scary-looking tax forms, why not learn the basics you will need to complete them, or to prepare yourself to visit a tax service? Informing yourself about tax-filing procedures eliminates much of the fear factor if you have never filed or are looking for some tips. Read on! You will find out which documents you will need, where to obtain them, some deductions you may claim, and information about how to file. You may be entitled to a refund, so why wait?
- 2 First of all, determine if you need to file a tax return. You must file if you earned more than \$3500 last year, or if you want to claim a refund, receive quarterly GST/HST (sales tax) credit payments, and/or apply for your education credits. As a post-secondary student, aside from receiving those benefits, it is a good idea to become a tax-responsible person sooner rather than later. The ideal place to start is at the Canada Revenue Agency site ([www.cra.gc.ca](http://www.cra.gc.ca)), where you will find the latest information under links specifically for you as a student.
- 3 While you are at the CRA site, register—all you need is your Social Insurance Number. Registering will allow you to access your account. This site is an excellent

and dependable resource for most information you will want, especially in the “P105 Students and Income Tax” section. As you scroll through, look for the important dates, in income-tax terms. Just as with your courses, there are deadlines for submitting material, so get ready to add the activities that follow to your schedule once tax season begins in early February. Your most important deadline is April 30th, the final date for filing your tax return—late April may also be exam season for you, so you will want to start your tax preparation early enough to avoid time conflicts with studying.

- 4 Now, with timelines established, it is time to start your document search. Begin by labelling a folder “tax documents,” because you are now going to put together the slips you will need before starting on your tax form. The first item you require, if you were a part-time or summer employee with a set salary, hourly wages, or worked on commission, is a T4. Look in the mail or on your employer’s website in late February for your T4. On your T4 you will see income you earned, the CPP (Canada Pension Plan), EI (Employment Insurance), and income tax already deducted. You may also see other deductions and/or benefits related to your work. The numbers in the boxes on T4 slips for items also appear on your income-tax form to guide you to fill in the correct sums on the appropriate lines of the form. Place your T4 in your folder. If you are self-employed, you will follow a different procedure, beginning with working out your total income from the previous year. In fact, different conditions will apply to you, including a later tax-filing date, June 15th. Because of the of documents you will need to track your income and expenses, and file a return, you should consult a tax service or accountant to be sure your records are correct and receive the maximum benefits from deductions you may claim. Whether you were an employee or self-employed, it is critical for you to collect and retain original receipts for school- or work-related activities and purchases, as the CRA may ask for them at any time.
- 5 The next document you need is the form that legally identifies you as a student. First, go to the Student Accounts, or similar area of your college’s or university’s website, or use its search engine to find a T2202(A). Postsecondary schools upload these for all students who pay tuition in late February of every year. Download and print this form—it is vital to claiming your educational expenses. On the T2202(A) (the education and textbook amount form), look for boxes showing tuition you paid for semesters of part-time and full-time enrolment, and for deductions for student-loan contributions. Add this form to your folder. While on your school’s website, you may also want to download another form, the T4A, needed if you received a grant, bursary or scholarship from the school or government. Keep in mind that the income from sources listed on your T4A is non-taxable ONLY if you have the T2202(A) form as well! Add the T4A to your folder, and prepare for the good part—possible deductions and refunds.
- 6 Your search for refunds will now take you back to the CRA site to find the page that will go with your T2202(A) and T4A when you file. Search for, download, and print a few copies of Schedule 11, or in CRA-speak, “5000-S11, Tuition, Education, and Textbook Amounts.” Make some notes, to the best of your knowledge or from the receipts you kept, of the amounts you spent on textbooks. Now, referring to your T2202(A), as directed on the Schedule 11, fill in the number of months you were a student under tuition and textbook amounts and multiply by the numbers shown. Add the Schedule 11 to your folder. Additionally, you may find that including this form qualifies you for provincial and federal education credits—check the CRA site for current information about these, or consider spending a bit of money on having a tax service or tax accountant do the final stages of filing for you—these resources

are trained to find the maximum number of deductions for you, so the expense could work out in your favour.

- 7 Furthermore, whether you file yourself or have someone do it for you, there are also some general deductions you may be able to claim; go back to the P105 pages for students for information you will need. Generally, you should make notes of money spent for public transportation to classes (and start keeping those receipts), and of payments for residence fees or rent—check your province’s policy on rental or property tax credits on the CRA site to see if you qualify for repayment of a percentage of this expense. Finally, add amounts from any receipts for donations to registered charities, child-care expenses for children under six years (CRA Form RC62), and medical expenses not covered by provincial medical-insurance plans, including eye tests, glasses or lenses, dental care, and prescriptions. Your tax folder will now be just about complete. But you are not quite ready to leave the CRA site yet—you need your income-tax form, or tax and benefit package.
- 8 Before filling in any lines on your form, read through it several times. Work on a rough copy, and do not try to complete your return in a hurry. It is always important to refer to the documents in your folder; otherwise, you risk missing potential deductions or making numerical errors that will result your receiving official brown envelopes from the CRA asking you to fill in even more forms. One final caution: if after reviewing your tax return, you still feel uncertain about filing, have further questions, or special circumstances that could affect your tax situation, the money you spend on a tax service or accountant will be well spent.
- 9 Whatever you decide, you have now learned enough to know when you need to file, to find the forms you need, to keep the relevant receipts, and to understand the basic principles behind filing your income taxes. You are equipped to face tax season as an informed adult and ready for any benefits all those deductions could bring you.

#### How Search Engines Work

- 1 Search engines are everyone’s best online friend, but how well do users know how their friends work? Why do searches sometimes yield nothing useful, and other times produce pages of hits? A general look at how search engines operate may help users to understand why searches go right and wrong, and how to improve those quests for information.
- 2 To begin with, search engines do not simply passively log, then place documents in a closed “library.” They continuously use automated softwares called spiders or bots that scan the Web and build up and revise their indexes. As spiders or bots scan, they retrieve online documents, then analyze them for possible relevance to the engine’s requirements. Collected data from all selected sites is added to an engine’s index base. Searchers’ queries send commands to check every webpage in the index at that moment. For example, a search for “hound dog” asks the engine to find any and all sites containing the words “hound” and/or “dog.” The sites judged as the best are then, in a few seconds, returned to the user as hits or results, usually ranked in order of priority from best to worst.
- 3 Now, how does the search engine rank those results? Once the search terms are entered, the engine’s software evaluates each document in the engine’s index. It judges relevance based on the position and frequency of occurrence of the key words. For instance, if “hound” and/or “dog” appear in a site’s title, headers, and opening paragraphs, that site is given a priority position in the results. If the words occur repeatedly within the site as well, it will be ranked even higher. Website designers simplify indexing and searching by identifying a site’s key words with special html coding called

meta tags. Spammers meta-tag misleading words to lure searchers to their sites. Search engine rankings do not, however, guarantee relevance or consistency; a website for “Hound Dog Drill Bits” would probably be quite highly rated, especially if the brand name was used repeatedly, and yesterday’s top-ranked site could be displaced or disappear overnight as the busy spiders and bots refresh engines’ indexes.

- 4 Ultimately, though, even though search engines are not perfect, they are better friends when users try to speak their language by using advanced search techniques. These include options for searching for groups of words, linking words, and excluding words that could hinder the search. “Boolean operators” are the logic-based terms AND, OR, NOT, and the “proximal locators” NEAR and FOLLOWED BY. “Hound” AND “dog” tell the search engine to retrieve only documents containing both terms; using OR specifies that at least one of the terms must appear. NOT included in a word-string can eliminate irrelevant sites; for example, someone looking up dog breeds might type in “hound AND dog NOT elvis presley.” NEAR used between search words tells the engine that “hound” should be within a certain number of words of “dog,” and “hound” FOLLOWED BY “dog” means the words must appear in that order. Search engines that allow users to search for phrases work this way, or require the phrase to be placed within quotation marks, “hound dog.” Advanced searches allow users to speak a language that engines understand, so they generally yield more focused results.
- 5 Search engines are not the total answer for every researcher, but they are instant-acting assets for curious minds. With just a little knowledge of how their engine friend works, searchers are more likely to find rewarding and relevant information. If not, it’s because search engine technology has not quite reached the point where humans and computers can read each other’s minds.

## Questions

### About Unity

1. Which supporting paragraph of “A Student’s Guide to Income Tax” lacks a topic sentence? Write the paragraph number and a topic sentence that expresses its main point.
2. Which sentence in paragraph 3 of “How Search Engines Work” should be omitted in the interests of paragraph unity?

### About Support

3. Which sentence in paragraph 2 of “A Student’s Guide to Income Tax” needs to be followed by more supporting details?
4. Support and audience needs: In which paragraphs does the author of “A Student’s Guide to Income Tax” offer explanations for terms she uses? List her terms and explanations. Who is her intended audience and are her explanations appropriate for them?
5. Primary and secondary methods of development: In “How Search Engines Work,” how many examples are used in paragraphs 2, 3, and 4? Describe in a few words what each example is about.

### About Coherence

6. List the time and sequence transition words and phrases used in the topic sentences of “A Student’s Guide to Income Tax.” How do these transition words and phrases suggest stages in the process of working on income tax filing?

7. In “How Search Engines Work,” which time-transition phrase is used in the topic sentence of paragraph 2? In the topic sentence of paragraph 3?

#### About Introductions and Conclusions

8. Which best describes the introduction of “How Search Engines Work”?
- Broad, general statements narrowing to a thesis
  - Explanation of the importance of the topic
  - Anecdote
  - Question
9. Which method of conclusion is used in “A Student’s Guide to Income Tax”?
- Summary
  - Thought-provoking question
  - Prediction
  - Recommendation

#### About the Method of Development

10. In each essay above, how many stages have the writers divided their processes into? How many steps are included in each stage for each of the essays?

## Combining Process with Other Methods of Development

### Using Process as Your Primary Method

You will nearly always blend process with other patterns. You will use narrative skills in creating a careful time sequence for ordering steps or if you include brief anecdotal support; you will use description in creating word pictures of objects, actions, and locations; you will use definitions to explain any special terms; and you will use examples to clarify instructions or the results of following those instructions.

### Using Process as a Secondary or Supporting Method

In a cause or effect essay, you may wish to show a series of steps that caused some event, or the stages of the effect of a cause, such as bullying. In narratives, you will often outline the steps by which you reached a turning point in life, and in defining a concept or situation you may well work through elements of your definition in steps or stages.

## Developing a Process Essay

### Writing Your Thesis Statement for a Process Essay

Process essays tell readers how to do something or how something happens. When you write a process essay, you focus on two concerns: what your audience already knows about the essay’s topic, and how to supply just enough information so that readers understand each step in the process. Because process essays suit a wide range of topics, the requirements for their thesis statements will vary according to the topic.



Here is a step-by-step approach to creating an effective process-essay thesis statement:

1. Your process essay's ideal thesis statement must present (a) a clear statement or definition of your topic and (b) the reason for, or purpose of, the process you will write about.
2. You should generally state to readers the importance of the process you are presenting (c).

(a)
(b)
(c)

Learning to relax is a skill people should master for the sake of their general health.

3. You may name the intended audience if that information affects the success or failure of a prescriptive process or the understanding of a descriptive process.
4. You may want to specify the level of the knowledge your audience needs to understand or complete the process: e.g., those who are able to perform basic tasks on a sewing machine can easily learn to replace a zipper.
5. For an extended thesis statement, include a brief description of the stages involved in the process, as in "A Student's Guide to Income Tax."

Not every process essay's thesis will include all five of the elements above, but it must include the subject and the reason or purpose for following or understanding the process.

Writing your process-essay thesis statement could be a response to the following questions: *What?* (topic), *To* or *for whom?* (audience), and *Why?* (importance or value).

Your thesis for a prescriptive "how to" process essay could be something like this:

Tired of takeout? Following these fairly easy steps will make the most helpless student a decent "survival cook."

Anyone can plant a small container garden, and just about everyone will enjoy watching their flowers and plants grow day by day.

Your thesis for a descriptive process essay might be similar to the following:

Learning how plant fertilizers work can make even a beginner's thumb "green" and increase the eco-friendliness of a home.

Volunteering at a local community centre or hospital brings unexpected benefits for students.

## What Is Your Purpose and Who Is Your Audience?

The main purpose for a process essay is to inform your audience by presenting or explaining the steps involved in a particular action or procedure. The following questions will help you decide how to achieve your purpose:

- Which type of process paper will you write: descriptive or prescriptive?
- What do you want your audience to know?

If you write a prescriptive process essay, you will speak directly to your readers, telling them how to do something. Do you want to tell your readers how to conduct an effective interview? Your process essay will tell your audience exactly what to do, what kinds of questions to ask, what to expect of the person interviewed, and what equipment might be needed.

If you write a descriptive process essay, you will, as an invisible presence, share your knowledge of how something occurs. Do you want your audience to know the steps involved in digesting a chocolate-chip cookie? You will explain the events that happen in the body as it turns food into energy. In this instance, you will not be giving instructions or “prescribing” how to digest; you will give describe how digestion occurs.

Your primary purpose is to inform, but you will discover secondary purposes as you prewrite and draft your essay. If you are writing about something you enjoy, you will want readers to appreciate the value, difficulty, or pleasure involved in your process. For instance, you may have some culinary training, and you know that most readers will be unfamiliar with the skills and work involved in making even basic sauces. As you write about making a brown roux, one of your purposes will be to help readers to appreciate the care you take in your work and the value of a well-made sauce base, so that your audience “sees” and values your effort and its results.

- How does the writer of “A Student’s Guide to Income Tax” indicate to readers the value of following her process?

Sometimes you may find the process method useful for persuading readers: if you wish to show that campus emergency procedures are insufficient, then you could use the descriptive process to explain how the procedures work and where they fall short. This type of persuasive–explanatory look at a multi-stage process is used for many professional and academic writing situations.

Now, who is your audience? As a process writer, you are responsible for helping your readers to act or to understand.

- There are usually two general audiences for process writing: (a) those who may know nothing of the process and (b) those who wish to improve the way they perform or understand the process.

Does your audience know little or nothing about cooking? Think about special words used in recipes: you will probably need to explain terms like *roux* or *deglaze*. Remember to explain “common knowledge” ideas such as *medium heat*.

Is your audience fairly knowledgeable about your topic? Think about specialized information that might interest them, such as other variations on sauce bases.

Although audiences are usually a mix of these types of readers, you can refine your audience focus. At the moment you are likely writing for your instructor, a specified group of adults, and/or your peers. Visualize your audience as clearly as possible. And before submitting your essay, always read it aloud to someone who does not know how to do your process or does not already know how your process works. Make careful note of anything your listener does not understand and make the appropriate changes.

### Writers' Tips for Process Essays

There are some specific considerations in writing effective process essays: the types of sentences used, consistent and appropriate use of transitions, and the points where a process may go wrong or fail entirely and information that explains how to avoid this.

#### 1. The Types of Sentences:

(a) Use **imperative (second person, direct address) sentences** in prescriptive process writing. Imperative sentences direct or instruct readers to do something: "Pick up the rope with your left hand," or "Now remove any remaining particles."

(b) Use **declarative (third person) sentences** in descriptive process writing. Declarative sentences make a statement—they do not instruct someone to do something: "The rope is on the floor near the operator's left side," or "The liquid is free of any remaining particles."

For further explanation of this point, see the section following this box on point of view.

**2. The Importance of Transitions:** Prescriptive and descriptive process writing both *guide* readers, so consistent use of transitional words and phrases is essential. Writers must not lose their connection to their readers at any point. Some key types of transitions include the following:

- For a process where time order is the main concern: *first, then, next, second, now, after that, finally*
- For a prescriptive process where one step results in or causes another, or a descriptive process essay where time order shows one thing causing another: *so that, resulting in, leading to, in turn, because, with the result (or effect) that*
- For either type of process, when an alternative or different approach or result is included: *but, however, instead, rather*

For more complete coverage of forms of transitions, refer to Chapter 4.

**3. Cautions, Precautions, and Advice:** If instructions for, or explanations of a process include any risks or steps that could go wrong, any actions that might be potentially dangerous (including use of equipment), or any steps that require special preparations for safe or effective continuation of that process, you must include precautions or advice to readers. This could be as simple as advising a novice cook about the possibilities of grease fires—how to avoid them and how to put them out—or about spattering oil when writing about deep frying.

## What Is Your Point of View in Your Process Essay?

Address your readers directly in a prescriptive process essay. Speak to your reading audience as *you*, as you would in a letter. Prescriptive process essays are unique among essay types in their use of second person voice or point of view, as in "A Student's Guide to Income Tax." You will actually use a mixture of two types of sentences when you address readers. **When you give instructions or advice**, you will, like Nooshin, use **imperative** ("giving orders/directions") sentences; she advises students to "look for the important dates," and "Download and print this form..." **When you explain something** to your readers, use **declarative** ("making a statement") sentences as Nooshin does here: "This site is an excellent and dependable source for most information you will want..." Be careful to keep your pronoun point

of view consistent in writing a prescriptive process. Do not allow “I” or “we” to slip in when using third person; your focus is entirely on showing your readers how to do something.

When you write a descriptive process essay, such as “How Search Engines Work,” you explain in detail how something happens. You do not address readers directly; you provide them with information. You are not giving instructions, so you do not use imperative sentences; you write only in declarative (“making a statement”) sentences. In the descriptive process, you as the writer are a background presence; you do not want to intrude on your reader’s understanding of your careful explanation. Therefore, you write in the third person voice, as the author does in “How Search Engines Work.”

## How Will You Support Your Thesis in a Process Essay?

Your thesis states that you will show readers how to do something or explain how something happens with the steps in the process that your essay covers. Those steps are your supporting points. But you are writing an essay, so those steps need to be organized into groups (paragraphs). You have three tasks: to decide how many steps are needed, then to work out the appropriate forms of supporting details or examples for your process and your readers, and finally, to group those steps into an appropriate number of body paragraphs.

1. **Steps:** Begin by working out the steps in your process. How will you decide how many steps to present to your readers? First, analyze your process to decide how many steps are involved. Revise your list until you are satisfied that a reader could follow or understand it.

Because all process writing is organized in time order, you should examine your list to see where breaks in the sequence might occur.

- See Nooshin’s prewriting for “A Student’s Guide to Income Tax” in this chapter for examples to help you with this task.

2. **Supporting Details and Types of Examples:** Your supporting details for each step will depend on the nature of your process. Your readers may need to know how a step is performed or how it occurs: paragraph 2 of “How Search Engines Work” offers an example that explains how engines retrieve information. Do your readers need to know why a step is important or why it occurs at a specific point? Nooshin explains why students should obtain each document she tells them how to locate. Will your readers need definitions or descriptions of items or actions in order to follow your process correctly? Like Nooshin, who must identify documents by their CRA codes, you may need to define or explain terms, or describe objects or locations for your readers. And it is always very important to include definitions for any words, phrases, or concepts your readers may not understand—one misunderstanding can stop your audience from following your process.

- Where do you find an example of a definition in “How Search Engines Work”?

3. **Cautionary Advice:** As noted in Writers’ Tips, you are responsible for warning readers of potential problems and setbacks, and explaining how to avoid them. The

success of your essay depends on your reader's ability to perform or understand your process; if you omit necessary cautionary advice you may sabotage the reader.

- Where do you find such cautionary advice in “A Students’ Guide to Income Tax”?

4. **Working Out the Stages of Your Process:** Divide your series of steps into larger stages of your process. There is no “magic number” of steps that make up a stage; your knowledge of the process and of how much explanation each step requires will help you decide. For example, if you write about baking chocolate-chip cookies, your first stage could be “Assembling your ingredients and equipment,” and your second stage “Mixing and combining dry and wet ingredients,” and so on. Each stage will contain several steps and necessary explanations and cautions.

In terms of your essay's structure, each stage will become one of your body paragraphs.

- How many stages appear in “A Student’s Guide to Income Tax”?
- How many stages appear in “How Search Engines Work”? Why are the steps in each stage grouped together in each essay?

5. **Providing Transitions:** Transitional words and phrases are especially important in process writing. Your readers must grasp and follow the sequence of your stages and steps if your essay is to be effective. Refer back to the Writers’ Tips box for suggestions for guiding your audience at every point by emphasizing sequence (first, next, then, finally), numerical order (first, second), and cause and effect or consequence (then, as a result). If needed, review material from Chapter 4 on the use of transitions.

## How Can I Work Out the Steps and Stages in a Process?

Here is one student's prewriting work on her topic, “Dealing with an Unsatisfied Customer.” After reading carefully through the steps in her process, fill in the blanks, showing which steps belong in which stage or paragraph in her essay.

**ROUGH THESIS:** This is how an unhappy customer should be dealt with so that other customers do not become involved and so that the customer feels that he or she has been treated fairly.

1. Introduce yourself courteously and ask for the customer's name.
2. Encourage the customer to step away from other people in the store so that he or she can explain the situation to you.
3. Use a calm and reassuring tone of voice, and suggest that you have lots of time to listen to the customer's problems.
4. Sit down with the customer, if possible, and find a notepad and pen to record the details of the situation.
5. Gently ask the customer to relate the details of the problem in the order in which the events occurred.
6. List these details and ask for clarification as you do so; never challenge the customer as he or she speaks to you.
7. If the customer is justified in any part of his or her complaint, or the product is unsatisfactory, make the adjustment calmly and quietly.

8. If the product is simply not what the customer wanted, and he or she has the receipt from its purchase, offer a refund or replacement, according to company policy.
9. If the customer has no receipt and is still displeased, state the company's policy for this situation and offer to call your supervisor or manager to provide any additional assistance.

Stage 1 TOPIC SENTENCE: Introduce yourself to the customer; treat him or her calmly and courteously.

Items \_\_\_\_\_ through \_\_\_\_\_

Stage 2 TOPIC SENTENCE: Carefully note all details of the customer's situation.

Items \_\_\_\_\_ through \_\_\_\_\_

Stage 3 TOPIC SENTENCE: Provide any adjustments you can, or ask for management assistance.

Items \_\_\_\_\_ through \_\_\_\_\_

## Planning and Prewriting

Nooshin, a Business Administration student, was intrigued by the prospect of learning process writing; she said, "Writing good instructions or explaining how banking or business procedures work are important skills for business students." As she pondered what her topic might be, she realized that a good possibility was right in front of her. It was early March, and every year at this time she worked part-time for her uncle, an accountant. "Spring is always incredibly busy," she said, "because it's tax season, and a lot of our clients have us do their taxes. I help him with some of this, and I do my own taxes, so I'm pretty familiar with the CRA site and student tax forms."

Her professor said that the audience for students' processes was other students in the class. She knew at least half her classmates quite well, as they took several courses together. Thinking about this, she took an informal survey, starting with the members of the group she brainstormed with, asking how many of them filed income tax and how challenging they found the tasks involved. She was surprised to learn that even some of those who worked in the summer had never filed income tax forms. Others, it seemed, disliked even thinking about the prospect of tax filing—they found it intimidating—and these were business students! After asking the same questions of other students in the class, she discovered they all found doing their taxes difficult and confusing. Nooshin knew she had her topic—a how-to for students with nearly no experience in filing tax returns.

Her English professor repeated the phrase "step by step," and Nooshin thought she would start with a quick, unsorted list of steps for students inexperienced with working with Canadian income-tax forms and requirements. First, though, as she had been taught, she typed three headings at the top of her document: *Purpose, Audience, (Rough) Thesis*. She was certain of her audience and quite sure of her main purpose, so perhaps a rough thesis would not be so hard to work out, and neither would a list of items and to-do's for students.

Before her next class, when her prewriting and list of general stages was due, Nooshin worked on numbering the steps in her list. She wanted to put them into an order that made sense, then take out any that weren't really necessary:

~~Make a set of envelopes for different kinds of receipts~~

~~9 general deductions—most people can make~~

~~5 T4—how will they get them?~~

~~Bad effects of worrying too much about tax-filing—doing nothing about it~~

~~2 2? Or 1? Do they need to file? Conditions for filing?~~

~~Scholarships and bursaries—status as income and taxability? T4As?~~

~~7 Schedule 11 and why it's important for them as students~~

~~8 Filling in Schedule 11 with info from postsecondary form T22??~~

~~11 Overall deductions & special forms? Or is this 10?~~

~~12 Downloading the tax return—what's its new name?~~

~~13 Doing a rough copy of tax return—have all docs there—what if someone really can't do this part?~~

~~3 Go to the CRA site~~

~~4 Register at the site—or is this part of 3?~~

~~2? Should they download the tax form first, or wait 'til they have their documents?~~

~~? The P105 student-information thing—this should go after 3~~

~~6 The T22?? Form—where will students find it on their college's or university's site?~~

~~1 Who needs to file or download the tax form? They haven't been to the CRA site yet~~

~~10? Tell them to keep their receipts—is this a step?~~

Nooshin was still unsure about items on her list, but thought she could at least group her steps and tips into perhaps three or four general stages to begin with. The stages she decided on were (1) getting started and who needs to file, (2) finding the right forms, (3) filling in some forms, and (4) filing a return.

## First Draft and Revision

After a little preparation, Nooshin wrote her first draft:

- 1 Filing taxes is never anyone's idea of fun but if you know what you need and have a grasp on the basics, the process need not be dreadful. Included in this short guide are the most common things relevant to postsecondary students in Canada, including those who also hold jobs. After reading through it, you will have a general idea of what to bring with you when filing taxes, where to obtain certain forms and slips, and what deductions to claim.

- 2 Your first stop is the CRA site, where you'll find most of the answers to your questions. Download your tax form there, so you know what you'll be working with, right from the start. Print a few copies and put them in a folder.
- 3 Keep in mind the due date for filing your tax return—April 30. Tax season for the year 2014 begins in February—it's less fun than holiday season, I know. If you have T4 from your employer, you must file by April 30th. If you (or your spouse) have self-employment income, then your due date is June 15th. But keep in mind, if you have any tax owing, the interest on it will start accruing on May 1st at about a rate of 5% annual.
- 4 Do you need to file a return at all? If you earned more than \$3,500 last year, you must file a tax return. You should file a tax return if you want to claim a refund, receive quarterly GST/HST credit payments, and education credits. Since you are in a postsecondary institution, you will want to file a tax return anyway. It is strongly suggested to go to a personal income tax accountant rather than trying to file your taxes yourself. Many places offer special student discount rates
- 5 Nowadays most students have some kind of job on the side, even with a full course load. Chances are, you were/are employed last year. If you were an employee with a set salary, hourly wages, or worked on commission, your employer will provide you with the appropriate slips (usually T4s and/or T4As) by the end of February. The T4 slip shows what you earned, and pension and EI deductions. The T4A slip usually has a lump sum that you earned or commissions that were not taxed. You may also receive some other slips, like T5 for investment income from a bank . . .
- 6 Keep in mind that if you were self-employed, you will have to calculate your own income and expenses (e.g., you ran your own web design business and collected payment directly, provided editing services to individuals and/or organizations, etc.). Income can be calculated from deposits in your bank account and expenses should be calculated from actual receipts.
- 7 Following are some of the forms you will need: T2202(A), your education and textbook amount form. The postsecondary institution in which you were enrolled prepares these forms for each student who has paid tuition. (I'd better include T4As here too) Your key form, though, is the Schedule 11 from the CRA site, where you can list all your deductions, such as textbooks, public transit tickets and passes, and maybe even residence fees or rent.
- 8 Prepare all this information and filing your taxes should be a breeze. Again, it is possible to do this yourself but if you have no prior knowledge of tax forms, it is strongly suggested you go to an income tax accountant who can give you the maximum return. Don't forget to take your SIN card.

Nooshin decided, after looking over that rough first draft, that she was not pleased with it: "It has too many holes, and the instructions aren't clear. I don't have time to scrap it, though." She decided, instead, to go back and brainstorm some questions for herself and ask her classmates a few more questions. She made more notes for herself than the sketchy ones in her draft.

Nooshin realized she was not "thinking like her audience." After all, she was familiar with tax procedures and forms, but none of the students she had spoken to were—and they were her audience.

Here are some of the questions Nooshin and her classmates came up with:

- Cautions? When to use an accountant? Why?
- Where should students start? With their tax form? Why, why not? This is the big question!



- All these forms—students won't know what they are or what they're for—write definitions and explanations.
- Are my directions for the CRA site good enough?
- How much should I include about self-employed students? How many of them are there, really?

With the information she received from her fellow students, and her own notes, and with the CRA site open in front of her, Nooshin wrote two more revisions of her first draft, producing a fourth draft of “A Student’s Guide to Income Tax” that appears near the start of this chapter.

## Writing a Process Essay

### Writing Assignment 1

Choose a topic from the list below to use as the basis for a prescriptive (or how-to) process essay.

- How to deal with racist, sexist, ethnic, bullying, or appearance-based comments in a social situation
- How to change daily habits to be kinder to the environment
- How to find an internship (co-op position, summer job)
- How to manage your money while in college or university
- How to deal with exam stress

### Prewriting

1. Freewrite for ten minutes on the topic you have chosen. Don't worry about spelling, grammar, or organization. Concentrate mainly on the steps involved in the process. Then ask yourself if there is enough material available to you to support a process essay. If so, keep following the steps below. If not, choose another topic and freewrite about it for ten minutes.
2. Develop a single clear sentence that will serve as your thesis. Your thesis can either (a) state your opinion about this process (“Challenging someone who routinely makes sexist comments can be difficult, but you can learn to do so without offending everyone in earshot.”) or (b) say it is important that your readers know about this process.
3. Develop your trial thesis statement. *What*, precisely, is your subject/process? *To* or *for whom* is your process intended? *Why* should your audience follow or know about your process? What will the reward, *value*, or outcome of this process be for them? Do your readers need to know the *level of difficulty* involved?
4. Before you begin explaining your process, think again about your audience. Do they need some background information to follow the steps in your process? If you are explaining how to do something technical or some activity with its own vocabulary, do you need to provide definitions? Are there aspects of your process that could go wrong, or that might be slightly dangerous? Have you provided cautionary information so readers can avoid potential problems?

5. Make a list of all the steps that you are describing.
6. Number your items in time order; delete items that do not fit the list; add others you can think of.
7. Decide how the items on the list can be grouped into a minimum of three steps.
8. Use your list to prepare an outline for your essay.

### Concluding the Process

Which of the following concepts used to complete a process essay might be appropriate for your subject?

- Restating the stages and intended result of the process
- Confirming with the reader that the process is complete and/or successful
- Reassuring the reader of the value in following the steps and of the importance of the process
- Encouraging the reader to try your process
- Offering or repeating any cautions, restrictions, or warnings needed at any stage of the process

### Revising

Since the goal of all process writing is to show how to do something (or how something is done) using easy-to-follow steps, the best way to “test” your draft is to have someone else read it.

Exchange essays with a fellow student, and ask yourselves these questions after reading:

1. Does the writer describe the steps in a clear, logical way? Is any essential information missing?
2. Has the writer used transitions such as *first*, *next*, *also*, *then*, *after*, *now*, *during*, and *finally* to make the essay flow smoothly and to guide the reader carefully from one step to another?
3. Does the concluding paragraph provide a summary that restates the stages and intended result of the process, a final thought that encourages the reader to try the process, or any of the other recommended conclusion techniques for process essays?
4. Have you marked for correction any sentence-skills errors that you noticed while reading the essay?

Continue to revise your essay until you can answer “yes” to each question. Then, be sure to proofread the next-to-final draft for sentence skills (see the index if you’re not sure where to find them).

### Writing Assignment 2

Now you will write a descriptive process essay with a **specific purpose** and for a **specific audience**.

You have been asked to participate in an orientation evening for the program in which you are enrolled. As part of your contribution, you are to write an explanation

for prospective students, parents, and families describing how your program works or what successful students will gain from it and why. This explanatory process will serve as part of a handout package for the evening and as background material for a presentation you will give.

Remember, this is the explanatory essay, not the presentation, so you are writing in third person declarative sentences and setting out one view of how your program works—whether by looking at what students will learn, or by examining what happens as each semester or year of your program occurs.

### Writing Assignment 3

Read “Unchopping a Tree” by W.S. Merwin in Chapter 41. Now think about the process involved in “undoing” or re-creating something, whether that something is a physical object that has been broken or destroyed, or a friendship or relationship.

In a prescriptive process essay that begins with an object or relationship that is broken, “undo” the breakage and put it back together again (allowing for the impossibility, as Merwin does).

To get started, think about what your subject looks or feels like in its broken state. Consider how many steps you would like to include in the three or four stages of rebuilding your subject, and decide what those stages will be. Your tone may be ironically hopeful, as Merwin’s is, or one that represents how you feel about rebuilding your object or relationship. Remember, as Merwin does, to use time-sequence transitions in your paragraphs’ topic sentences and within your body paragraphs as you take readers from step to step in your process.

## Checklist of Learning Outcomes for Chapter 11

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions upon completing any of its writing assignments:

- Does my thesis statement contain at least two items essential for a process thesis?
- Have I supplied enough background information to make my process understandable to readers? Is there any special or technical vocabulary that should be explained? Have I mentioned any equipment or supplies that are needed?
- Is each step explained clearly enough with examples, descriptions, and definitions where appropriate? Have I explained potential problems or errors that might be encountered?
- Are the main stages and steps in exactly the right order to complete the process?
- Are there enough transitions to make the steps in the process clear?
- Have I finished with an effective and appropriate method of conclusion?

### LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a cause or effect essay that

- offers a thesis statement giving your viewpoint on your topic and indicating whether you will examine causes or effects
- uses true and logical causes or effects as supporting points to prove your thesis
- presents its main supporting points in time order, in order of importance, or in suitable categories
- explains the main supporting points with several specific details
- concludes with a reassurance that its thesis point is effectively supported

Why do audiences love superhero movies? What are the consequences of too much pollution? Cause or effect essays spring from questions like these. Seeking to understand the reasons or causes for things as well as their consequences or effects is simply human nature. Therefore, the cause or effect method of development is one your readers will instinctively relate to.

Cause or effect essays involve analysis as you examine either the causes or effects of some situation or event. Consequently, more time and attention are required at the planning and prewriting stages as you work on the logical relationships of your causes or effects to the point you make in your thesis. You will work to avoid the logical errors noted in the sections that follow; faulty lines of reasoning irritate the same readers who may be initially drawn to your essay.

### Using the Cause or Effect Method Now

You will use this method of development throughout college or university in nearly every subject area. You may be in a business program, where you will be asked to develop a report on the effects of social media on certain areas of marketing. In a history or political science course you could write about the effects of military action in the Middle East. Chemistry, physics, and other science-based courses generally assign laboratory reports that involve analyzing and explaining the results of procedures and experiments. And you see this method in all your textbooks (often in boxes like this one): the causes and effects of situations, market patterns, chemical reactions, and so on.

### Using the Cause or Effect Method in your Career

Cause/effect analysis is key to most professional and technical writing tasks; you may be required to explain why a product doesn't sell or what the effects are of either a technical process or business decision. Social services and law enforcement professionals and psychologists constantly write accounts of situations, accidents, behaviours—all based on examining causes and effects.

In this chapter, you will be asked to write an essay about causes or effects. To prepare for this task, first read the student essays that follow, and then work through the questions.

## Student Essays to Consider

### Canada: Education Destination

- 1 Sitting in college and university classes are some very motivated young people. Until they speak up, in English flavoured with accents from all over the world, they seem no different from their classmates, a bit more serious, perhaps, but just students all the same. What casual observers—their peers and even their instructors—do not see are their histories and the journeys they have undertaken to reach the classrooms where they sit now. The decision to leave home, for the 150,000 international students who come to Canada each year is an expensive and life-changing one (CIC). The reasons they leave home to study are sometimes strikingly similar, and most of those reasons reflect well on Canada.
- 2 Despite different home cultures and countries, international students' main overall motivation is the desire get out on their own, to carve out a new direction in their lives. "Foreign students" do not casually abandon the comforts of family and cultural ties; they have done their homework on Canadian schools. All their preparation, though, cannot prepare them for the loneliness and ongoing difficulties they face, from cold winters to financial issues related to the higher tuition fees they must pay. Some students, though, emigrate to escape those same tight-knit families and bonds that others find so painful to leave behind. A *Macleans* "On Campus" report notes that family expectations may be opposed to students' visions for themselves and lead them to reject accepted values and career paths in their hometowns and countries. Csilla, a web-design student at Waterloo admits, "I was always supposed to enter my family's restaurant business in Budapest, but I felt suffocated even working part-time as a server. Web design is my passion, and I wanted

a completely fresh start, something that is completely my own (“International Students”). Finding independent paths to their own dreams is the key here, whether students choose those paths as a result of personal ideals or as a reaction to pre-set future plans.

- 3 Whatever their initial reasons for emigrating, most students admit Canadian educational opportunities and the potential for personal and career rewards are the main reasons that they are here. When researching educational opportunities in their homelands, many find no internationally known postsecondary institutions catering to their areas of interest, or no programs or degrees relevant to their future careers. Canadian colleges and universities, in fact, recruit students in many areas of the world, making them aware of the range and quality of higher education and career training available. Celia de Montbrun attended such a session. “Since Trinidad didn’t offer architecture programs, de Montbrun knew she would have to study abroad. Now... she’s earning a degree which is internationally valued...while being exposed to a different country and culture” (“International Students”). A related impetus for studying abroad is the lack of career opportunities available, even for graduates. Anastasia, a Russian student in Humber College’s post-graduate software development program, confirms this: “It is difficult to find work in Russia, and even more difficult to study and work because education is expensive...[and it is] not acceptable to take time off to study when you have a job...internship programs are far more common here...” (Almeida).
- 4 While some students stay in Canada only for their degree years, most stay here to pursue the careers they trained for. Because of its reputation as a country where gender equality and cultural diversity are the norms, Canada also attracts a large percentage of female scholars from all over the world. Miho Takaya, now a permanent resident, agrees: “Japanese society is still male dominated, which makes it difficult for women to find work,” and she goes on to say, “I got used to the Canadian way of doing things and I love the lifestyle. There are people from all over the world here, and you’re exposed to so many different types of cultures and cuisines” (“International Students”). Similarly, Adella Kudzai Chimbindi planned to return to Belgium after completing her degrees at York University, but now confesses, “People come to Canada from different parts of the world. They bring their different cultures, which they integrate into the Canadian way of life. This... sets Canada apart. I got used to the place, the lifestyle and being without my family” (Almeida). Other women (and some male) international students admit they were initially drawn here by the examples and presence of successful relatives already established in Canadian society and enjoy its multicultural nature.
- 5 Ultimately, more and more international students seek to study and, usually, to make Canada their home. They overcome personal and social issues, and spend “up to (or more than) five years of their life pursuing a postsecondary education...and a second (or third) language” (Hansen). What they find here, new beginnings, independence, cultural diversity, and acceptance, are hard to match anywhere else in the world.

#### Choking the Lungs of the World

- 1 In less than a century, over two billion gallons of crude oil have been extracted from the Oriente, Ecuador’s Amazon basin. As a result of sloppy and damaging oil-drilling methods, the delicate environment of Ecuador has been seriously compromised. Billions of gallons of untreated toxic wastes, gas, and oil have been released into the land, air, and water. The effects have been dire, killing native plants and

animals and destroying the living conditions of native peoples in one of the world's most diverse tropical rainforests.

- 2 Ecuador is defined as a petrostate, meaning that it derives its main national revenue from petroleum sales abroad. While overall the nation's economy has benefited from Texaco's 1967 discovery of oil at the headwaters of the Amazon (Center for Economic and Social Rights [CESR], 1994), the environmental cost of the three-stage process involved in exploration, production, and transportation has been high. Exploring for oil involves trail cutting through rainforests and use of explosives, both of which kill or drive away wildlife and lead to massive erosion and also water pollution from drilling waste. The next stages, oil production or refining and transportation, mean more water pollution and pipeline spills, at an average rate of 1000 gallons per week (CESR, 1994, p.13). Moreover, petroleum pollution is not limited to land and water; Ecuador burns off massive amounts of gas and burns waste oil, releasing huge quantities of methane, carbon dioxide, sulphur dioxide, and other airborne pollutants (Steyn, 2003).
- 3 In the first place, it is impossible to overstate the severity of the consequences of this pollution for the plant life of such an ecologically sensitive area. The Amazon rainforest, referred to as the "lungs of the world," is "home to 20% of the Earth's animal and plant species. The Amazon stores 70 billion tons of carbon in its biomass, which helps combat global warming" (Sullivan, 2009). At this point, even a slight climate change to Ecuador would reverse any positive effects of the Kyoto Accord. The Oriente, moment by moment, is losing the carbon-absorbing power provided by the quantity of its tree and plant growth, its biomass. The extent of the damage caused by the clearing and cutting of oil-exploration teams can only be understood by comparing the variety in replacement plant growth with that of the original forest. The term "biodiversity" is useful here: it refers to measuring the number of different species within a given group. In a single hectare of Amazonian original rainforest there are nearly three-quarters the number of different species of trees as there are in all of Canada. Compare this to the second-growth forests that grow in the broken and polluted soil left by oil extraction: only 10% of the species reappear (Currie-Alder, 2004). The rest are lost.
- 4 As if doing permanent damage to the forest canopy is not enough, petroleum extraction activities are particularly harmful to wildlife. Habitats are invaded and destroyed by the establishment of base camps and heliports, the construction of cross-country pipelines, and the development of extensive road systems. These tear up forests and wetlands, expose and pave the earth, and perhaps worst of all, pollute the ground and groundwater channels running beneath. Add to this the constant oil spills and flushing of refineries during oil production, ongoing disasters that poison rivers and lakes and their inhabitants: "Fish have died from water pollution and the game the tribes once hunted have retreated deeper into the jungle as a result of the deforestation" (*Oil Production Cases* 2010). Not only have forest animals been forced away from their natural areas, but they often do not fully re-adjust to new environments, leading to dwindling survival rates. The Oriente, "the richest biotic zone on earth" (CESR, 1994, p. 16), no longer shelters the 2700 species recorded as recently as 20 years ago, when it was home to 18% of the world's bird species alone (Parker & Smulders, 2008). Today over 10% of the indigenous species are severely threatened: that is a very high rate of decline.
- 5 Although rapid declines in biodiversity have received some global attention, repercussions that receive the least notice are the displacement of and loss of human rights for the native people of the Amazon basin. An action by the Ecuadorian

government in the 1970s, aimed at protecting petroleum resources from neighbouring countries, encouraged farmers from economically depressed parts of the country to develop land made accessible by oil-industry roads (Steyn 2003). In moving into the Oriente, the poor farmers displaced upwards of 45% of Ecuador's indigenous people. Those who were shuffled away and evicted had lived off the land for thousands of years, fishing, hunting, and gathering, living in harmony with their environment. On the other hand, once they arrived, the farmers continued the work of deforestation and levelling that the oil companies had begun, but ironically, the resulting soil erosion negatively affected their crops. But it was not just the farmers who suffered; seismic explosions for ongoing oil drilling led to levels of noise pollution and vibration that scared off game and made hunting increasingly difficult for the remaining native people. Forced to the edge of their territory, starved, and suffering increasingly from health problems, Ecuador's indigenous people seem to be no one's concern. The policies of a government they barely know, geared to support an industry for whose product they have no use, are costing them their rights and often their lives.

- 6 Ecuador is a petrostate whose citizens' identities have come to be shaped by the resource they extract via a process that results in great costs to the environment and to animal and human life. International awareness of these issues has raised the question of who will be responsible for these consequences of petroleum extraction, but worldwide reliance on oil and the "out of sight, out of mind" factor often leave that question hanging in the increasingly polluted air.

### A Note About Research, References, and Essay Structure

Rama, author of "Canada: Education Destination," wanted to practice including personal-interview statements as support in her essays, because she must use these often in case-study assignments in her program. Because her essay was written for English class, she has used MLA citation, but normally for social work or sociology courses, she would use APA. For further information on MLA citation, see Chapter 20.

Camilo, author of "Choking the Lungs of the World," is a journalism student. Instructors in his English and journalism courses emphasize the importance of research and reliable sources, so he works at strengthening his research skills with every writing assignment. To find appropriate support for his thesis, he spent time reading through articles on his university library's databases and on various websites. He made careful research notes and used APA-style citation, as you see here. For more information on research and APA style, see Chapter 21.

In Part 2, you see only the in-text citations in the student essays; in Camilo's essay, these cue readers to the References page at the end of his submitted essay. To see a sample APA References page and samples of References page items, see Chapter 21. In Rama's essay, the citations point readers to her MLA Works Cited page. You can find a sample MLA Works Cited page and a list of MLA-style entries in Chapter 20.

In Camilo's essay, you see a structural technique in this paper suitable for essays where readers need significant background information to follow the essay. Immediately after the opening paragraph, Camilo includes a paragraph of background context for the essay. Cause- or effect-analysis essays of this type, similar to reviews (another form of analysis) and research papers, benefit from this kind of two-paragraph opening that prepares readers for what is to come. For further examples, see the research papers in Chapters 20 and 21.



## Questions

### About Unity

1. Which supporting paragraph in “Canada: Education Destination” lacks a topic sentence? Which supporting paragraph in “Choking the Lungs of the World” lacks a topic sentence? Identify that paragraph in each essay and write a possible topic sentence for each one.
2. Rewrite the thesis statement of “Canada: Education Destination” so that it is an extended thesis. Refer to Chapter 2 for information and examples of extended thesis statements; such statements present the viewpoint of the thesis as well as the writer’s supporting points.
3. Which sentence in paragraph 2 of “Canada: Education Destination” should be omitted in the interests of paragraph unity? Which sentence in paragraph 4 of this essay?

### About Support

4. In paragraph 3 of “Choking the Lungs of the World,” the author supports the point “the severity of the consequences of this pollution for the plant life” with how many of the following?
  - a. Statistics and objective facts
  - b. An explanation
  - c. A quotation from an authority
  - d. Examples
  - e. Definitions

From paragraph 3, give one example of each form of support that you find.

5. In “Canada: Education Destination,” what types of examples does Rama use to support the topic sentence of paragraph 2?

### About Coherence

6. Paragraph 4 of “Choking the Lungs of the World” includes two main transition words or phrases. Identify those words or phrases, and explain their function within the paragraph.
7. Add (or revise existing) transitional openings to the body paragraphs of “Canada: Education Destination.” Why, based on the essay’s thesis and content, have you made the choices you did?

### About Introductions and Conclusions

8. What facts did you learn from the second paragraph of “Choking the Lungs of the World” that helped you to understand specific aspects of the essay?
9. Which of the following methods is used in the conclusion of “New Country, New Person”?
  - a. Summary and a final thought
  - b. Thought-provoking question
  - c. Recommendation

### About the Method of Development

10. Which words in the thesis statements of both essays indicate whether each one is a cause or an effect essay?

## Combining Cause or Effect with Other Methods of Development

### Using Cause or Effect Analysis as Your Primary Method

As you develop an essay using cause or effect as a primary method, you will often use other methods of development in your supporting paragraphs. You will likely use examples of various types, at least as supporting details; you may include descriptions or definitions as well.

### Using Cause or Effect as a Secondary or Supporting Method

You will find the cause or effect pattern very useful as a secondary pattern of development. Process essays in particular benefit when you present the *reasons* (causes) something happens and/or the *results* or *consequences* (effects) of performing an action correctly or incorrectly. Finally, you may already have written a narrative about a meaningful or significant event, and you probably referred to either its causes or the effects.

## Developing a Cause or Effect Essay

### Writing Your Thesis Statement for a Cause or Effect Essay

Essays that deal with causes set out the reasons why some debatable or interesting situation exists. When you write a “cause” thesis statement, you will usually give a brief description of the effect, then provide an argument for the correctness of the causes you offer. To be sure that such a thesis truly involves causes, test it by writing your topic and viewpoint, followed by *because*. For example: Students from Japan would find Canadian students lazy (the effect) because... (the causes).

Complete the following “cause” thesis statements:

- Air pollution has three major causes: \_\_\_\_\_.
- Four important factors leading to student stress are \_\_\_\_\_.

Essays that discuss effects set out the results of a similarly debatable situation or circumstance. Your thesis statements will reverse the procedure for writing a thesis for a causes essay by briefly describing or discussing the cause, then presenting an argument for the rightness of effects you offer. To be sure that such a thesis truly supplies effects, test it by writing it this way: Lower standards in high school caused these results (the effects)...

Complete the following “effect” thesis statements:

- \_\_\_\_\_ are often the physical effects of anger management problems.
- Increases in tuition fees have led to \_\_\_\_\_.

In both cases, remember to suggest or state directly whether your essay will deal with causes or effects.

### What Is Your Purpose and Who Is Your Audience?

Your primary purpose for a cause or effect essay will be to inform as you explain the causes of a particular situation, the effects of a situation, or, rarely, a combination of both. Rama’s essay is mainly aimed at informing readers about the reasons

postsecondary students from other countries choose Canada. Her secondary purpose is to relate the experiences of such students in order to explain and clarify their choices and positions.

You can certainly use cause or effect essays for argumentation or persuasion. Camilo's essay is a clear example of the effectiveness of this pattern of development for arguing a position. Much journalism, in fact, is based on just such a blend; check the news and you will see articles explaining and evaluating causes or effects to prove a point about some situation.

Whether you choose causes or effects will depend on the topic you choose and your specific secondary purposes. If your primary purpose is to inform and your secondary purpose is to explain why you chose your program of studies, your essay would focus on the causes for that decision. However, if your secondary purpose is to write a personal expressive essay about the impact a special person has had on your life, your essay would focus mainly on the effects of knowing that person. Your audience will want to understand clearly, from your first paragraph, which of these options you are pursuing.

As with all essays, pick a topic that will appeal to your audience. An essay on the negative effects of steroids on professional athletes may be especially interesting to an audience of sports fans, but not as appealing to people who are neutral about, or dislike, sports. Also, consider, as Camilo did, whether your audience requires any background information on the topic. Finally, in addition to selecting a meaningful topic, be sure to make the relevance of your main point clear so that your audience will readily understand the importance of the causes or effects you are explaining.

## Writers' Tips for Cause or Effect Essays

1. Cause or effect essays begin with topics that are usually situations, events, or problems. Working out logically correct causes or effects for your topic means you need to *analyze* before you write. You *break apart* your topic, and you *examine* its causes or effects:
  - A cause is an action or situation that provokes some result or effect—it is a stimulus. Useful synonyms for *cause* include *reason (why)*, *root*, *factor*, *source*, *origin*, and *basis*.
  - An effect is the result of some cause, stimulus, or event—it is an outcome. Useful synonyms for *effect* include *consequence*, *result*, *upshot*, and *conclusion*.

Therefore, performing a logic check on supporting points for a cause or effect thesis is necessary before drafting. List the cause and its effects in your outline, or list the effect and its causes, then use the Logic Checklist below to ensure that your causes and effects are truly and logically related.

### 2. LOGIC CHECKLIST

**I “Time–sequence” logical errors:** A cause is not necessarily a cause because it happens before an effect: if a dog crosses the road before your car stalls, it is not the cause of the stalling. Similarly, something that happens after another event is not necessarily an effect.

## II Logical forms of causes:

- a. A *necessary cause* must be present for an effect to occur. For example, you must take the courses in your program to achieve your diploma or degree: the courses are *necessary* for obtaining that certificate.
- b. A *sufficient cause* is *enough* to make something happen. For example, not taking several courses will result in your not receiving your diploma or degree; that is *sufficient* to prevent you from graduating. Or, a number's being divisible by 4 is *sufficient* (but not *necessary*) to ensure its being even, but being divisible by 2 is both *sufficient* and *necessary*.
- c. A *contributory cause* helps produce an effect but cannot do so by itself: running a red light can help cause an accident, but other factors/causes, such as pedestrians and other cars, must also be present as *contributory* causes. *Sufficient* and *contributory* causes are often analyzed in causes essays.

**III Oversimplifications and generalizations:** A single cause usually involves multiple effects, and one effect is usually the result of multiple causes. Take special care in your prewriting and planning to avoid oversimplifying a cause–effect situation; for example, to blame gun violence in schools on videogames oversimplifies the case and ignores an important range of other possible causes. Similarly, generalizing from one instance to an assertion that something is always the case ignores all other possible contributing causes or effects—it bases its conclusion on insufficient evidence. Readers would likely be irritated by an essay arguing that all students are addicted to social media if it is based on a description of one student who Tweets all the time.

## IV Chains of causes or effects:

- a. One cause may lead to an effect, which then becomes the cause of another effect. For example, when Rama was brainstorming for her essay, she created a causal chain: “international students leave home (cause)>they are lonely here (effect)>some realize they need support (cause)> they join clubs and interest groups (effect 1)—others withdraw & consider going home (effect 2).
- b. Effects may occur differently: some effects occur all at once, others in a sequence—these are chains of effects. Be specific and trace your cause or effect chains carefully. For an effects essay where this is the case, put your effects in order of importance, as Camilo does in “Choking the Lungs of the World.” Other times, you will want to show causes or effects happening in a sequence/chronological order if the multiple causes or effects seemed to present a domino effect; for example, a severe flood (main cause) caused people to lose their homes (effect 1), which afterward caused a strain on a city's social-assistance programs (effect 2).
- c. Causes and/or effects may be nearer, or more closely related—these may be called *immediate* causes—or may be distant and not easy to discern—these are often called *remote* causes (or effects). In a brief essay, try to confine yourself to immediate causes or effects; while remote causes or effects may be true and logically connected, without sufficient explanation of how their connections come about, readers may have difficulty following your logic. For example immediate causes for the sinking of the *Titanic* would be its collision with the iceberg and the failure of nearby ships' radio signals. More remote causes could be weather conditions and the types of rivets used in its construction. Typically, remote causes are more speculative and less provable, another reason to avoid them.

### 3. TRANSITIONS

Readers of cause or effect essays benefit from the reinforcement that consistent use of transitions will provide. Your attention to effective transitions will help readers see the connections you present between causes and effects as correct and logical, making your essay clearer and more persuasive.

- a. Transitions for causes essays: *first, another, because (of), among (the causes), factoring (into), causing, creating*
- b. Transitions for effects essays: *consequently, then, as a consequence, so, resulting (from), as a result, thus, therefore*

Remember, if you choose chronological (sequential) order or order of importance for your causes or effects, you have additional transitions at your disposal:

- a. Chronological order: *first, second, next, then, after, in addition, another*
- b. Order of importance: *more than, even more, better (worse), particularly, significantly*

For more information about transitional material, refer to Chapter 4.



For more information about logic and logical fallacies, please go to the CONNECT website for this book.

**Note:** Do not confuse *effect* with *affect*. An *effect* is a result or consequence of some cause—an action or event: “Meeting her father had a dramatic effect on him.” *Effect*, used this way, is a noun, a word for a thing, person, or place. To *affect* is to have an influence on: “He was greatly affected by the meeting with his father.” *Affect*, used this way, is a verb, an action word. Do not confuse these words or use them interchangeably. See Chapter 39 for more information.

## What Is Your Point of View in a Cause or Effect Essay?

Cause or effect essays are rooted in logic, and as you have seen such essays examine logical relationships between ideas or events and are analytical by nature. Careful preparation will enable you to present your facts clearly, focusing on presenting a logical sequence of supporting points and carefully explained details.

Ideally, therefore, cause or effect essays deflect attention away from the writer’s personal opinion and presence; they are written in the third person voice. The intrusion of *I* can weaken readers’ confidence in the truth of the essay’s point and in the validity of specified causes or effects. The first person voice can make it seem that the writer is attempting to justify his or her own views rather than demonstrating the logical truth of the essay’s point. For example, a thesis could state, “I believe Canadian gun-control laws should be strengthened.” But this first person thesis actually limits the meaning of the sentence to the writer alone; it does not suggest an analytical examination of either causes or effects related to the statement. If the thesis begins, “Canadian gun-control laws should be strengthened because...” it is more forceful.

A third person point of view does not limit itself simply to what the writer believes; instead, it hints that support will be objective and logical. The purpose of a cause or effect essay is to convince readers, using logic, to accept the causes or effects as plausible.

## How Will You Support Your Causes or Effects Essay?

First, from your prewriting on, take care to separate causes from effects. Ask yourself, as Rama did, which category your points and details truly belong to.

- Which of Rama's lists on the following pages are the source of her confusion as to whether they are causes or effects? Why?

Next, check your prewriting and first draft carefully for generalizations and/or oversimplifications as well as other logical errors, as listed above.

Then take advantage of any secondary pattern of development that will clarify or argue your thesis and supporting points. Readers expect clear explanations of each cause or effect: examples, explanations, and carefully documented facts are natural choices for supporting details; look at Rama's prewriting on the next page to see how she has worked on supporting examples to clarify and expand her points. Such narrative anecdotes involve and touch the emotions of readers; if you are writing about the effects of living on welfare, including a word sketch of a person surviving on welfare will probably work better than a dry list of potential effects. Careful description will help to convince readers of the rightness of your position: describing the chilly temperature and clutter in the welfare recipient's rooms would be a good choice for the student noted above. Even process analysis is useful if you wish to enumerate the steps by which some effect came about.

- Where in Camilo's essay do you find evidence of step-by-step or process treatment of supporting details?

Finally, consider which forms of supporting details will best serve your thesis: will you use a mix of documented evidence and personal statements, as Rama did? Or will you use only objective facts and authoritative information derived from research, as Camilo did?

## Planning and Prewriting

Rama, the author of "Canada: Education Destination," was assigned a cause or effect essay. Rama had a personal interest in her topic because she is an international student from Botswana studying in Nova Scotia and belongs to several clubs and groups for international students. She had strong feelings about her experiences during her first year in Canada and about what brought her here in the first place. "It would be easy to write a narrative essay explaining my experiences," she said. "But that isn't what I need to do here, so it's time to go beyond my own feelings and ideas."

She had a few minutes, so she started a list of reasons students come to Canada:

- To get out on their own. They need to learn to adapt if they want to be independent.
- Because there aren't enough good colleges and universities where they live.
- They want to test themselves—they get lonely and feel cut off here.
- They want total immersion in English—to learn the language.
- Being part of globalization—of a larger community.
- They will get better jobs with a Canadian education.
- They are tired of their small, local communities.

Rama felt as if she was running out of ideas and writing the same points over and over. So she waited until the next day when she could concentrate on her list. The first thing she noticed was that she was including *results*, or *consequences*, of coming to Canada in with her *causes*. So, she labeled her points *causes* and *effects* and made some preliminary notes:

- To get out on their own—*cause*—okay, that's probably good, and common to a lot of students. They need to learn to adapt if they want to be independent—*effect?*—no, that's what happens after they come here—it's a *result*
- Because there aren't enough good colleges and universities where they live—*cause*—that's definitely true for me—I've heard other people say this—I wonder if it's typical? Should I look some of this up online?
- They want to test themselves—they get lonely and feel cut off here—*effect?*—the testing part is a cause but feeling lonely is an *effect*—it is related to testing yourself though...I'm confused
- They want "total immersion" English—to learn the language—*cause*—I don't know how common this is—we spoke English at home, so I should ask people who are second- or third-language about this
- Being part of globalization—of a larger community—*cause*—this is a cause, but do people really leave home for this reason? Oops, it's also a *result*—it's what happens when people join another community????
- They will get better jobs with a Canadian education—*cause or effect?*—this is a cause if believing or knowing a Canadian education makes them come here, but it's an *effect* if I look at it another way ????
- They are tired of their small, local communities—*cause*—I know people where this was the motivation—but is this part of my first point?

Talking to herself on paper seemed to help here, but Rama noticed two things: (1) sometimes she couldn't distinguish precisely whether something was a cause or an effect ("better jobs"), and (2) she felt as though her own ideas were not enough. "This isn't a personal essay—I did those back home. My list is just general ideas that pop into my head, and I need to keep working on my research skills—maybe finding interviews or statistics will make some of these points more solid. Besides, it's good practice for my casework reports."

Before sitting down to some online research, she knew she should sort out her points and decide which looked more promising. Her instructor had mentioned that

students could group their causes or effects by time order, order of importance, or just in suitable categories. Time order did not seem relevant to her topic. When Rama tried to work out which of her causes she felt to be more important, she had difficulty making a decision.

Below are the three categories of causes (supporting points) for international students coming to Canada that Rama decided on:

Cause #1: Want to start a new life

- Does feeling hemmed in at home belong here?
- Is it a sub-category?

Cause #2: More and better opportunities in Canada

Cause #3: Women have better chances here

Under Cause #1, Rama noted that she still felt unclear about whether or not her idea about students feeling confined in their home cultures was a separate point or a kind of sub-cause related to her first cause/supporting point.

With her point-form outline and list in hand, she did some research. In her English courses and program courses, she had learned to evaluate websites, so she checked government sites and educational sites first. (For more information on evaluating online information, see Chapter 18.) Her social work, sociology, and psychology courses relied on research involving current periodicals, so she tried a few database indexes. She did not need much for a brief essay, so she did not include less reliable sources, such as student blogs.

With some idea now of how she could support her three cause points, Rama wrote a trial thesis, listed the some of the facts and quotations she thought she would use under each of her supporting points and tried a first draft.

## First Draft and Revision

- 1 I remember sitting in first-semester classes, worrying about so many things. Like other international students, I was really motivated to work hard and do well. International students often don't feel like they fit in in Canadian college and university classes—they may be struggling with English, they may look a bit different from their classmates, and they nearly always speak with accents, even if their native language is English. But how different are they, and what brings them here to study? Their reasons may seem diverse, but they may have even more reasons in common.
- 2 One common reason for postsecondary students coming to Canada is their wish to get out on their own, to start a new independent life. Most of them have done lots of research about this country and its colleges and universities—they're going to be spending a lot of money on tuition and living expenses, after all, and they're going to leave behind all their close family and cultural ties. But research doesn't prepare them for cold winters, loneliness, and money problems. Some students do want to leave their tight-knit families and bonds. (Put in *Macleans* fact about families who are opposed to what students want—paraphrase it.) Csilla is a web-design student at



Waterloo who says, “I was always supposed to enter my family’s restaurant business in Budapest, but I felt suffocated even working part-time as a server. Web design is my passion, and I wanted a completely fresh start, something that is completely my own” (“International Students”). These students often want to find their own way, one way or another.

- 3 Next, many students come here because of Canadian educational opportunities and the possible personal and career rewards. They may not have well-known postsecondary institutions which have courses in their areas of interest, or programs or degrees relevant to their future careers. I myself attended recruiting sessions sponsored by Canadian colleges and universities in my own country. Students learn about higher education and career-training available here. Celia de Montbrun: “Since Trinidad didn’t offer architecture programs, de Montbrun knew she would have to study abroad. Now...she’s earning a degree which is internationally valued... while being exposed to a different country and culture” (“International Students”). Other students talk about the lack of career opportunities available, even for graduates. Anastasia, a Russian student in a Humber College post-graduate program (Specify—look it up again.): “It is difficult to find work in Russia, and even more difficult to study and work because education is expensive...(and it is) not acceptable to take time off to study when you have a job... internship programs are far more common here...” (Almeida).
- 4 Most international students do stay here to pursue the careers they trained for. Gender equality and cultural diversity are expected in Canada, so female scholars from all over the world come here. Miho Takaya, now a permanent resident, agrees: “Japanese society is still male-dominated, which makes it difficult for women to find work,” and goes on to say, “I got used to the Canadian way of doing things and I love the lifestyle. There are people from all over the world here, and you’re exposed to so many different types of cultures and cuisines” (“International Students”). Canada’s diverse society attracts students like Adella Kudzai Chimbindi, who planned to return to Belgium after completing her degrees at York University, but now confesses, “People come to Canada from different parts of the world. They bring their different cultures, which they integrate into the Canadian way of life. This...sets Canada apart. I got used to the place, the lifestyle and being without my family” (Almeida). Other international students emigrated because they had successful relatives who were established in Canadian society
- 5 More and more international students seek to study and make Canada their home. What they find here is hard to match anywhere else in the world.

Rama knew this draft started out more like a narrative and that she would have to check some of her research sources to add to her next draft. She told her professor, “I started this essay from a personal place, and I like to get one draft down so I have something to work with. But I want to take this beyond my own story and interests and make it more objective, so someone who doesn’t know much about international students might learn something from reading my essay.”

- Where has Rama written notes to herself for items to work on or include in her next draft?
- How did she resolve her question about the sub-point in paragraph 2?

Rama revised her second draft, then wrote the final version of “Canada: Education Destination” that appears earlier in this chapter.

## Writing a Cause or Effect Essay

### Writing Assignment 1

Choose one of the statements below, and begin by generating three briefly stated causes or effects for it. Be sure that you have three separate and distinct causes or effects.

1. Cuts in funding for education have had damaging effects on Canadian colleges and universities.
2. Many politicians and top executives are the offspring of first-generation Canadian families.
3. Garbage disposal problems in Canadian cities and towns have damaged the environment.

### Prewriting

1. Examine the series of causes or effects you created and formulate a thesis statement. The three causes or effects will function as your main points. Make sure that each of your main points is a *separate* and *distinct* point, not a restatement of one of the other points. Also, make sure that *causes* really cause or create the situation identified in your thesis statement and don't simply come before it, and that *effects* actually result from the situation and don't just occur after that situation.
2. Prepare an outline for your essay. As you are doing so, decide whether you will support each of your main points with several examples or with one extended example.
3. Write a first draft with an introduction that attracts the reader's interest, gives some background information, and presents a thesis statement and plan of development that clearly indicate whether you are focusing on causes or effects.

### Revising

After you have completed the first draft of the essay, set it aside for a while. When you reread what you have written, prepare for revising by asking yourself these questions:

- Does the essay have a clearly stated thesis?
- Have I backed up each main point with effective supporting details? Have I considered other patterns of development for my body paragraphs? Do I have enough detailed support to explain each cause or effect? Do I have a relatively equal amount of support for each main point?
- Have I performed a logic check on my causes or effects?
  1. Have I made a time-sequence logical error?
  2. Have I considered multiple causes and chains of effects?
- Have I used transition words to help readers follow the sequence of my train of thought?
- Does my concluding paragraph wrap up my essay and either strengthen my point or give it wider meaning?

Continue to revise your essay until you can answer “yes” to each question. Then, be sure to check the next-to-final draft for sentence skills (check the index if you are not sure where to find them).

## Writing Assignment 2

Writing for a specific purpose and audience: If students from another country visited your college or university, they would encounter some surprising customs and attitudes. You could feel proud and perhaps embarrassed by the situations those students would encounter. Write a causes essay explaining your feelings about specific aspects of a Canadian postsecondary student’s daily life. Give reasons for your feelings.

1. You will probably have an instant reaction to the question, “Am I more proud of or embarrassed by my everyday academic and lifestyle habits?” Go with that reaction to help you come up with supporting points for the thesis. Generate supporting points and details by making a list called “Reasons I’m proud of Canadian postsecondary life” or “Reasons I’m embarrassed by Canadian postsecondary life.”
2. Group some of the items into one category. A list of reasons to be proud of Canadian postsecondary life might include, “We’re up to date on technological career training” and “Students in most schools are asked for input about their courses.” These could be “Advances in Canadian Colleges and Universities,” a main supporting point in your essay.
3. Decide on three or more main supporting points and write an outline that includes those points, details, and examples (one extended example or several shorter ones). Below is a brief outline of one student’s thesis and supporting points.

**Point:** Canadian colleges and universities have made several important advances in recent years.

1. Technology is used to prepare students for careers
2. Academic programs are tuned in to career growth areas, like digital animation and professional writing
3. Students are consulted about satisfaction with courses each year

Using your outline, write the first draft of your cause essay using third person point of view. Refer to the guidelines for revising your causes essay provided earlier in this chapter.

## Writing Assignment 3

Read the selection “Plagiarism Lines Blur for Students in the Digital Age” by Trip Gabriel in Chapter 41. As you read over the article, consider some of the viewpoints expressed by students and professors concerning plagiarism in today’s culture.

In a causes or effects essay, choose one of the article’s viewpoints, such as “relaxing plagiarism standards does not foster creativity, it fosters laziness” (Sarah Wilensky), and look at either the *reasons* (causes) such a point is true or untrue, or the *results* (effects) of the viewpoint being true or untrue. Note, this is not a personal or narrative-style essay. You may use supporting details derived from your own or classmates’ experiences, but do not write in the first person point of view. If needed, do some additional research—if you choose to do so, refer to Chapters 20 and 21 for help with paraphrasing, citing, and your Works Cited page.

## Checklist of Learning Outcomes for Chapter 12

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions after completing any of its writing assignments:

- ✓ Does the thesis state a clear viewpoint and indicate whether the essay deals with causes or effects?
- ✓ Are the supporting points adequately explained and clarified by specific details and examples?
- ✓ Is each cause or effect truly a cause or effect? Does each clearly support the point of your thesis?
- ✓ Does the conclusion reinforce the point of the thesis?
- ✓ Are your causes or effects presented in an effective order with appropriate transitions to reinforce meaning and to guide the reader?

# CHAPTER 13 Comparison or Contrast

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a comparison or contrast essay that

- compares or contrasts limited aspects of two subjects or two sides of a subject
- contains in its thesis statement (1) both subjects, (2) the intention to compare or contrast, and (3) a clear point about the comparison or contrast
- uses either the one-side-at-a-time or the point-by-point method to develop its comparison or contrast
- carefully compares or contrasts both subjects within one of these structures according to a valid basis for comparing or contrasting
- concludes by summing up the results gained by comparing or contrasting the two subjects, confirming your viewpoint on these results

Comparison or contrast writing begins with the way you ordinarily think about things. You *compare* two things that share similar qualities; you *contrast* two things that seem similar but display several differences. You routinely compare or contrast two brand-name products, two jobs, or two solutions to a problem.

Writing about two sides of an issue or about two related topics, however, is more demanding than discussing them. In this respect, examples in advertisements or magazine articles are misleading: comparisons between Toyota and Honda models, for example, could be set out as bulleted points opposite each other. You read both lists and compare a bulleted item in one column with the bulleted point in the other column. Writing essays, though, does not set out bulleted points but rather topics and supporting details for each point so that readers can compare or contrast along with you.

### Using the Comparison/Contrast Method Now

Comparison and contrast patterns are used constantly in academic writing tasks. You may compare one software package with another, you may compare two playwrights' use of irony, or you may contrast the accuracy of two accounting procedures. For a marketing course you may prepare a report comparing the work patterns of two employees. In turn, your textbooks will use comparison and/or contrast to present new material to you and to make points about different concepts, processes, or events.

### Using the Comparison/Contrast Method in Your Career

Comparison/contrast writing appears constantly in professional writing, as well. Event planners create proposals comparing one venue with another; public-relations professionals compare and contrast different approaches to creating a public image, and psychologists write evaluative reports on patients, comparing and contrasting patient behaviours over a period of time. Engineers and architects must evaluate structural and design reports, in turn writing their own reports based on comparisons and contrasts of specific considerations.

In this chapter, you will be asked to write a comparison or contrast essay, using one of two methods of body-paragraph development. Each method displays, in different ways, similarities and differences between things or ideas.

To prepare, first read about the two methods of development you can use in writing this type of essay. Then, read the student essays that follow and work through the questions.

## Methods of Development

Comparing or contrasting two subjects requires you to do three things during the prewriting stage:

1. Decide on two ideas, people, or items that belong to the same category or have a *valid basis for comparison or contrast*. For example, you could compare or contrast a Microsoft operating system with a Macintosh OS. Your basis for comparison or contrast would be *computer operating systems*. In this case, you can compare or contrast one system with the other. On the other hand, if you tried to compare or contrast Firefox with a Macintosh OS, there would be no valid basis for comparing or contrasting. You could, however, compare or contrast Firefox with Safari because both are Internet browsers with shared characteristics such as webmail and Web navigation.
2. Develop a viewpoint about what you are comparing or contrasting. For a successful essay, you must decide what point you wish to make and what you have learned as you focus on similarities or differences. For example, if you are listing points to compare a year you spent in university with the year you are now spending in college, you may find that there are good points about both experiences. Gradually, you may emerge with a thesis stating that both forms of education have value but in *different* ways.
3. Finally, you should choose one of two methods of development: the *one-side-at-a-time* method or the *point-by-point* method. Each of these methods is illustrated below.

## One Side at a Time

The one-side-at-a-time structure may be used either for the supporting paragraphs or for the entire essay. In both cases, the one-side-at-a-time method presents all the points for one side followed by all the points for the other side.

Look at the following supporting paragraph from “Two Mothers,” a student essay that follows.

Moreover, both hard work and acts of caring are second nature to most mothers; these reflect their concern for their children in different ways. Mama’s caring nature is seen through the efforts she makes for her children. She helps “raise the money . . . to send [Dee] to Augusta to school,” (Walker 271) because that is the only way Dee will have a chance at a better future. Had it not been for Mama’s effort, the outward evidence of her caring nature, Dee’s future would have been uncertain at best. Conversely, David Sedaris’s mother appears to be paralyzed, to lack any ability to show care for her children. She throws her kids out of the house and listens, apparently heartlessly, to them yelling outside (Sedaris 75). She has, in fact, thrown them out into a snowstorm, and her attitude seems to be summed up in the story’s title: “Let It Snow.” Is she concerned at all? Seemingly not; she “refill[s] her goblet” and “pulls the drapes,” (75) insulating herself from them. Her indifference or self-centredness shows not just a lack of concern but an inability to care for her children. Walker’s Mama is characterized by her caring nature and focus on her children, just as Sedaris’s mother’s character is characterized by her utter lack of care for David and his sister and her withdrawal away from any relationship with them into alcoholism.

The first half of the paragraph explains one side of the contrast fully: the caring nature of Mama, from Alice Walker’s story. The second half of the paragraph deals entirely with the other side of the contrast: the indifference of David Sedaris’s mother character. The following outline of the paragraph illustrates the one-side-at-a-time method.

### Outline (One Side at a Time)

**Topic:** Mothers’ behaviour

**Topic Sentence:** “Moreover, both hard work and acts of caring are second nature to most mothers, reflecting their concern for their children in different ways.”

**1. Mama** (Alice Walker)

- a. Responsible? Raises money to send Dee away to school
- b. Caring? Shows she wants a better future for her daughter

**2. Unnamed Mother** (David Sedaris)

- a. Responsible? Throws children out of the house alone in a storm
- b. Responsible? Ignores their requests to come in
- c. Caring? Pours herself another drink
- d. Caring? Pulls the drapes closed

**Note:** It is not essential to have exactly the same number of supporting details for each point; in fact, it is preferable not to strain your comparison or contrast by trying to make both sides “equal.” Generally, you will find that, as Anya did in “Two Mothers,” the points of comparison or contrast even out over the course of three to five body paragraphs.

## Point by Point

Now look at the supporting paragraph below, which is taken from “What’s for Dinner?”

Another area where the home-cooked meal shines is nutrition. Fast-food options are often full of empty calories and fat. A fast-food burger, if it is a Big Mac, contains approximately 576 calories, of which 270 come from fat; the fat makes up 46 percent of the burger (*Weightloss for All*). Add fries, and it adds another 610 calories, with 261 of those coming from fat. A quarter-pound burger pan-broiled at home amounts to about 200 calories, and with sides of oven-roasted potatoes and steamed vegetables, will add up to the calorie count of the Big Mac alone and a much lower proportion of fats. A KFC deep-fried, battered chicken breast contains about 450 calories (*Weightloss for All*), and more than half of those are fat. A Swiss Chalet chicken breast is a little better at 300 calories (*Swiss Chalet*), but a chicken breast, with skin, floured, seasoned, and fried at home will add up to only 150 calories, with one-third of those coming from fat. Takeout burger or chicken meals are rarely balanced, either; generally takeout means no vegetables other than potatoes.

In this case, the paragraph contrasts the nutritional value of the same food cooked two different ways point by point. The topic of nutrition is examined by alternating between, and thus contrasting, the fast-food and the home-cooked versions of two typical foods. The following outline of the paragraph illustrates the point-by-point method.

### Outline (Point by Point)

**Topic:** Nutrition

**Topic Sentence:** “Another area where the home-cooked meal shines is nutrition.”

**1. Subtopic:** Nutrition and Hamburgers

- a. (Fast Food: Subject A) Big Mac with fries
- b. (Home-made Food: Subject B) Home-cooked burger with oven-roasted potatoes and vegetables

**2. Subtopic:** Nutrition and Chicken

- a. (Fast Food: Subject A) KFC or Swiss Chalet chicken breast
- b. (Home-made Food: Subject B) Home-cooked, pan-fried chicken breast

Before you begin writing a comparison or contrast essay, decide whether you are going to use the one-side-at-a-time format or the point-by-point format. Use that format as you create the outline for your essay.

## Student Essays to Consider

### Two Mothers

- 1 Nowhere in the world does an ideal mother exist, as every child and every family has different needs and different expectations of what such a person would be. Literature reflects the endless diversity of mothers, as shown in their words and actions, and those of their children. The role of the mother character seems static at first; it does



not always hint at the wide spectrum of characteristics a mother in a specific piece may possess. In Alice Walker's short story "Everyday Use" and David Sedaris's essay "Let It Snow," the relationship between mother and child unravels yet again. The mother in each work has the same role to play in the domestic scenario; however, the characters are differentiated by the ways the authors explore their personalities. Mama in "Everyday Use" and Sedaris's unnamed mother in "Let It Snow" are wildly different women in terms of their attitudes toward work, caring, and bonding with their children.

- 2 Walker shows readers the unselfconscious Mama, a mother who handles the toughest of jobs with her "rough, man-working hands" (Walker 270). A mother's role usually entails taking on more tasks than any other character does; in fact, mothers are pretty much the hardest working people around. The condition of Mama's hands shows the effort she puts into the tasks she performs in and around the family's house, such as in the winter when she "work[s] outside all day, breaking ice" in order to "get water for washing" (Walker 270). She does many brutal outdoor jobs. On the other hand, Sedaris presents a mother in "Let It Snow" who is the opposite of Mama, largely because of "the secret life she [leads]" (Sedaris 75). For instance, instead of cooking, the Sedaris children's mother is "in the kitchen, watching television," (75) numbed by her drinking. Her problem with alcohol hinders her desire or ability to work in and around the house; she lacks the grit and commitment of Mama in Walker's story. Mothers work hard for many reasons and one of those reasons may be because they care so much.
- 3 Moreover, both hard work and acts of caring are second nature to most mothers; these reflect their concern for their children in different ways. Mama's caring nature is seen through the efforts she makes for her children. She helps "raise the money . . . to send [Dee] to Augusta to school" (Walker 271) because that is the only way Dee will have a chance at a better future. Had it not been for Mama's effort, the outward evidence of her caring nature, Dee's future would have been uncertain at best. Conversely, David Sedaris's mother appears to be paralyzed, to lack any ability to show care for her children. She throws her kids out of the house and listens, apparently heartlessly, to them yelling outside (Sedaris 75). She has, in fact, thrown them out into a snowstorm, and her attitude seems to be summed up in the story's title: "Let It Snow." Is she concerned at all? Seemingly not; she "refill[s] her goblet" and "pulls the drapes" (75), insulating herself from them. Most significantly, her indifference or self-centredness shows not just a lack of concern but an inability to care for her children. While Walker's Mama is characterized by her caring nature and focus on her children, Sedaris's mother character is characterized by her utter lack of care for David and his sister and her withdrawal away from any relationship with them into alcoholism.
- 4 A mother's ability to care is a most essential indicator of the depth of her relationship with her children. Such care begins and nourishes the process by which mother and child build lasting bonds. The bonds between Mama and her children and those between Sedaris's possibly intentionally unnamed mother stand in stark contrast. Near the end of Walker's story, Mama and her daughter Maggie take quiet comfort in each other's company, "the two of (them) sat there just enjoying, until it was time to go in the house and go to bed" (Walker 277). The Sedaris children however enjoy no such comfort; they call their mother a "bitch," and feel abandoned outdoors when they go "down the hill and [toboggan] with other children" (Sedaris 75) without her company. They are independent, wayward children. Whether or not their mother feels much of a bond with her offspring the story never reveals, but her actions show no desire for closeness.
- 5 To conclude, although Mama and Sedaris's mother take on the same role, the difference between the ways they enact it is seen through both authors' portrayal of their traits. Their characters are shown as contrasting through the warmth or the chill of

their relationships with their children. Mama may not have much, but she builds a rich bond with both daughters through her hard work and care, while Sedaris's suburban mother has withdrawn from even trying to care for or spend time with her children. In these works, a mother's role does not depict what a mother should do, but rather what mothers, in fact, do. Just as in the world, no two mothers are the same. For some people, each of these mothers might be ideal, but that all depends on their expectations and the complex interactions between mothers and children.

### What's For Dinner?

- 1 Swiss Chalet, Tim Hortons, and McDonald's tempt hungry Canadians every day with billboards and TV commercials. Hot succulent chicken, fries and a roll; wholesome sandwiches with a doughnut on the side; or the Darth Vader of food, the Big Mac: they are all ready, right now, nearby. How can home cooking compete? Well, on the basis of taste, ease of preparation, nutritional value, and cost, the homemade meal wins every time.
- 2 Sometimes people are just hungry and in a hurry to eat. A burger, fried chicken, or pizza seem like tasty ideas—at first bite. Let those cool down for a few minutes, though, and the sliver-thin burger leaves a fatty scum in the mouth and the chicken batter tastes like fried socks. Take-out tacos that smell so appetizing to a famished person's nose are not just impossible to eat but also nearly inedible when people try to eat them: tacos turn into a mess of cardboard splinters and mystery meat with shreds of rusty lettuce. Not appetizing enough? Try a sub—the mystery meat here is the warm, slightly pickled variety and the tomatoes are suspiciously tough, kind of a vegetable chew toy...but not as much fun. McDonalds would like folks to think "they're lovin' it" (*McDonalds*), but fast food usually disappoints by the third mouthful.
- 3 There are better-tasting alternatives to any of those cheap and nasty options, meals that are quick and easy to prepare. In half an hour, even inexperienced cooks can sauté a chicken breast, chop, or burger; bake a potato; and make a salad. The meat will be juicy inside and crispy outside, the baked potato will be hot and ready for toppings, and the salad will taste cool and fresh. Each can be seasoned and cooked exactly to taste, not according to a corporate formula. If the palate craves Italian flavour, takeout pizza is not the only option; the crust is usually chewier than the box it came in. Anyone can buy a good crust at the supermarket and dress it up or down to taste with different cheeses, seasonings, and toppings in exactly the desired quantities. A comforting bowl of pasta is as easy as boiling water, then opening a jar of gourmet sauce or just applying oil, garlic, and parmesan cheese. Add raw vegetables and dip, and dinner is complete. Cooking a simple meal is easy and always tastes better than predictable takeout options.
- 4 Another area where the home-cooked meal shines is nutrition. Fast-food options are often full of empty calories and fat. A fast-food burger, if it is a Big Mac, contains approximately 576 calories, of which 270 come from fat; the fat makes up 46 percent of the burger (*Weightloss for All*). Add fries, and it adds another 610 calories, with 261 of those coming from fat. A quarter-pound burger pan-broiled at home amounts to about 200 calories, and with sides of oven-roasted potatoes and steamed vegetables, will add up to the calorie count of just the Big Mac alone, and a much lower proportion of fat. A KFC deep-fried, battered chicken breast contains about 450 calories (*Weightloss for All*), and more than half of those are fat. A Swiss Chalet chicken breast is a little better at 300 calories (Swiss Chalet), but a chicken breast, with skin, floured, seasoned, and fried at home will add up to only 200 calories, with one-third of those coming from fat. Takeout burger or chicken meals are rarely balanced, either; generally takeout means no vegetables other than potatoes.

- 5 Finally, home cooking is always less expensive than takeout. Most ingredients for an ordinary dinner add up to about five dollars at the supermarket. In contrast, a quarter chicken takeout dinner for one costs about nine dollars. A chicken breast bought at the supermarket is, at most, two dollars, a potato thirty cents, and vegetables a dollar or two—the whole meal cooked at home costs about half of the takeout bill. Burgers and fries are cheaper forms of fast food, in general. But a quarter pound of ground beef is perhaps eighty cents; add the potato and vegetables, and the home-made burger meal tops out at about \$2.50, compared to most burger-and-fries (no veggies) combos, which will be at least \$5.00 or more. Even a fully loaded pizza made at home is better value than the delivery model. The supermarket crust, jar of sauce, mozzarella, and even pepperoni may total \$7.00, but in most places, a medium or large pizza will be over \$10.00, and there will be a delivery charge. Where economy is concerned, do-it-yourself meals are clear winners.
- 6 Stopping at a drive-through window or picking up the phone is tempting when hunger strikes. But the food never tastes as good as it looks in the menu pictures, and it is almost never nutritionally balanced. And if the savings that result from cooking at home are not enough, consider the ritual of making a meal exactly to taste as a soothing end to a busy day.

### A Note About Research and References

Both student essays use references to external sources. Anya, the author of “Two Mothers,” needed to refer to the works of literature her essay was based on, and Sari, in “What’s For Dinner?” wanted objective, reliable facts to support her thesis. In both essays, you see items in parentheses near the ends of sentences. These are in-text citations in the MLA style. In Chapters 20 and 21, you will see that in-text citations are essential parts of the MLA and APA styles of managing reference material.

“Two Mothers” is a literary version of a contrast essay. If your English course concentrates on short stories and essays, then you will likely use the illustration by example, comparison or contrast, and argumentation patterns of development. Your essays will focus on illuminating and arguing a point about a significant issue or concept in readings prescribed for your course.

## Questions

### About Unity

1. Which paragraph in “Two Mothers” contains its topic sentence within the paragraph rather than at its beginning? What is the topic sentence?
2. Which sentence in paragraph 4 of “Two Mothers” should be omitted in the interests of paragraph unity?
3. In which paragraph of “What’s for Dinner?” is the topic sentence at the end rather than at the beginning, where it generally belongs in student essays?

### About Support

4. In paragraph 3 of “Two Mothers,” how many examples does the writer give to support her claim that the children in Sedaris’s story do not feel much of a bond with their mother?
5. Which sentence in paragraph 2 of “Two Mothers” should be followed by supporting details?

6. Which sentence in paragraph 4 of “What’s for Dinner?” should be followed by supporting details?

#### About Coherence

7. In paragraph 3 of “Two Mothers,” what change-of-direction signal does the author use to indicate she has finished discussing Walker’s character and is now going to discuss Sedaris’s character?
8. Write the words in the last section of paragraph 3 of “Two Mothers” that indicate the writer has used emphatic order (see Chapter 3) in organizing her supporting points.

#### About Introductions and Conclusions

9. Which of the following best describes the opening paragraph of “What’s for Dinner”?
- Broad, general statement narrowing to a thesis
  - Explanation of the importance of the topic
  - Beginning with an opposite
  - Question
10. The conclusion of “Two Mothers” falls into which category?
- Some observations and a prediction
  - Summary and final thought
  - Question or series of questions

#### About the Method of Development

11. Trace Sari’s contrast structure in paragraphs 3 and 4 of “What’s for Dinner?”

## Combining Comparison/Contrast with Other Methods of Development

### Using Comparison or Contrast as Your Primary Method

As you develop an essay using comparison or contrast as a primary method, you will nearly always use other methods of development in your supporting paragraphs. You will likely use examples of various types to clarify and make specific the supporting points you compare or contrast. You may describe an object, person, or situation to compare or contrast it with its opposite, or you could include anecdotes (narration) as evidence for the similarities or differences between two people or ideas. Certainly cause-or-effect analysis is useful in comparing or contrasting concepts; you could compare two situations in terms of what caused them to occur.

### Using Comparison or Contrast as a Secondary or Supporting Method

You will find the comparison or contrast pattern very useful as a secondary method of development. Because comparing and contrasting are such fundamental ways of looking at ideas, comparing and/or contrasting can be used effectively in a supporting role in every method of development. Narratives may contrast the experience of one event with another. Process essays may contrast the expected result of following an instruction with possible unexpected results, and definitions contrast what something is with what it is not in order to set limits around their meanings.

## Developing a Comparison or Contrast Essay

### Writing Your Thesis Statement for a Comparison or Contrast Essay

In academic, business, or technical writing, comparison and contrast are valuable because they offers readers a new way to see familiar concepts or things. Writing an effective thesis for such an essay requires you to have a purpose for examining and interpreting the results of setting up likenesses and/or differences. That purpose is crucial; it becomes your point, your thesis.

That purpose will usually emerge during prewriting. As you work on your comparison/contrast essay, ask yourself, *What did I learn from this? Why did I compare or contrast these?* or *What important or significant ideas emerged from putting these two ideas together?* Your thesis communicates what you learned.

A comparison or contrast thesis does not announce “A and B are very different,” or “A and B have important similarities.” Neither of these offers a point derived from comparing or contrasting. Instead, an effective thesis offers readers what the writer discovered from setting one thing up against another—that “something new” is the writer’s purpose. For example, “A and B’s similarities are so pronounced that buyers could easily be fooled...”

Therefore, a formula for a comparison/contrast thesis might be

- Topic + intention to compare or contrast + suggestion or statement of outcome/discovery gained from comparing and/or contrasting

In some cases, it might also be appropriate to mention the basis of comparison and/or contrast (see the start of this chapter). An example of a comparison essay’s thesis, following the formula above, would be:

The coverage of the student walk-out in the *Vancouver Sun* and the *Vancouver Province* was so similar that the reporters might have plagiarized each other.

An example of a contrast essay’s thesis, following the formula above, would be:

The contrasts between the cooking styles of the two chefs are so pronounced that diners often do not recognize a dish they ordered previously.

- What is the point each author makes with his or her thesis? Explain how each might have arrived at that point.

### What Is Your Purpose and Who Is Your Audience?

In a general sense, comparison essays inform readers of new material by showing similarities between familiar ideas and unfamiliar or seemingly dissimilar concepts. Essays that contrast sometimes persuade by examining the differences between two subjects and making decisions about them. Whether you choose to compare or contrast two items depends on your primary purpose, that is, the specific point you want to convey to your audience.

Suppose the main point of your essay is that campus child-care facilities are superior to neighbourhood daycare. To convince your audience of your claim, you might contrast the two items to point out the differences—child-care staffs, all-day

proximity to children, daily activities available, security, and price—that make the campus child-care preferable.

If, however, your main point is that Kingston’s tap water is just as good as bottled water, you will still be arguing or persuading, but you could also be informing readers when you compare the two, pointing out and emphasizing the similarities that support your point. For example, Kingston’s tap water and bottled water might be equally clean, fresh, and mineral rich; a small amount of research would give you the facts you need. In this case, you will be using description and objective examples to develop your body paragraphs, to make your support as clear as possible.

Be sure to keep your audience in mind when planning your essay. If you are writing about Macs and PCs for computer studies or technology students, for example, you could assume your audience is familiar with the two systems and with specialized terminology. On the other hand, if your audience is made up of health-care or broadcast journalism students, you could not make such assumptions, and it would be up to you to provide background information and define specialized terms. Focusing on your audience will help you determine the tone of your essay, as well. If you are writing for an audience of programmers, it is appropriate to write in an objective, technical tone. However, if you are writing for a more general audience, you should assume a straightforward and helpful formal tone. For more on formal and informal styles, see Chapter 14.

## Writers’ Tips for Comparison and Contrast Essays

### 1. Two Sides Only:

Comparison or contrast essays present two items or ideas that have a common basis for consideration. You analyze those items or ideas for appropriate points of comparison or contrast. As you will see in Chapter 15, presenting three or more items or ideas involves the Division and Classification method of development.

### 2. Outlining:

As for other methods of development involving analysis, you need some time to prepare for a comparison or contrast essay; in this case, by creating a two-column outline, as you see in the Planning and Prewriting section later in this chapter. Clarify your basis for comparing or contrasting so that you can express it in a few words. Now, set up two columns, place your basis-for-comparison phrase at the top of the page or screen, then note your points of comparison or contrast as numbered items opposite each other in the columns. Finally, add point-form notes of your supporting details under each point of comparison for each side. With this type of outline, you will see clearly whether or not both sides or both items are accurately compared or contrasted.

### 3. Transitions:

To keep your readers with you as you show similarities (comparisons) and differences (contrasts), use transitions appropriately at the sentence-to-sentence level.

- a. To emphasize similarity, use *similarly*, *just as...so*, *like*, *just like*, *likewise*, *in the same way*, *in addition*, and *also*.
- b. To emphasize difference, use *in contrast (to)*, *unlike*, *but*, *in opposition to*, *on the other hand*, *however*, *conversely*, and *on the contrary*.

#### 4. Like and Unlike, and Reader Interest:

If you point out similarities between (compare) things that are otherwise quite different (for example, Forrest Gump's statement, "Life is like a box of chocolates," you are creating an *analogy*. Analogies interest readers just because of the apparent unlikeliness of the comparison. On the other hand, if you contrast two items that seem quite similar, you may also intrigue readers by surprising them with the differences you discover.

### What Is Your Point of View in a Comparison or Contrast Essay?

Initially, your main concerns with this method of development are to develop skills required to construct a clear structure for comparing or contrasting two items, and to show a point that emerges clearly from such comparing or contrasting.

As with most patterns of essay development, when you select a point of view or voice for a comparison/contrast assignment, consider how essential your connection to the topic is to making the essay's point. The student essays in this chapter both present examples of a third person point of view: focus and emphasis fall on structural clarity and the quality of factual support. Sari, author of "What's for Dinner?" felt that any first person presence would detract from the impartial support she wished to provide for her thesis. She wanted her essay to be based on specific facts that were as accurate as possible, so she did some online research about the nutritional content in various foods and then included her sources within the essay. Otherwise, she felt her essay would seem more the product of her own opinions than of objective facts. Similarly, Anya, whose English course emphasizes literature, was anxious to continue to practise what her professor calls "staying behind the curtain" in her contrast essay. She wanted the proof for her thesis to rest clearly on the text-based quality of her supporting points and details. This type of third person, factually supported comparison or contrast essay is characteristic of both professional examples you will find in textbooks and of academic or career writing tasks.

### How Will You Support Your Comparison or Contrast Essay?

Depending on your purpose(s) and audience, your main task in supporting a comparison or contrast thesis is selecting points and details. Notice, for example, that in the section below Sari rejects the supporting point about the degree of processing involved in fast food and home-cooked food. She does so on the basis that she believes a general audience will easily grasp her four other supporting points, but might be less receptive to, or interested in, food processing and its effects on mealtime choices.

Now, consider the possibility that Sari decided to change her primary purpose and write an entirely different essay: a humorous contrast paper strongly in favour of delicious, fatty fast foods.

- What could her thesis be for such an essay?
- What would be four good supporting points for this thesis?
- Note at least two probable details for each supporting point.

Approach building your support this way:

1. **Brainstorm ideas about both sides of your comparison or contrast.** See Sari’s and Anya’s work in this chapter.
2. **Work out points of comparison or contrast** that apply to both sides. These are your criteria, or your points of judgment.
  - Say that you have chosen to compare massage therapy with acupuncture as treatments for muscle pain. On what bases can you compare these treatments? Cost? Duration of sessions?
  - Come up with four or five appropriate points for comparisons of your own.
3. **Set up your points of comparison or contrast in two columns and continue to work on supporting details.** In Sari’s case, based on her purpose, her details are mainly factual. In “Two Mothers,” supporting details are taken from the short stories Anya writes about.
  - What are Anya’s supporting details? What type of details are they? How do they relate to her purpose and audience for her essay?

Consider which secondary methods of development will create the most effective supporting details for your points. Examples are not your only choice; you may use explanations, descriptions, definitions, or even brief anecdotes to make the fine points of a comparison or contrast clearer or sharper for readers.

  - Where in “What’s for Dinner” do you find examples of description? Are these effective?
4. **Try to come up with relatively balanced numbers of supporting details for each side of your comparison or contrast.** Your supporting points, of course, will be applied equally to both sides, and you will aim to balance your details for each point. But do not strain to create an equivalency or a contrast where none exists, and do not state the obvious just to create a balance between your two subjects or sides.
  - How many supporting details appear for each side of the contrast in each body paragraph of “What’s for Dinner”?
  - How many appear for each character in each body paragraph of “Two Mothers”?
5. **Be sure you have made each supporting detail clear to your readers.** Read your essay to someone else and work on areas where your reader needs further explanation from you.

## Planning and Prewriting

Sari, a first-year Biochemistry student, is interested in nutrition and wellness. As her friends know all too well, she has very clear opinions about North American food, and fast food in particular.

“I feel as if I get into endless discussions and arguments about what people should eat and why. I even forced a couple of friends to watch *Supersize Me* when they didn’t really want to. So when one of the topics listed for this essay was fast food, I jumped right at it. But I didn’t want to end up writing a rant based on my feelings alone—I’m a science



student and we're taught to rely on facts and specifics, so I wanted to see how well I could back up my ideas about how easily people fall into the trap of eating fast food."

To generate ideas for her paper, Sari started with a mix of questioning and listing. She wanted to see where her focus would be.

**Trial Thesis:** Fast food is never a good choice because...

- it's not nutritious
- it's overpriced and tasteless compared to cooking for yourself
- it never ends up being a balanced meal or snack
- it doesn't really taste that good after the first few bites
- it's full of chemicals and preservatives
- it's expensive for what it is

Why isn't it nutritious?

- the fat-to-protein ratio is way out of whack
- burgers, fries, pizzas, even Asian meals in food courts just sit a lot of the time—the nutrients die under the heat lamps
- most of it is over-processed—nobody cooks it in most chains—it comes in bags on trucks and it's reheated

How overpriced is it?

- a quarter-chicken dinner is around \$9
- but a chicken breast with the bone in would only cost about \$2
- add potatoes or some starch and either of those would only cost about 50 cents or less per person—how much does a bun cost?

At this point, Sari saw what she was doing. She was coming up with ideas, but not contrasts. She knew this was to be a comparison or contrast essay, but it was only once she started thinking about the idea of fast food being overpriced that she started contrasting prices.

So she decided to put labels on the types of food she was going to contrast: fast food and home cooking. She then began to prewrite in a different way; she made two columns, using keywords based on possible supporting points she had listed under her trial thesis:

Fast Food	Home Cooking
1. Price	1. Price
2. Nutrition	2. Nutrition
3. Taste	3. Taste
4. Amount of processing	4. Amount of processing
5. Time and difficulty of preparation	5. Time and difficulty of preparation

Working from this rough supporting-point list, Sari made point-form notes of details under each heading. As she did so, she was not sure of some facts she wanted to include, such as calorie counts, fat percentages, and prices. For example, under *nutrition*, she wanted to include the caloric values for Big Macs and fried chicken, as well as for the ingredients involved. She knew this was a very basic type of research and that a simple check of some websites would be sufficient for a short essay. She took the time to record the URLs for each site she used, knowing she could go back for more detailed citation information later. Finally, she decided that, although she was not yet sure of the order of her supporting points, the idea of food processing would probably be too complex to explain and support, particularly for a non-technical audience. Sari thought four supporting points would be enough to carry her thesis.

Now Sari was ready to try a first draft.

## First Draft and Revision

- 1 Everyone is tempted by fast food. We see it everywhere—it's on billboards, it's on TV, radio, and the Internet, and it's in every cafeteria on campus. People react automatically when they see the logos or hear the theme songs for fast-food chains; they are conditioned to be hungry and buy the products. Why? Well, fast food is ready as soon as someone walks up to a counter; there's no waiting—it's fast. And it must be good because everyone is eating it, right? Wrong. Fast food can not compete with home cooking on any count: taste, waiting or prep time, nutrition, and cost.
- 2 Sometimes people just want something to eat, fast. A burger, chicken, or pizza seems to be a good idea until it cools down a bit. The burger has no texture and it leaves a fatty taste in the mouth; the chicken batter is no longer crispy or fresh. If someone cooks either of these at home, then they can eat them straight from the stove, and the fresh taste does not change. Another example??? Fast food disappoints eaters quickly; it's the first bite that hooks them.
- 3 Anyone can come up with alternatives to fast-food options. You don't need to be a cook; burgers, chicken, pizza, and pasta are easy to make. In half an hour, even an inexperienced cook can fry or bake chicken or a burger. If someone wants Italian food, they can buy a pizza crust at the supermarket and dress it with different cheeses, seasonings, and toppings. There's no better or easier comfort food than a bowl of pasta; just boil water, and add sauce and cheese. With salad or raw veg and dip, it's a balanced meal.
- 4 Home cooking beats fast food where nutrition is concerned, too. Fast-food options are often full of empty calories and fat. A fast-food burger, like a Big Mac contains ??? calories (put in the number and the site) and about half of that is fat, which is too high a proportion for healthy eating. If someone adds fries, that's going to be about (?) calories, and a lot of those are coming from fat. Cook a quarter-pound burger at home and it adds up to about 200 calories, add oven-roasted potatoes and steamed vegetables, and it will be about the same as just the Big Mac alone, and with a much lower proportion of fat. Chicken is not always low calorie either. A KFC deep-fried, battered chicken breast contains about (???) calories and half of those are fat. These fast-food meals are not balanced, either, because there aren't any vegetables other than potatoes.

- 5 Home cooking is less expensive than takeout. Ingredients for an ordinary dinner add up to about five dollars at the supermarket. A quarter chicken takeout dinner for one costs at least eight or nine dollars. A supermarket chicken breast is around two dollars, a potato thirty cents, and vegetables a dollar or two. A quarter pound of ground beef is less than a dollar; add the potato and vegetables, and the home-made burger meal costs around \$3.00 (?), compared to most burger meals, which will be at least ????. Even a pizza made at home is better value. The crust, jar of sauce, mozzarella, and even pepperoni is about six or seven dollars, but in most places, a medium or large pizza will be over ten dollars, and there will be a delivery charge.
- 6 It's always tempting to stop at a drive-through window or pick up the phone when hunger strikes. But the food never tastes as good, it's not nutritionally balanced, and it costs more than if you cooked it at home.

Sari put the first draft of her essay aside and took it to her English class the next day. Her instructor asked students to work in small groups, reading their drafts aloud and making revision suggestions to one another. Here are the notes Sari made on the basis of her group's comments:

- The first paragraph's too general—use specific brand names and examples—they work better as hooks
- I don't think I'm consistently contrasting details in the paragraphs—I'm not sticking consistently with "one side at a time" or "point by point" inside my paragraphs—par. 3 doesn't have a contrast and par. 4 needs more details after the KFC thing
- Why am I talking about conditioning in the opening?
- My second paragraph needs more examples and the third doesn't have enough details for my first point
- I've got a "we" in the first sentence and a "you" later—this is supposed to be 3rd person
- I need some transitions at the start of paragraphs and to put in my notes and facts from my research

After making these observations about her first draft, Sari wrote a second draft with her citations, and then wrote her third draft, the final version of "What's for Dinner," which appears earlier in this chapter.

## Writing a Comparison or Contrast Essay

### Writing Assignment 1

Write an essay of comparison or contrast about one of the topics below:

- Two possible career choices
- Two fashion designers
- Two forms of social media (e.g., Facebook and Tumblr)
- Two graphic novels

- Two forms of communication (e.g., phone calls and texts)
- Two ways of spending (e.g., cash and credit cards)

### Prewriting

1. As you select your topic, keep in mind that you won't merely be *describing* the two things you're writing about; you will be *emphasizing* the ways they are different or alike.
2. Make two columns on a sheet of paper—one for each of the subjects you'll write about. In the left-hand column, jot down words or phrases that describe the first of the two. Write anything that comes into your head. Then, go back and write a corresponding word or phrase about the subject in the right-hand column. For example, below is Nazima's list of characteristics about two games she plays. She began brainstorming for words and phrases to describe Scrabble, then wrote a list for volleyball.

<i>Scrabble</i>	<i>Volleyball</i>
Quiet	Noisy, talking and yelling
Involves words	Involves ball and a net
Played sitting down	Played standing up, jumping
Involves as few as 2 players	Involves 12 players
Can let mind wander when it's not your turn	Have to stay alert every minute
Mental concentration, not physical	Mental and physical concentration required
Part chance (what letters you get), part strategy and skill	Mostly skill, strategy
Some see as boring, nerdy game	Seen as glamorous—stars get advertising contracts
Players' size unimportant	Being tall helps

3. Your list of characteristics will help you decide if the two things you are writing about are more alike (in which case you'll write an essay *comparing* them) or different (in which case you'll write an essay *contrasting* them.)
4. Look over your list, and think about how the characteristics you've written down (and others that occur to you) could fit into three or four categories that can serve as your supporting points or "points of comparison or contrast."

5. Decide if you will design your essay with the *one-side-at-a-time* method of development or the *point-by-point* method of development. Be consistent in your use of one method or the other as you prepare an outline.

Nazima decided on three headings under which the two games could be contrasted, and she resolved to use the *point-by-point* method of development.

Fill in the blanks in her outline to indicate the supporting points, or points of contrast, between the two games.

**Trial Thesis:** Although they are two of my favourite activities, Scrabble and volleyball could hardly be more different.

Point: \_\_\_\_\_

- Scrabble requires a board and letter tiles
- Volleyball needs a ball and a net
- Scrabble can be played by two people
- Twelve people needed for a volleyball game
- Scrabble can be played anywhere there's room for two people to sit down
- Volleyball needs a large room and high ceilings or an outdoor playing area

Point: \_\_\_\_\_

- You have to concentrate mentally to play Scrabble
- You need mental and physical concentration to play volleyball
- It doesn't matter what size you are when playing Scrabble
- It helps to be tall to play volleyball
- There's some chance involved in Scrabble
- Chance is not a big part of volleyball

Point: \_\_\_\_\_

- Scrabble players are seen as "eggheads" by the general public
- Star volleyball players are seen as glamorous by public
- Volleyball players get contracts to endorse athletic shoes
- Scrabble players don't endorse anything, even dictionaries
- Volleyball players are admired for the power of their spike
- Scrabble players are admired for the number of unusual two-letter words they know

6. Using your own outline, proceed to write the first draft of your essay.

### Revising

As you review the first draft of your essay, ask yourself these questions:

- Have I made it clear in my thesis statement what two things I am writing about, my viewpoint about them, and whether I will compare or contrast them?

- Do my supporting points represent the ways in which I will compare or contrast my two subjects?
- Does each of my supporting paragraphs have a clear topic sentence?
- Have I consistently used either the *one-side-at-a-time* or the *point-by-point* method of development?
- Have I used transition words to help readers follow my train of thought?
- Have I rounded off my essay with a conclusion that confirms what my comparison or contrast has shown?

Continue to revise your essay until you can answer “yes” to each question. Then, be sure to check the next-to-final draft for sentence skills (refer to the index if you’re not sure where to find the skills).

### Writing Assignment 2

In this comparison or contrast essay, you will write with a **specific purpose** and for a **specific audience**.

**Topic:** Who really does watch cartoons?

For this essay, you will compare or contrast two different audiences who watch cartoons, perhaps considering what the appeals of the shows are, why viewers enjoy them, and so on.

**Option 1:** You are writing to your fellow students, many of whom probably are regular cartoon watchers.

**Option 2:** You are writing to one of your professors or instructors who may seem puzzled by cartoon shows’ popularity.

### Writing Assignment 3

Read the selection titled “The Story of Mouseland” by Tommy Douglas in Chapter 41. Pay special attention to how the author compares and contrasts government and cats. Notice how he makes the comparisons and contrasts to describe government more fully. Then write an essay in which you use a comparison to fully describe three aspects of an activity, place, or person. You may use serious or humorous supporting details.

Following are some suggestions that you might consider for a thesis statement:

**Thesis:** In a few significant ways,

- going to college or university is like working at a career
- meditation is like exercise
- instructors should be like parents

Feel free to use any other thesis that makes a comparison to fill out a description of an activity, person, or place. (Note that a comparison that points out similarities between things that are otherwise quite different, as in the above examples, is called an *analogy*.)

## Checklist of Learning Outcomes for Chapter 13

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions after completing any of its writing assignments:

- Have you chosen two subjects or two sides of one subject that can logically be compared or contrasted?
  - Have you used a valid basis for comparing or contrasting and presented an equal amount of supporting material for both sides or both subjects?
    - Does the conclusion sum up the points made during the comparison or contrast and reinforce your thesis point?
      - Have you consistently used the method of development (either the *point-by-point* or *one-side-at-a-time* method) most appropriate to your subject(s)?
- Does your thesis statement state both subjects (or both sides of your subject), whether you will compare or contrast, and the point you will make based on that action? Does a worthwhile point emerge from the process of comparing or contrasting the two parts of your thesis?
- Have you consistently used the method of development (either the *point-by-point* or

### LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a definition essay that

- states in its introduction and thesis how the subject is unique
- uses an appropriate degree of formality or objectivity while developing the definition
- offers several supporting points to both clarify and limit the definition of the subject
- concludes with a summary of the subject's definition and its significance

You often define particular words informally to explain. You might say, “Bob is really inconsiderate.” Then you explain *inconsiderate*: “He borrowed my accounting book overnight but didn’t return it for a week. And when I got it back, it was covered with coffee stains.” Definitions clarify what you mean when you use a word in a specific situation. The meanings of words can be elastic, changing with your intention and the context. You live in a world of newly coined words and terminologies as well as constant redefinitions of terms—consider *awesome*, for example.

Definition essays extend and formalize the process of explaining and clarifying, expanding on your understanding and use of a term in a more complete and structured way. Your aim, as you show readers what you mean by a term, is to create a common understanding, to communicate clearly the shadings and implications that word or concept has for you.



### Using the Definition Method Now

Definitions play a key part in your postsecondary education: you learn by moving from the known to the unknown, and each time you learn something new, you must define it for yourself. Textbooks consist, in part, of definitions. Learning new terms enables you to grasp and work with new, larger concepts. In academic essays, you will frequently redefine and apply terms relevant to your areas of study; you may define *digital grading* for a film studies essay, *categorical imperative* for a philosophy essay, or *attention-deficit disorder* for an early-childhood education report.

### Using the Definition Method in Your Career

Instructions and reports of all kinds must make terms clear to their readers, and you will use techniques you acquire for definition essays in nearly every career writing task. Health professionals must define and explain terms such as *LDL cholesterol* when instructing patients, police officers and legal workers must explain the range of meanings of *reasonable grounds*, and IT professionals and technical writers create documents explaining phrases like *data integrity* to a wide range of audiences.

In this chapter, you will be asked to write an essay in which you define and illustrate a term. To prepare for this task, first read the student essays and then work through the questions.

## Student Essays to Consider

### Ladder to the Gods

- 1 “Liberal Education is the ladder by which we try to ascend from mass democracy to democracy as originally meant” (11), so states Leo Strauss. This functional definition omits two points: a liberal education has its own innate value, and it should be accessible to all. In democratic societies, citizens have choices, and a liberal arts education equips them to make informed choices.
- 2 To understand Strauss’s statement, it is necessary to get a clearer sense of what he means by the word “democracy.” Our less-than-perfect societies are what he calls “modern democrac[ies]” (12), where the majority of citizens are neither educated nor virtuous. Contrast this with his idea of a “true democracy,” an idealized, unattainable society in which the majority is wise, virtuous, and highly reasonable. The modern democratic majority, on the other hand, also known as mass culture, does not rule. In fact, its apathy allows an elite group to climb a ladder he calls “liberal education.” These people ascend to leadership for reasons so mysterious that Strauss cannot explain them: the elite are “groupings of men who for whatever reason are on top or have a fair chance to arrive on top” (11). How do these people rise, and why, then, are they especially eligible for liberal education?
- 3 Upon examining Strauss’s “true” democratic elite, they begin to sound like shadowy imaginary ideals; they learn “perfect gentlemanship,” they strive for “human excellence,” and embark on a “quest for wisdom” (12). They, in fact, sound like a bunch of wizards or motivational speakers. Their eligibility for their education is never, in fact, explained; they are some sort of worthy aristocracy, apparently. This elite apparently receives education through “intercourse with the greatest minds” which provides them “with experience in things beautiful” (13). It is hard to imagine the curriculum of such wispy generalities. But nonetheless, these are the people who will rule over the rest, the common apathetic “citizens who read nothing but the sports page and the

comic section" (11). If Strauss were correct, why would anyone bother with a liberal arts education at all? People would prefer to go home and read the comics.

- 4 But are today's citizens really so delusional or apathetic that they do not know what a democracy is? Common sense dictates that people elect their mortal leaders, not idealized phantoms, in a democracy, but that does not relegate everyone else to the status of lazy illiterates. People know that they can contribute to their democracy. They do so by becoming educated so that they may make informed choices.
- 5 And what form of education best helps people to become informed citizens? An education consisting of the study of literature, languages, philosophy, history, visual arts, mathematics, and science: a liberal arts education. The study of these subjects teaches practical life skills such as careful reading and critical thinking. Contrary to the belief that a liberal education consists of reading musty old pages and parroting them back in essays, the purpose of such an education is educated independent thought, not blind adherence to, or imitation of, the ideas of others. Tradition is not something to worship, but something to question, based on study and reflection. Informed independent thought, then, characterizes discussions between "ordinary people" during their education as they refine other vital skills such as effective communication and careful listening. Moreover, discussions of ordinary people with other ordinary people about contemporary issues are thus enriched by a liberal education, which, in this case, fosters interdependency and community, not elitism.
- 6 If acquiring these skills along with knowledge of the thoughts and actions of past societies is a desirable necessity for ordinary people in a democracy, then Strauss's idea of an elite, liberally educated minority of rulers sounds very anti-democratic indeed. "Liberal," by definition, is unrestricted, generous, radical, abundant, democratic, and progressive. It is not elitist. It does not blindly cling to the unexamined authority of tradition and things past. Instead it presents history and tradition as material to be examined, as maps of the past to be scrutinized for clues about the present. A liberal education serves the citizen of a democratic society; it is a companion on life's journey. Through the analysis of the progress of understanding through the ages, the ordinary person finds a much clearer view of the methods by which society has arrived at its present state.
- 7 Happily, whether or not ordinary people strive to become rulers, they may all benefit from a liberal education, should they choose to acquire one or not. Not because it will allow them to become an elite group, or because it allows them to experience "things beautiful." Liberal arts educations are of benefit because they allow people the freedom to make informed choices. Such study trains people in critical thinking and gives them the tools necessary to allow them to live life to the fullest, to examine everything, the beautiful and the ugly, and, most importantly, to *decide for themselves* which is which.

#### Student Zombies

- 1 Schools divide people up into categories. From first grade on up, educators label students "advanced" or "challenged" or "remedial" or "antisocial." Students pigeonhole their fellow students, too; there's the "brain," the "jock," the "dummy," and the "keener." In most cases, these narrow labels are misleading and inaccurate. But there is one label for a certain type of student that is actually accurate in a frightening way—the "zombie."
- 2 Zombies are the living dead. Most people haven't known a lot of real zombies personally, but they do know how zombies act. Horror movies offer guidance in this respect. The special effects in horror movies are much better these days. Over the years, movies have shown that zombies clump around graveyards and plod relentlessly down streets, their eyes glued open by makeup artists, in slow-motion pursuit of dinner: the living. Zombie students do just about the same thing. They shuffle

around campus, eyes glazed, staring off into space. When they do manage to wander into a classroom, they sit down mechanically and contemplate the ceiling. Zombie students rarely eat, dance, talk, laugh, or toss Frisbees in quadrangles and on lawns. Instead, they vanish when class is dismissed and return only when some mysterious zombie signal summons them back into a classroom. The signal may not occur for weeks at a time.

- 3 Zombies are controlled by some mysterious force. According to legend, zombies are corpses that have been brought back to life to do the bidding of some voodoo master. Student zombies, too, seem directed by a strange power. They continue to attend school although they have no apparent desire to do so. They show no interest in course-related issues such as tests, marks, papers, and projects. Yet, some inner force compels them to wander through the halls of higher education.
- 4 An awful fate awaits all zombies unless something happens to break the spell they have fallen under. In the movies, zombies are often shot, stabbed, drowned, or electrocuted, all to no avail. Finally, the hero or heroine realizes that a counterspell is needed. Once that spell is cast, with the appropriate props of chicken feet, human hair, and bats' eyeballs, the zombie corpse can return peacefully to its coffin. The only hope for a student zombie to change is for him or her to undergo a similarly traumatic experience. Sometimes the evil spell can be broken by a grade transcript decorated with large red Fs. At other times, a professor will succeed through a private, intensive exorcism session. In other cases, though, zombies blunder around for years until they are gently persuaded by college or university administration to head for another institution. Then, they enroll someplace else or get a job in the family business.
- 5 Every student knows that it's not necessary to see *Shaun of the Dead*, *The Walking Dead*, *Zombieland*, or *Twenty-Eight Days* to see zombies in action—or non-action. Forget the campus film series. Just sit in a classroom and wait. Student radar will let you know who you're looking for—those who walk by day, those who stroll in without books or papers of any kind, those who look at no one, and those who sit in the very last row of seats. The ones with earbuds in their ears don't count as zombies; that's a whole different category of "student." So listen up. *Day of the Living Dead* is showing every day in a classroom near you.

## Questions

### About Unity

1. Which paragraph in "Ladder to the Gods" has a topic sentence buried within the paragraph rather than at the paragraph's beginning?
2. Which sentence in paragraph 2 of "Student Zombies" should be omitted in the interests of paragraph unity?
3. Which sentence in the final paragraph of "Student Zombies" introduces a new topic and should be eliminated?

### About Support

4. Which essay develops its definitions through a series of comparisons?
5. Which sentence in paragraph 4 of "Ladder to the Gods" should be followed by supporting details?
6. In which paragraph of "Ladder to the Gods" does the author use the contrast pattern to develop her support?

### About Coherence

7. Identify the transitional words and phrases used to open body paragraphs in “Ladder to the Gods.” Give reasons why each is used to advance support for the essay’s thesis.
8. How many paragraphs in “Student Zombies” open with transitional connectors? Rewrite the opening sentences for the paragraphs with appropriate transitional material.
9. Which sentence in paragraph 2 of “Student Zombies” begins with a change-of-direction transitional word?

### About Introductions and Conclusions

10. Which method of introduction is used in the opening paragraph of “Student Zombies”?
  - a. Anecdote
  - b. Opposite
  - c. Quotation
  - d. Broad, general statement narrowing to a thesis
  - e. Questions
11. Identify the method and approach of the conclusion of “Ladder to the Gods.”

### About the Method of Development

12. Which other methods of development do you find in “Ladder to the Gods”? Where do you find description in “Student Zombies”?
13. In how many paragraphs does the author of “Ladder to the Gods” define and work with the idea of *democracy*? Trace the meaning of the word as it appears in her essay.

## Combining Definition with Other Methods of Development

### Using Definition as Your Primary Method

As you develop an essay using the definition method, you will likely work with nearly every other method of development. You could *narrate* a brief anecdote to explain what you mean by “courage,” or you might *describe*, in an essay about environmental management, the appearance of a deforested area. You will naturally use various types of *examples* to explain any term you define, and you may *contrast* what the word *discipline* means with its opposite for a psychology paper based on definition.

### Using Definition as a Secondary or Supporting Method

Because of the importance of establishing clear definitions to communicate effectively, nearly any method of development will make use of definition. A Professional Writing student would have to define her use of the word *rhetoric* very carefully in a paper comparing two of Plato’s dialogues, and a Digital Media student must clarify the meaning of *layering* specific to his discipline in a paper about creating depth of field in digital backgrounds.

## Developing a Definition Essay

### Writing Your Thesis Statement for a Definition Essay

The thesis statement for a definition essay identifies the subject (term being defined) and provides a brief, general statement of the writer's understanding of that term's meaning. Effective thesis statements, depending on the subject, (1) place a term within a larger category of like things, or (2) specify a term's meaning by stating what it is and what it is not, or (3) explain the origin of the term.

This is an example of a definition thesis statement that places its subject (or term) within a larger category of like things:

- Anger is an intense emotion.

This is an example of a definition thesis statement that states what the subject is and what it is not:

- A good friend is honest and caring, never harsh or smothering.

This is an example of a definition thesis statement that explains the origin of the term/subject:

- Being consistently virtuous requires strength of character; in fact, *virtus*, the Latin root of the word virtue, means strength.

Definition essay thesis statements may also suggest the writer's point of view by suggesting his or her reason for presenting a more detailed definition; e.g., "...baseball fans seem to define insanity because they are insanely loyal."

### What Is Your Purpose and Who Is Your Audience?

The main purpose of a definition essay is to explain your understanding of a term or concept. You might define a complex, abstract concept such as *heroism* by giving concrete examples of it, helping readers see what the term connotes to you. Or you might give a new twist to a familiar term such as *homemade* by presenting a series of narratives— anecdotes about homemade things and their qualities. As with many methods of development, your secondary purpose (or primary, perhaps, if you are like Kelly, one of this chapter's student authors) is to persuade your audience that your definition is a legitimate one. "Ladder to the Gods" demonstrates how essential it is to define key terms in academic papers and research papers. Extended definitions are frequently used for argumentation; a writer might define a concept such as *centre of excellence* to argue that some institution is not a centre of excellence. Alternatively, like the author of "Student Zombies," your main purpose could be to entertain readers with a humorous definition.

As always, consider your audience. If you are writing a highly personal definition of a concept like patriotism, an audience will expect a less formal essay. An audience of politically minded people reading about patriotism might require different examples from an audience of peers. If you choose to write a definition essay that takes a serious tone and deals with a technical or abstract topic, make sure that you supply enough background information so that a general reader can understand and follow your supporting details.

It is essential to consider tone: the style of wording and sentence writing you use, whether formal or informal. In this chapter, “Ladder to the Gods” demonstrates a more formal style and “Student Zombies” a more informal style. In the latter essay, you see examples of informal usage such as *you* in the final paragraph, contractions (*it’s*, *haven’t*), casual, folksy phrases (*from first grade on up*, *listen up*), and shorter sentences than a formal essay might contain. Formal style does not mean stuffiness or big words. In fact, it conveys respect for the reader by using clear standard vocabulary, sentences of suitable length and, frequently, the third person point of view. It is the style you will use for academic and professional writing.

- Where do you find examples of good, clear formal style in “Ladder to the Gods”?
- In which chapter in Part 2 do you find another student essay that presents effective use of formal style?

## Writers’ Tips for Definition Essays

### 1. Formal definitions:

Often the same as dictionary definitions. Formal definitions give the main accepted meaning of a word (its denotative meaning), and involve two processes; classifying the word and differentiating it from other words or ideas with similar meanings in its class. A basic example would be *chicken*; it belongs to the class/category *bird*, but it is a *domestic bird* (unlike an eagle) and *used for food* (unlike a crow).

### 2. Types of definitions:

Include basic categories such as

- Limited definitions.** These are sometimes called stipulative definitions. These specify a singular meaning the writer wishes to explore. These are useful form of definition, especially for terms used in a variety of ways, such as *essence*, *terminal*, *mode*, or *awesome*. All definitions set limits around meanings, but a limited definition specifies and explores a distinct meaning relative to the writer’s area of interest. For example, a software design student would stipulate a different meaning for the word *archive* than would a library sciences student.
- Negative definitions.** These state what something is not, rather than what it is. They are useful for terms and ideas in common use, where the writer wishes to narrow and focus the reader’s attention on a particular facet of a term’s meaning: “An unmotivated student is frequently absent, fails to submit assignments, and does not participate in class activities.”
- Extended definitions.** These explore a range of meanings particular to the writer and to his or her purpose in presenting those meanings; your definition essay is an extended definition. Such definitions offer what are sometimes called connotative meanings, those special to the writer, and what those may imply.

### 3. Empty definitions:

Circular definitions (tautologies), define something in terms of itself; it restates what it should define; e.g., a golf ball is a bumpy round ball used in the game of golf. Avoid simply rewording your definition, especially in brief defining statements.

(continued)

#### 4. Shades of meaning:

As noted previously, words frequently have a range of meaning. For example, engineers define *stress* differently from psychologists, and a musician defines *harmony* differently than an artist referring to colours. This diversity of meanings makes the three types of definitions above especially useful for writers in focusing a definition, and also makes the definition pattern of development one of the most useful of all.

### What Is Your Point of View in Your Definition Essay?

Definition essays aim to clarify, as precisely as possible, a writer's ideas about the meaning of some term, concept, or process. Therefore, at a postsecondary level, it is more appropriate for writers to place their emphasis on the topic being defined, on clarifying their ideas, rather than on their connection to the topic. Writing in the third person voice is preferable. Although your definition or interpretation of something may derive from your own experiences, you need not assert your presence as *I* in your definition or support. Readers know that your definition essay presents your view; they do not need to be reminded of, or distracted by, your first person presence. Highly personal first person definition essays may inform and amuse readers, but they tend to tell readers more about the writer than the topic.

As preparation for other academic and career writing tasks that clarify the meanings of technical or abstract terms, writing in the less-intrusive third person voice is more effective.

### How Will You Support Your Definition Essay?

When you write an extended definition, you may use a number of techniques, such as differentiation, determining boundaries, use of synonyms, and exploring connotations or shades of meanings. This broad menu allows you to select a way of managing the meanings of your topic that will suit your purpose and audience.

Dictionary definitions are useful, but not as part of opening sentences (“According to Oxford...”), because they often display two techniques you may wish to incorporate in writing your own definition. As noted in the Writers’ Tips section, dictionary definitions usually show a word in its category or a larger group of similar things, then show how it differs from those similar items. Differentiating means saying what something is *not* so as to clarify what it *is*; e.g., a food sensitivity is not a true food allergy.

You may, as Kelly, the author of “Ladder to the Gods,” has done, create a definition by setting out a limited or specific meaning for some term. Set your own boundaries around what that term or concept will mean for your essay; this is sometimes called a stipulative definition because it sets out meanings on which the content of a paper will depend.

Or you may work through a variety of synonyms (words that mean the same) for your topic. When you do so, you are imitating a typical conversational or teaching

pattern: the speaker uses a new word, then gives a number of synonyms so that listeners can home in on words familiar to them. For instance, a professor might use a somewhat unfamiliar word like *mendacity*, then offer a list of such words as *deceit*, *dishonesty*, *fraudulence*, and *untruthfulness* so that students will connect one or more of those words to the new term.

There are very few exact, unchanging meanings for words. Recall that the literal, basic meaning of a word is its denotative meaning. A dog has the denotative meaning “domestic canine.” A canine is the class of animal; “domestic” differentiates dogs from wolves. But “dog” has a range of connotative meanings (ugly, aggressive, a man who cheats). Denotative meanings are objective, emotionally neutral meanings agreed on by most people; connotative meanings are rarely neutral—they convey the emotion, background, and attitude of the speaker or writer. Your definition essays will often explore what a word connotes to you; if you were to write about “patriotism,” you might begin by presenting your definition of the word, using some of the techniques above.

The key to successful definition, though, is specificity of supporting detail. Definitions make ideas specific by setting boundaries around them, and are as precise as possible in capturing the essence of a term’s meaning.

- Where in both student essays do you find particularly effective uses of specifics in the supporting details?

## Planning and Prewriting

Kelly, the author of “Ladder to the Gods,” is a General Arts student who began her degree after completing a Broadcast Journalism diploma. As her essay reveals, she feels very strongly about the practical and intellectual value of the liberal arts curriculum. She was given the opportunity to submit one end-of-semester essay that would fulfill the requirements of both her English and her Philosophy professors, and she decided to try using the definition pattern of development.

Her philosophy class was discussing Leo Strauss, a conservative American philosopher who believed that great thinkers wrote “deliberately...so that the average reader will understand it as saying one thing but the few for whom it is intended will grasp its real meaning” (Locke *Front Page*). His concept of the best knowledge being restricted to a special select group offended her so she decided to argue against some of his ideas.

Kelly liked freewriting, so she just started writing to see where her ideas took her. Here is her first go at freewriting:

Strauss is all about his elite group of people who understand hidden meanings. Who are they? These are the people who apparently rise because they truly understand some kind of superior, mystical “liberal education,” one we can’t get at a regular university or college. Where do they get their degrees? Not only that, he takes every opportunity to beat up “modern democracy,” where apparently we’re all drooling and reading comics. Why even have a democracy if it’s something that can’t ever be achieved? Where do these mysterious phantom leaders come from? Are they elected? If so, we must live in some kind of acceptable democracy—we elect these superior people. Maybe they’re all Scientologists. . . But supposedly they’re

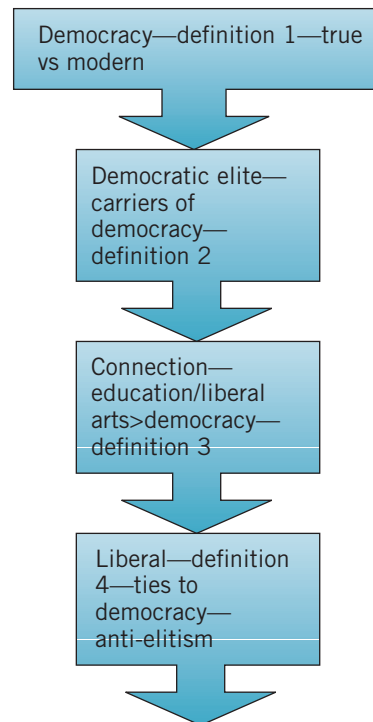


controlling us because we're too lazy to care about anything. And Strauss says they just "arrive on top." This doesn't make sense. I wonder about their so-called liberal arts education. These apparently are the only people worthy of this education. I'm not sure where this is going. And when I look around me, and I remember people I interviewed when I was in journalism, they didn't seem that lazy or uninformed whenever there was an election. Most of them were really opinionated and interested in various issues—who is Strauss to say who's ignorant? For that matter, why shouldn't anyone get the education they want to have? How can people learn to think more clearly without some kind of education? Liberal arts does teach people to think—that's what it's about, after all.

Because an argumentative essay (see Chapter 16) can use a variety of patterns of development to assert its thesis, and because Kelly wanted to focus on the concepts of *democracy* and *liberal arts education*, she decided to use definition as her primary method of development and blend it with other methods to mount her case.

Looking over her prewriting, and thinking about using the definition method of development, Kelly decided to develop her topic by diagramming her thoughts. She wanted to trace a path that she could follow through her essay.

"I thought I wanted to base my essay on three definitions, and I wanted to focus on a simple image to keep my line of thought clear, so I just drew a line of arrow diagrams," Kelly said. "It helped me clarify the ideas that were all tied up in my prewriting."



With her prewriting, diagramming, and a rough outline in hand, Kelly decided to work on a first draft.

## First Draft and Revision

Here is her first draft:

- 1 In *What Is Liberal Education?* Leo Strauss says that “Liberal education is the ladder by which we try to ascend from mass democracy to democracy as originally meant.” (get page number) Here immediately we see the idea of something finer or better that’s been lost.
  - 2 What does Strauss mean by “democracy” here? Well, he uses the term in two different ways: “mass democracy” and “democracy as originally meant.” (put in source) Usually he means “mass democracy” is modern democracy and “original” democracy is “true democracy” (.). Is this double-talk? True democracy is a society in which most people are wise, virtuous, and highly reasonable. And we can never attain this, according to Strauss. Contrast this with modern democracy, apparently not ruled by an educated elite. The majority creates their own governing elite with their apathy and lack of education. This elite group apparently all has liberal arts education. And apparently they are all virtuous, too.
  - 3 But who is so easily fooled, really? Does anyone not know what a democracy is? People elect leaders—they contribute to their choice of government. They do not vote mindlessly—they are informed by education, which helps them to critically understand media.
  - 4 How do people become informed citizens? They acquire whatever they are able to of literature, languages, philosophy, history, visual arts, mathematics, and science: a liberal arts education. They learn life skills such as careful reading and critical thinking. A liberal education isn’t reading musty old pages and parroting them back in essays. It exists to encourage independent thought, not to get people to dumbly follow leaders or just copy ideas from the media. We learn about tradition to think about it and question it. Tradition is the collected thinking of the past (Do I need this definition?) and discussing it and writing about it makes people better communicators and better thinkers. These are also valuable life skills. When people get together and discuss things, or get together to act for shared ideas, they become communities, communities of thoughtful people.
  - 5 These thoughtful people, with whatever amount of liberal education, don’t sound like Strauss’s apathetic common people at all. In fact, his elite phantoms who have the finest education don’t belong to a democracy at all. They sound selfish, not liberal. “Liberal,” by definition, is unrestricted, generous, radical, abundant, democratic, and progressive. It is not elitist. Liberals do not worship the past blindly; they look for maps of the past to examine for clues about the present. By learning to analyze how progress was made in the past, ordinary people, on their own, can understand the societies they live in today.
- After reading this part of Kelly’s first draft, compare it to the first two paragraphs of her finished essay earlier in this chapter. Where does her thesis appear in her finished essay?
  - How has she revised and developed her use of the contrast pattern of development in her final version?
  - How has she used quotations to make her details more specific in her finished second paragraph?
  - How does she reach her own definition of *democracy*? In which paragraph?

- How many definitions appear in the finished essay versus the first draft?
- What does she add to paragraph 3 in her finished essay? How does this information relate to the paragraphs that precede and follow it?

## Writing a Definition Essay

### Writing Assignment 1

Choose a term in current popular use, such as *fashionista* or *hipster*, or choose a term used frequently in, and specific to, one of your subjects, such as *information density*, *beta testing*, *auteur theory*, or *hegemony*. Write a definition essay for an audience that would not be familiar with your term.

#### Prewriting

1. As you work on your opening paragraph, refer to the dictionary definition of the term. Depending on your term and on your dictionary, you may find a formal definition or you may find a range of meanings. If you find several meanings, be sure to use only one. Do not begin your essay with “According to *Oxford*...”
2. Remember that the thesis of a definition essay is actually a more polished version of “what \_\_\_\_\_ means to me.” The thesis presents what *you* think the term actually means, without using the words *I* or *me*.
3. As you plan your supporting paragraphs, think of the different parts or qualities of your term that will have meaning for your readers. Here is the three-part division of a student thesis and essay about the term *shopaholic*:

Their only hobby is shopping; they shop constantly, whether online or in person; they own dozens of a single item like a handbag.

4. Support each part of your division with either a series of examples, a single extended example, an explanation, or a quotation. Such supporting details may also limit your description by saying what some quality or type of person is *not*.

#### Revising

Once you have completed the first draft of your essay, review it with these questions in mind:

- Does my thesis statement indicate how I define the term, and does it indicate my plan of development for the essay? Have I introduced my term with enough background to interest my reader?
- Does each of my supporting paragraphs have a clear topic?
- Have I supported each of my topic sentences with a suitable pattern of development for the supporting details?
- Have I rounded off my essay with an appropriate concluding paragraph?

Revise your essay until you can answer “yes” to each question. Then be sure to check the next-to-final draft for sentence skills (see the index if you’re not sure where to find them).

## Writing Assignment

In this essay, you will write with a **specific purpose** and for a **specific audience**.

You work in a doctor’s office and have been asked to write a brochure that will be placed in the waiting room. The brochure will tell patients what a healthy lifestyle is. Write a definition of a *healthy lifestyle* for your readers, using examples wherever appropriate. Your definition might focus on both mental and physical health, and might include eating, sleeping, exercise, and recreational habits.

Alternatively, you might decide to take a playful point of view and write a brochure defining an *unhealthy lifestyle*.

## Writing Assignment 3

Read the selection “No Way Home: The Uncertain Future of Robert Thomas Payne, Homeless Zinester” by Vakis Boutsalis (Chapter 41). Consider, as you read about Payne, the conception you have currently of a “street person.” Is your first thought a negative one—that this person could probably get a job and work? Or do you react sympathetically to such individuals?

A street person is sometimes defined as someone who lives his or her life in public places. How would you characterize a street person? Begin your prewriting for your essay by doing a bit of online research about street people; you may be surprised at what you discover. Make notes of any sources to which you may wish to refer in your essay as you consider the forms of support that will best clarify and explain your point. Then write your own extended definition of “street person.”

## Checklist of Learning Outcomes for Chapter 14

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions upon completing any of its writing assignments:

- Does your thesis and/or introductory paragraph locate your subject within its class and state how it is unique?
- Does the opening paragraph set the tone and degree of subjectivity or objectivity with which you defined your subject?
- Does each supporting point clearly expand on and illustrate your subject, and is the type of support chosen appropriate to your subject?
- Does the final paragraph summarize all meanings presented and suggest the significance of your particular definition?

# CHAPTER 15 Division and Classification

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write a division and classification essay that

- divides its subject into categories according to a logical classifying principle
- states in its thesis the subject, classifying principle, and category divisions
- arranges its categories in an order that best supports its thesis statement
- includes several specific supporting details to explain each category division or main supporting point
- presents a concluding paragraph that returns to the subject as a whole and offers final thoughts on your essay's subject categories

You divide and classify every day. You *divide* when you break down a single item into its component parts. You analyze a novel by breaking it down into parts such as theme, plot, character, and setting, moving from a large, whole concept to a set of limited, concrete categories, as you will see in “National Treasures,” the student essay that follows. You *classify* when you sort things or ideas into groups of like items—anything from a pile of socks to a desktop full of documents. A classification group might be “black ankle socks” or “electricity bills.” You can place ideas or objects into progressively more general or even abstract categories, for example, an identity tree: *Kenyo Smythe, 17 Passmore Drive, Abbotsford, British Columbia, Canada, North America, Western Hemisphere, Earth, Solar System.*

In division and classification essays you choose a classifying principle that suits your audience and purpose. Writing about contemporary music might involve the classifying principle of *tastes in music* and the categories of *R&B, New Folk, and Rap.*

To write about new computer animation software, you must find a classifying principle and categories within software relevant to your subject and reader.

### Using the Division/Classification Method Now

Division and classification activities are constant elements in your academic and career writing. Marketing students divide consumers into demographic categories (groups identified by shared characteristics) to facilitate product development and sales decisions. Engineering students classify various types of structural problems into groupings according to principles such as environmental stress and metal fatigue. Your textbooks divide concepts into chapters and headings, and in nearly every subject you study you must divide a topic into manageable or appropriate categories for writing assignments.

### Using the Division/Classification Method in Your Career

Whatever career path you choose, you will divide and classify material and communicate your information in writing. Every project an advertising agency undertakes must be broken down into its component activities, then reports and memos are sent to various groups within the agency who must divide up the tasks and report on staff assignments and timelines. News broadcasters classify stories coming from news agencies into categories such as “hard news” and “human interest,” then group the items prior to writing their own versions, linked by transitional references to remind people which sort of news they are listening to or watching.

In this chapter, you will be asked to write an essay in which you divide or classify a subject according to a single principle. To prepare for this task, read the student essays that follow, then work through the questions.

## Student Essays to Consider

### National Treasures

- 1 A tourist’s-eye view of Canada would include snowy ski hills, sparkling mountain lakes, granite-grey rock shields, nighttime city views, and, of course, evergreen forests. Picturesque as those piney woods might be, they present a misleadingly simple image of the country’s vast and varied forestation. Canada is nearly half forest and home to highly diverse climatic, soil, and water conditions. Because of this diversity, Canada’s landscape actually hosts seven different forest regions and numerous sub-regions: fifteen ecozones, each supporting characteristic tree species and forest types. In fact, one of the country’s greatest resources and ecological treasures is 417 million hectares of highly diversified forest (Natural Resources Canada).
- 2 Perhaps the picture of Canada as windswept rocky ground and deep evergreen woods has its roots in the vast belt of boreal forest that stretches from Newfoundland and Labrador west to the Rockies. The forest, appropriately, derives its name from Boreas, ancient Greek god of the north wind and of winter, and boreal forest defines the very idea of northern woods. Beginning with the northern taiga woods, it consists mainly of hardy conifers, pines, firs, and spruce that will endure baking hot summers and long, harsh winters. The evergreen darkness, though, is sparked with luminous white birch and the delicate trembling aspen. The forests here are measureless and

many have not been surveyed. And closer to the southern prairie borders of the north wind's woods in Alberta, Saskatchewan, and Manitoba, the warmer climate nurtures soft green willows, alders, and tall grasses. These are trees pushed into service by farmers; they grow along the edges of fields and keep the wind from tearing away the soil they share with crops. And here the boreal balance is starting to shift away from the dominance of pine, spruce, cedar, and fir.

- 3 Moving east and south from those prairie woodlots, skirting south of Lake Superior, and finally descending into lower Ontario and Quebec, then all the way to the Maritimes, the boreal forest's southern boundaries merge with different forest blends. Here, along the edge of the northern shield, the boreal balance shifts from the dominance of pine, spruce, cedar, and fir to deciduous varieties that thrive in a more moderate climate. The Great Lakes/St. Lawrence woods are a fairly balanced coniferous–deciduous mix, woods scented with eastern white cedar on hot days and ablaze with red and gold maples in the fall. Hundred-year oaks live side by side with aspens, birch, ash, and poplar, and forest floors are carpeted with ferns and lichen. In some areas, at least, hundreds of years of settlement, agriculture, and industry have altered the growth patterns and suppressed some varieties (“Mixedwood Plains”). However, for the moment, until cottagers and property developers bulldoze them, these woods are eastern Canada’s treasures, hosting a rich animal and plant ecosystem. The vast Acadian forests of the Maritimes are less damaged at this point; in many areas they continue the Great Lakes–St. Lawrence growth with eastern white pine, red pine, yellow birch, and eastern hemlock. But nearer the Atlantic, they are purely Acadian, covered in thriving red spruce, sugar maple, beech, and yellow birch (“Atlantic Maritime”).
- 4 Not so far east as the Maritimes, but farther south, the Lake Erie and Lake Ontario shores have a treasure house all their own: the warm-weather Carolinian forest. The climate here is benign enough to foster scented and flowering trees more associated with the American mid-south; in fact, geographically, Point Pelee in Lake Erie is farther south than northern California. This forest ignores national borders and treats southern Ontario to a unique mix of deciduous trees with only eastern white pine, tamarack, and red cedar as representative evergreens. Although beech trees and sugar maples dominate wooded areas, there is a group of trees and plants that, in Canada, are found only here. They include magnolia or tulip trees, cucumber trees, pawpaw, red mulberry, Kentucky coffee trees, sassafras, and black oak; forty percent of Ontario’s rare plants grow only in this Carolinian forest (“Carolinian Forest Plants”). Unfortunately, this is also “one of Canada’s most threatened habitats” (*Trees of the Carolinian Forest* 27). Over ninety percent of the original forest has given way to two hundred years of farming, industry, and settlement.
- 5 Way, way west, on another boreal border beginning in the Alberta foothills, the subalpine forest begins, which, in turn, at greater altitudes, gives way to montane growth. Subalpine is coniferous forest mainly, with slopes showing white spruce, black spruce, alpine fir, and lodgepole pine, but also aspen, poplar, and white birch. As wooded areas grow near the treelines, tree growth gives way to deciduous shrubs like scrub birch and conifers like spruce and fir that can survive by clinging to the mountainsides of Alberta and interior B.C. The montane woods at mid-levels in British Columbia are home to industrially valuable trees such as ponderosa pine and Douglas fir, and here logging and pulp-and-paper production are jeopardizing Canada’s western forest cover and disturbing soil balances. Second-growth planting and planned harvesting may yet redress some of the losses of mountain and valley woods.

- 6 And finally, where the coastal forests line the Pacific, there is hope. The montane tree patterns fall away near the ocean to become the deep-green forests of Pacific Maritime growth, the silent, shadowy spruce and pine of Emily Carr's paintings. Here, where totem poles stood, these forest sentinels guarded their people from the rough sea winds. Here, the climate is moderated and the woods are dense; it is a model for other parts of Canada, a place where harvesting is controlled and the elders are respected. "This ecozone has the most productive forests and the biggest and oldest trees of Canada" ("Pacific Maritime").
- 7 From the taiga and tundra scrub of the north, to Pacific firs, across five time zones to southern sassafras and New Brunswick spruce and sugar maple, Canada has been blessed with a renewable resource, a national treasure. With the threat of global pollution and a thinning ozone layer, surely this rich and diverse blanket of green growth that protects humans, animals, and the soil it grows in, ought to be itself protected.

### Mall People

- 1 Surveying groups of people about their favourite form of recreation could yield some predictable and some interesting answers. One such group, who might be labeled "mall people," at first glance could seem pretty uniform in terms of its membership's fondness for shopping as entertainment. But in fact, this particular group contains several distinct types of mall people, all with different interests and activities in mind as they head for their chosen destination.
- 2 Teenagers are drawn to the malls to pass time with pals and be seen by other teens. The guys saunter by in ball caps, T-shirts, and baggy jeans, with headsets on at all times. The girls stumble along in high-heeled shoes and tank tops, with cell phones tucked in the pockets of their track pants or low-rise jeans. Travelling in a gang that resembles a wolf pack, the teenagers make the shopping mall their hunting ground. Mall managers have obviously made a decision to attract all the teenage activity. Their raised voices, loud laughter, and occasional shouted obscenities can be heard from as far as half a mall away. They come to "pick up chicks," to "meet guys," and just to "hang out."
- 3 Couples find fun of another sort at shopping malls. The young lovers are easy to spot because they walk hand in hand, stopping to sneak a quick kiss after every few steps. They pause at jewellery store windows so they can gaze at diamond engagement rings and gold wedding bands. Then they wander into lifestyle stores like Crate and Barrel or furniture departments in the large mall stores. Finally they drift away, their arms wrapped around each other's waists.
- 4 Mom, Dad, little Jenny, and Fred, Jr., visit the mall on Friday and Saturday evenings for inexpensive recreation. Hearing the music of the antique carousel housed there, Jenny begs to ride her favourite pony with its shining golden mane. Shouting, "I'm starving!" Fred, Jr., drags the family towards the food court, where he detects the seductive odour of pizza. Mom walks through a fabric store, running her hand over the soft velvet and slippery silk materials she finds. Meanwhile, Dad has wandered into an electronics store and is admiring the flat-screen TV he'd love to buy someday. The mall provides something special for every member of the family.
- 5 Sure, some people visit the mall in a brief, businesslike way, just to pick up a specific purchase or two. But many more are shopping for inexpensive recreation. The teenagers, the dating couples, and the nuclear families all find cheap entertainment at the mall.



## Questions

### About Unity

1. In what way do the topic sentences of “National Treasures” resemble those of an objective descriptive essay?
2. Which sentence in paragraph 2 of “Mall People” should be omitted in the interests of paragraph unity?
3. Which sentence in paragraph 2 of “National Treasures” should be omitted in the interests of paragraph unity?

### About Support

4. After which sentence in paragraph 3 of “Mall People” are more supporting details needed?
5. After which sentence in paragraph 4 of “National Treasures” are more supporting details needed?
6. “Mall People” develops its support with expressive description. Label as *sight*, *touch*, *hearing*, or *smell* all the sensory details in the following sentences:
  - a. Hearing the music of the antique carousel housed there, Jenny begs to ride her favourite pony, with its shining golden mane.
  - b. Shouting, “I’m starving!” Fred, Jr., drags the family towards the food court, where he detects the seductive odour of pizza.
  - c. Mom walks through a fabric store, running her hand over the soft velvet and slippery silk materials she finds.

### About Coherence

7. What are the time transition words used in the second supporting paragraph of “Mall People”?
8. Which topic sentence in “National Treasures” functions as a linking sentence between paragraphs?
9. How does the author of “National Treasures” take the reader across Canada? Where does he begin, and in which direction does he lead the reader?

### About Introductions and Conclusions

10. Identify the method and approach used in the introduction to “National Treasures.”
11. What conclusion technique is used in “Mall People”?
  - a. Summary
  - b. Prediction or recommendation
  - c. Question

### About the Method of Development

12. What is the classifying principle in “National Treasures”? What are the categories that follow from it?
13. “National Treasures” makes good use of description as a secondary method. Where do you find effective descriptive words and phrases? Why do you find these effective in the context of the essay?

## Combining Division/Classification with Other Methods of Development

### Using Division/Classification as Your Primary Method

Division/Classification is a strategy you will use as both a primary and secondary pattern of development. If it is your main pattern, you may describe objects or people within a group, as Matt does in “National Treasures”; or you may present the reasons (causes) something belongs in a class or why you divide a single concept as you do. Alternatively, you could compare items within a category such as videogames to show why these items belong together.

### Using Division/Classification as a Secondary or Supporting Method

You may have already used Division/Classification within your definition essay, when you classified various meanings of a word according to groups who use the word, or you may have divided a single behaviour, such as bullying, into a set of repercussions in an effects essay. If you are a film student explaining the use of a variety of sound effects, you will group those effects according to principles such as synthetic and realistic sounds.

## Developing a Division and Classification Essay

### Writing Your Thesis Statement for a Division and Classification Essay

The division and *classification* essay is built upon the classifying principle you choose and the particular divisions or categories you present for your topic. Your thesis statement should, then, present (1) your topic, (2) your intention to divide or classify, (3) your purpose for dividing the topic or classifying principle, and (4) your categories, if appropriate. The “trick” with division-and-classification thesis statements is that with this method of development, the classifying principle and categories you apply to your topic actually represent your viewpoint. This type of thesis statement is another variation of the “topic + viewpoint” formula.

Here is an example of a division and classification thesis statement following this formula:

There are many different brands and models of cell phones(1), but, based on users’ preferences(3), they all fall into three categories(2): the functional, the decorative, and the fully loaded(4).

Here, the writer’s viewpoint is expressed by the phrase “users’ preferences.” She indicates that personal preference is a meaningful and potentially interesting classifying principle for cell phones.

Here is another example that follows the formula:

Not many lighthouses on the Great Lakes are still functional; however, several on the Lake Erie shore, such as the Port Abino lighthouse, are of historical value.

- What is the topic of this thesis statement?
- What is the writer’s viewpoint?

- How is his or her viewpoint expressed?

Review the two student essays that appear at the beginning of this chapter.

- What is the thesis of “National Treasures”? What is its classifying principle? How does this principle express the author’s viewpoint?
- What is the thesis of “Mall People”? What is its classifying principle? What are the categories that the author has chosen?

## What Is Your Purpose and Who Is Your Audience?

In general, you write a division and classification essay to inform your readers of some idea connected to your choice of classifying principle and/or classes. Your secondary or specific purposes related to informing may range over quite a broad spectrum, from serious to comic.

If, like Matt, the author of “National Treasures,” you wish to persuade readers by informing, then division and classification may be a good pattern of development. Matt is a forestry student who has studied Canadian ecozones and forest types, so he wishes not only to explain to readers what the main forest zones are, but to indicate where such forests are endangered. He wants his readers to understand the value, diversity, and richness of Canadian woodlands. Thinking of his main audiences as his English professor and his peers, he knew he had a couple of tasks, at least: to find a workable way to lead readers across the country’s geography and to explain terms that could be unknown to his readers. For his organizational principle, he remembered the method he had used in writing objective descriptions in English, biology, and chemistry classes—choose a clear starting point and trace a directional path in each paragraph.

- Where do you find examples of definition in “National Treasures”?

Matt thus had two of the ingredients of a successful division and classification essay: a topic that lends itself to being divided and classified, and an appropriate scheme or principle of classification that is relevant and interesting to a potential audience.

- What is Matt’s topic and how does he divide it?
- Why is it potentially interesting—or not—to audiences?

Once you have selected your topic and figured out how to divide it, or how to organize its parts into a whole of some kind, you need to provide specific details so that your audience fully understands the categories you have selected. For the example, if you chose to write about clothes and your purposes were informing and entertaining your audiences, you might begin with a classifying principle of *fashion*. You could then work with four classifications: clothes that are stylish, clothes that have classic style, clothes that are going out of style, and clothes that are so unattractive that they were never in style. You might classify skateboarding shorts as part of the “going out of style” category, while preppy pinstriped shirts might belong in the “clothes that are stylish” group, navy-blue blazers in the classic style group, and Metallica T-shirts

in the “never stylish” group. For this essay, these classifications could work for a peer audience in a college or university. But an audience of fashion-conscious young people would probably have very different opinions about what is and is not stylish, as would an audience of investment bankers. For that matter, an audience of style-obsessed, label-conscious “downtown people” would have much more interest in clothing and accessory styles than an audience of academic instructors.

## Writers’ Tips for Division and Classification Essays

### 1. The basic concept:

One concept or item can be fruitfully divided into interesting and appropriate groups or classifications. The basic concept behind classifying is taking an assortment of things or ideas and showing how that assortment can be classified into groups that reveal something new. Dividing and classifying allows you to present a new or different idea as a result of performing the activities—this is fundamental to the idea of writing a good thesis statement. Dividing up a subject like insects by size does not present a new view of insects; dividing up insects by how they interact with people would offer something new to readers.

### 2. Ordering principles:

These should be chosen with some care; the following are guidelines to help you choose an appropriate principle:

- a. An effective ordering principle will allow you to present something **interesting or unexpected** to your readers; for example, for a cultural studies program, dividing up 19th-century immigrants to Canada by date of arrival would not necessarily reveal anything interesting, but dividing them up by their destinations could intrigue readers.
- b. Ordering principles should be **relevant**; it must relate to the nature of the topic, and to the viewpoint and tone of the essay; for example, a student writing a humorous essay about insects could divide them along the lines of “pests,” “ornaments,” and “irrelevant” because her essay is meant to entertain.
- c. Any ordering principle must **apply logically to all members of a group**. If you write about insects in terms of how they interact with people, then bees as “friends,” mosquitoes as “enemies,” and butterflies as “beautiful” would not work—the principle here is how humans relate to insects.
- d. Ordering principles must allow writers to present **sufficient and complete components**; the student who writes about immigrants and discusses only the Maritimes, Quebec, and Ontario is ignoring Asian immigrants to British Columbia and western Canada, and is presenting incomplete information that readers could take issue with.

### 3. Choosing an effective order for your classifications or divisions:

The order depends on your purpose in writing. If you wish mainly to inform readers, you may choose an order for your body paragraphs that suits your content, as would the student writing the humorous essay noted above. If, however, your purpose is to persuade, then you may choose to place your supporting points in climactic order, leaving your strongest point until last. If chronology or time order is essential to

(continued)

your ordering principle and purpose in writing, then place your supporting points in time order, as would as student writing about waves of American ex-slaves arriving in Canada as related to historical events of the time.

#### 4. Transitions to reinforce the order of paragraphs and supporting details:

Transitions are essential to help readers follow your method of development and purpose. Use appropriate transitions to open paragraphs; for example, if you use climactic order, then transitions such as “... an even more important...” or “...more significant (than)....” If you choose a different order, such as order of location or geographic order, such as Matt does in “National Treasures,” then locate your readers in your topic sentences so they follow the way they are being shown your material. Within paragraphs, use sentence-level transitions to connect supporting details so that each member of a group or category seems appropriately connected.

### What Is Your Point of View in Your Division and Classification Essay?

As a method of essay development, division and classification is based on analysis, or breaking up a topic or concept into components or categories. The main focus of these essays for readers is the way they present valid and interesting divisions of a topic. Analytical writing, and essay writing in general, is expected to be about more than just the writer’s personal opinion or experience. To quote “Essay Writing: A Personal View” by David Rayside, “...most essays are about some phenomenon that you are expected to reflect upon with ideas and evidence and logic that are not just about you.”

The division and classification essay in college or university is the product of rigorous thought, and structure and quality of ideas predominate. Therefore, the less intrusive third person point of view is ideal.

### How Will You Support Your Division and Classification Essay?

One important fact about support for division and classification essays is that simply supplying examples does not constitute classifying. When you classify, you first decide on your categories, then provide supporting details of various types.

- What are the classifications in “National Treasures”?
- Choose three categories of forests and list the examples and details that support these classes.

Description is essential to effective support in division and classification essays. At the very least, you must describe the characteristics that members of your classifications possess. To give your essay flavour and accuracy as well as appeal to readers, you will want to use sharp, skillful descriptions.

- Where are two instances of effective description in “Mall People”?

Definition, process, and cause or effect analysis can all play effective parts in a division and classification essay. You could use process to outline the steps by which

something came to be included in one of your classifications; you could even include an anecdote to illustrate one of your classifications.

- Where in “National Treasures” is definition used, and why?
- Where is effects analysis used in this essay?

## Planning and Prewriting

Julia is a first-year marketing student. She was very intrigued by the topic of demographics, breaking down consumers into groups according to various criteria such as age, income, or behaviours. Having worked summers and part-time at a large mall, she had spent a fair amount of time watching people and thought her observations about “people at malls” would make a good topic for a division and classification essay. She did know that not everyone came to the mall to shop, so “mall people” were not all there for the same basic reason. She started a list of the kinds of people she routinely saw at work:

- Families with kids
- Lots of snacking
- Crowds around special displays—automobiles, kiddie rides
- Older people walking mall for exercise
- Groups of teenagers
- Women getting made up at makeup counter
- Dating couples
- Blind woman with guide dog
- Lots of people talking and laughing rather than shopping
- Interviewers stopping shoppers to fill out questionnaires
- Kids hanging out, meeting each other

As Julia reviewed her list, she concluded that the three largest groups of mall people were families with children, groups of teens, and dating couples. She decided to organize her essay around those three groups and created a trial outline that her essay would follow:

**Thesis:** The shopping mall offers inexpensive fun for several groups.

1. Teens
  - a. Roam in packs
  - b. Dress alike
  - c. Meet new people
2. Dating couples
  - a. Act romantic
  - b. Window shop for future home
  - c. Have lovers’ quarrels
3. Families
  - a. Kids’ activities
  - b. Cheap food
  - c. Adults shop

## First Draft and Revision

Julia's list making and outlining prepared her for writing the first draft of her essay:

- 1 Malls aren't only places to go shopping. They also offer free or at least cheap fun and activities for lots of people. Teenagers, dating couples, and families all like to visit the mall.
- 2 Teenagers love to roam the mall in packs, like wolves. They often dress alike, depending on the latest fashion. They're noisy and sometimes rude, and mall security sometimes kicks them out of the building. Then they find somewhere else to go, maybe one of the warehouse-sized amusement and video-game arcades that are springing up everywhere. Those places are fun, but they tend to be more expensive than just "hanging out" at the mall. Teens are usually not as interested in shopping at the mall as they are in picking up members of the opposite sex and seeing their friends.
- 3 Dating couples also enjoy wandering around the mall. They are easy to spot because they walk along holding hands and sometimes kissing. They stare at diamond rings and wedding bands and shop for furniture together. Sometimes they have spats, and one of them stamps off to sulk on a bench for a while.
- 4 Little kids and their parents make up a big group of mall-goers. There is something for every member of the family there. There are usually some special displays that interest the kids, and Mom and Dad can always find things they like to window shop for. Another plus for the family is that there is inexpensive food, like burgers and pizza, available at the mall's food court.

After completing her first draft, Julia put it aside. From previous experience, she knew that she was a better critic of her own writing after taking a break from it. Reading over her first draft the next morning, she noticed several places where it could be improved. Here are the observations she made in her writing journal:

- My first paragraph does present a thesis that gives my viewpoint and a reason why I'd divide up people at malls (malls offer inexpensive entertainment), and it tells how I'm going to develop that thesis (by discussing three groups of people). But it isn't very interesting. I think I could do a better job of drawing readers in by describing what is fun about malls.
- Some of the details in the essay aren't necessary; they don't support my main idea. For instance, the points about teens being kicked out of the mall and about dating couples having fights don't have anything to do with the entertainment malls provide. I'll eliminate them.
- Some of my statements that do support the main idea need more support. For example, when I say there are "special displays that interest the kids" in paragraph 4, I should give an example of such a display. I should also back up the idea that many teens dress alike.

With those observations in mind, Julia returned to her essay and revised it, producing the version that appears earlier in this chapter.

## Writing a Division and Classification Essay

### Writing Assignment 1

What follows are an introduction and a thesis statement for a classification essay on academic stress. Using a separate piece of paper, plan and write the supporting paragraphs and a conclusion for the essay.

#### Postsecondary Stress

Jack's heart pounds as he casts panicked looks around the classroom. He doesn't recognize the professor, he doesn't know any of the students, and he can't even figure out what the subject is. In front of him is a test. At the last minute, his roommate awakens him. It is only another anxiety dream. The very fact that dreams like Jack's are common suggests that college and university are stressful situations for young people. The causes of this stress can be academic, financial, social, and personal.

#### Prewriting

1. Freewrite for five minutes apiece on (1) academic, (2) financial, (3) social, and (4) personal problems of college and university students.
2. Then add to the material you have written by asking yourself these questions:
  - What are some examples of academic problems that could be stressful for students?
  - What are some examples of financial problems that students might contend with?
  - What are some examples of social problems that students must face?
  - What are some examples of personal problems that create stress in students?

Write down quickly whatever answers occur to you. As with freewriting, do not worry at this stage about writing correct sentences. Instead, concentrate on getting down as much information as you can think of that supports each of the four supporting points for the thesis.

3. Go through all the material you have accumulated. Perhaps some of the details you have written down may help you think of even better details that would fit. If so, write down these additional details. Then make decisions about the exact information that you will use in each supporting paragraph. Number the details according to the order in which you will present them.
4. Write the first draft of your essay.

#### Revising

After you have completed the first draft of the essay (and, ideally, set it aside for a while), you should prepare yourself to rewrite it by asking the following questions:

- Have I included relevant examples for each of the four divisions?
- Have I provided enough details to support each of the four divisions?



- Have I used transition words and sentences to help readers follow my train of thought?
- Does the concluding paragraph round off the essay by returning to the overall subject?

Continue to revise your essay until you can answer “yes” to each question. Then, be sure to check the next-to-final draft for sentence skills (refer to the index if you’re not sure where to find them).

### Writing Assignment 2

In this division and classification essay, you will write with a specific purpose and for a specific audience.

Unsure about your career direction, you have gone to a vocational counseling service. To help you select the type of work for which you are best suited, a counsellor has asked you to write a detailed description of your ideal job. You will present this description to three other people who are also seeking to make a career choice: someone else in your program, a complete stranger, and a parent or family member.

To describe your ideal job, divide “work life” into three or more elements, using one of the following principles of classification:

- Activities done on the job
- Skills used on the job
- Physical environment
- People you work with and under
- Effects of the job on society

In your essay, explain your ideals for each element. If needed, you may have more than three supporting paragraphs. Use specific details and examples where possible to illustrate your points.

### Writing Assignment 3

Read the selection “Food on the Home Front During the Second World War” by Ian Mosby in Chapter 41. This essay examines the Canadian government’s wartime interventions into the nation’s eating habits; it then divides these actions into a number of groupings before coming to the surprising conclusion that, despite restrictions, Canadians were eating better and more healthily than ever.

Imagine you are a government health official. What changes would you make to our national eating habits of today and why? Choose an appropriate and consistently applicable principle or heading for classifying your proposed changes to the national diet, such as nutritional, economic, or ecological concerns. After making sure that your proposals line up logically under your classifying principle, write a classification essay that justifies the changes you would like to enforce.

## Checklist of Learning Outcomes for Chapter 15

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions upon completing any of its writing assignments:

- ✓ Do the divisions in your essay's subject follow a consistent principle of classification? Is this principle logically related to your purpose in writing about your subject? Does your dividing principle lead to interesting new thoughts about your subject?
- ✓ Does your thesis statement mention your subject, your viewpoint on it, your principle of classification, and if appropriate, your categories or classifications?
- ✓ Do your category/classification paragraphs appear in an order that best supports your thesis?
- ✓ Is the number of supporting details for each category roughly balanced, and are all details adequately explained?
- ✓ Does your conclusion remind readers of your thesis and propose final thoughts about the subject's main divisions?

# CHAPTER 16 Argumentation and Persuasion

## LEARNING OUTCOMES

After reading this chapter and working through its writing assignments, you will be ready to write an essay that involves argumentation and/or persuasion, and

- begins with a thesis that states a definite point to be argued
- acknowledges and counters any opposing viewpoints
- presents, in its supporting points and details, both solid logic and knowledge of the specifics of the subject
- argues its thesis point objectively and courteously
- concludes by reinforcing the main argument

You already have a natural tendency to question a point of view or opinion: this is the basis for **argumentation** as a method of development. No two minds see a person or situation in exactly the same way, so readers nearly always suspend agreement until they are satisfied with the *reasons why*. You also innately understand how to *get what you want* in numerous situations, how to appeal to others by making your wishes relate to them. This is the essence of **persuasion**, a skill allied to, and used in combination with, argumentation.

If you say that student health care available on your campus is inadequate, your listening audience might listen carefully as you state your case, judging whether or not you have solid evidence to support your point. “Well, it’s closed half the time, and it just isn’t any good” sounds weak and unconvincing, so you try to come up with stronger evidence to back up your statement. You may try to think of issues that your listeners can relate to. The thinking involved in arguing and persuading takes some work, but you will have clarified your opinion.

Arguing a point and persuading readers in an essay requires you to do three things: (1) search for logical answers as to why you hold an opinion—argumentation, (2) examine and weigh the usefulness of the emotions associated with your opinion—persuasion, and (3) present clear and credible information to support the viewpoint you are arguing. The ability to present sound and compelling arguments is an important skill in everyday life. As you develop skill in clear, logical reasoning you will become a better critic of advertisements, newspaper articles, political speeches, and other everyday persuasive appeals.

### Using the Argumentation Method Now

Argumentation is crucially important for academic tasks; its uses are endless. In a business course you may be asked to defend a particular management style; in a political science course you could be asked to examine and justify Canada's presence in Afghanistan. Students in technical programs are often required to analyze and defend the use of various procedures, and law students practise writing briefs to persuade judges of their position. You will naturally use argumentation, and to some extent, persuasion, to make a point in a presentation or write a proposal for a grant or bursary.

### Using the Argumentation Method in Your Career

In advertising, persuasion and argumentation are essential tools in promoting clients' products or services. Social-work professionals constantly write reports analyzing clients' situations and arguing for changes to care and/or benefits. If you are headed toward business management, practise persuasion and argumentation now, because you will write endless documents, from memos and proposals to reports, arguing for particular courses of action, policy changes, and acquisitions of technology and equipment.

In this chapter, you will be asked to write an essay in which you defend a position with a series of logical reasons. You will learn how argumentation and persuasion are similar and how they are different. In all the essays you have already written based on the previous chapters of this section, you have put forward an argument just by making a point and supporting it. *Argumentation*, however, advances a *controversial* point—one that can be argued—that some readers will not be inclined to accept. To prepare to write an argumentation essay, first read about five strategies you can use in advancing an argument. Then read the student essays and work through the questions.

## General Strategies for Argumentation and Persuasion

In general, argumentation is the defence of a position based on logic; persuasion is rooted in finding the forms of defence that will appeal specifically to your audience. But the lines between the two are often blurred. In fact, techniques such as pointing out common ground and acknowledging opposing viewpoints are more related to persuasion than to purely logical argument. Both argumentation and persuasion begin, though, with a point that either involves controversy or can be contested.

## Will You Argue? Or Will You Persuade?

Although nearly every essay you write will contain elements of persuasion or argumentation, there are distinct qualities and considerations related to writing when the primary purpose is to argue or persuade. Persuasion sometimes appeals to emotion or human values, and argumentation to logic and reason, but the essence of strong arguments in print and speech is a careful balance or blend of the two—this careful, thought-out blend is called rhetoric.

## Appeals and Audiences

Aristotle, a philosopher and educator in ancient Greece, defined key aspects of effective and purposeful communication. He set out three ways of appealing to, or persuading, audiences: *pathos*, the appeal to readers' emotion; *logos*, the appeal to readers' logic; and *ethos*, the appeal based on the character and/or knowledge of the writer. (You will find additional details about appeals in the Writers' Tips section of this chapter.) Here is where the PAT formula you studied in Part 1 has prepared you; depending on your purpose and your audience, you can vary the balance between emotional, logical, and knowledge- or values-based support in your essay.

Choose two of the student essays in Part 2 that you think use argumentation effectively.

- How does the writer of each essay convince you of the rightness of his or her point?
- To what degree does he or she appeal to your emotion, your logic, or to your sense of his or her character and knowledge? Where do you find examples of these appeals?

In arguing or persuading, knowing your audience is key; you work carefully to convince readers of the validity of your position. Here are five strategies you can use to persuade readers whose viewpoint may differ from yours.

### 1. Use Tactful, Courteous Language

To truly persuade readers to consider your viewpoint and open to the logic of your argument, never anger them by referring to them or their opinions in rude or belittling terms. Stay away from sweeping, insulting statements such as “Everybody knows that...” or “People with any intelligence agree that...” Also, keep the focus on the issue you are discussing, *not on the people* involved in the debate. The third person viewpoint is especially useful for maintaining your readers' focus on your ideas and for suggesting some distance between you and your subject. Do not write, “*My opponents* say that orphanages cost less than foster care.” Instead, write, “*Supporters of orphanages* say they cost less than foster care.” Terms such as *my opponents* imply that the argument is between you and the “bad guys”—an attitude that distances you from anyone who disagrees with you. By contrast, *supporters of orphanages* suggests that those who don't agree are, nevertheless, reasonable people who are willing to consider differing opinions.

## 2. Point Out Common Ground

Another way to persuade readers to consider your opinion is to point out common ground or ideas. Knowing as much as possible about your audience is essential to working out points with which your audience could potentially agree. You may be arguing in favour of longer library hours on your campus. Before going into detail about your proposal, think about your audience; remind readers who could be opposed to increased hours that you and they share ideas, such as enabling working students to use the facilities and helping more students to do better work. Readers will be more receptive to your idea once they have considered the ways in which you and they think alike.

## 3. Acknowledge Differing Viewpoints

Do not simply ignore opinions that conflict with yours. Acknowledging other viewpoints strengthens your position in several ways. First, it helps you spot flaws in the opposing position as well as in your own argument. Second, and equally important, it helps you persuade readers by presenting yourself as a reasonable person, willing to see all sides of an issue. Readers are more likely to consider your ideas if you are willing to consider theirs.

At what point in your essay should you acknowledge opposing arguments? The earlier the better—ideally, in the introduction or second paragraph, depending on the overall length of your essay. By quickly establishing that you recognize the other side’s position, you encourage readers to hear what you have to say. You now have the rest of your essay to present your own viewpoint. Notice how the author of “Privileges and Public Spaces” follows this pattern in paragraph 2 of her essay, then goes on to rebut or counter the opposing side’s argument.

One effective technique is to cite the opposing viewpoint in your thesis statement. Do this by dividing your thesis into two parts. In the first part, acknowledge the other side’s point of view; in the second, state your opinion, suggesting that yours is the stronger viewpoint. Below, the opposing viewpoint is underlined once; the writer’s position is underlined twice:

Although some students believe that studying another language is a waste of time, two years of second-language study should be required of all postsecondary graduates.

Alternatively, try using one or two sentences (separate from the thesis) in the introduction to acknowledge the alternative position.

A third technique is to use a paragraph within the body of your essay to summarize opposing opinions in greater detail. To do this successfully, you must research opposing arguments. A fair, well-developed summary of the other side’s ideas will help convince readers that you have looked at the issue from all angles before deciding on your position. If you are arguing for less foreign ownership of Canadian businesses, do some library or online research to find information on both sides of the issue, paying special attention to materials that argue for your viewpoint. You could

also talk to local business owners who support Canadian ownership. You are now prepared to write a paragraph summarizing opposing viewpoints (Canadian business owners' fears of competition from U.S. companies, profit cuts caused by currency exchange). Once you demonstrate your understanding of opposing views, you are in a stronger position to present your own.

#### 4. When Appropriate, Acknowledge the Merits of Differing Viewpoints

Sometimes an opposing argument contains a point whose validity you cannot deny. What should you do then? The strongest strategy is to admit that the point is a good one. You will lose credibility (*ethos*) if you argue against something that clearly makes sense. You will be more persuasive if you appear open-minded enough to acknowledge the merit of one aspect of the other argument while making it clear that you still believe your argument. In paragraph 3 of “The Life and Death of the Mall,” the author writes “though there may be no causal relationship...” letting readers who might disagree and take a logical tack know that he is proposing a viewpoint of his own.

#### 5. Rebut Differing Viewpoints

Sometimes it may not be enough simply to acknowledge the other points of view and present your own argument. When you are dealing with an issue that your readers feel strongly about, you may need to *rebut* the opposing arguments, to point out the problems with an opposing view.

Perhaps your essay states that your college or university should use money intended to build a campus fitness centre to upgrade the library instead. From reading the school paper, you know that supporters of the centre say it will attract new students. You can rebut that point by citing a study conducted by management showing that most students choose a school because of affordable tuition and because of its academic and professional programs and facilities. Emphasize also that many students, already financially strapped, would have trouble paying charges to use the centre.

A rebuttal can take two forms, similar to the two methods of development used for comparison–contrast essays. You can first mention all the points raised by the other side and then present your counter-argument to each of those points, *or* you can present the first point raised by the opposition, rebut that point, then move on to the second opposing point, rebut that, and so on. Note the use of this technique in “Privileges and Public Spaces.” For further information on raising and countering or rebutting objections, see the Writers’ Tips box later in this chapter.

## Student Essays to Consider

### Privileges and Public Places

- 1 Canada has an international reputation for fairness. Canada also prides itself on its cultural diversity and religious tolerance. Religious freedom is guaranteed by the Canadian Constitution, the constitution of a secular country. Canada's public spaces, as they define and display its national character, are open to all to use and enjoy, as guaranteed by the Charter (*Canadian Charter of Rights and Freedoms*). What happens, though, when a religious group requires special conditions for exclusive use of streets, parks, schools, or municipal sports grounds? The boundary between accommodating religious groups' activities and allowing these groups to infringe on the rights of others using the same locations is unclear at best. Accommodating religious practices in public places is not justified by giving religion unique elevated status, by Canada's status as a secular nation, or by Canada's constitution and laws.
- 2 Religion is often placed in a special higher category of human thought and belief, a universally acknowledged "basic good," above all criticism or restraint. Thomas Aquinas in the 1200s defined "basic good" as a belief or ethic universally agreed to be beneficial to humanity ("Aquinas on Law"). Arguments for accommodating religious practices in public places are often based on this idea. Canada does protect its citizens' rights to practise their own religious customs as they see fit (*Charter*). However, Canada also upholds the rights of those who practise no religion and their right to do so. Whose rights should prevail, if both are enjoying a picnic in the same small city park? The meaning of *accommodation* and its relationship to personal freedom come into question here. Accommodation, or "making room for," means allowing diverse groups to co-exist freely and lawfully in a given public environment. But the non-believing picnickers' objections to the activities of the religious picnickers may not be given the same weight, despite their apparently equal rights under the Charter, because Canada contradicts itself if it gives religion a special privilege as a "basic good." People are apparently *free to follow their faiths*, but are they *free from* having others' faiths imposed on them in public places? There is no legal loophole in the Charter for a special "basic good." As philosopher Paul Bou-Habib argues, "to declare religion as a basic good universalizes not only the benefit that one person receives from religion onto the rest of the population but also would imply that those without a religious belief lack a 'basic good'" ("A Theory of Religious Accommodation"). Therefore, religious accommodation granted on these grounds is not allowing religious and non-religious groups to co-exist legally in public places; it is favouring those with religious beliefs at the expense of those without them.
- 3 Moreover, if, according religious groups special rights in public spaces contradicts rights guaranteed by the Canadian Charter, then this preferential treatment is even more contradictory to Canada's position as a secular country. Canada has no state religion. A state or official religion is endorsed by a country's government, as England recognizes Anglicanism or Argentina recognizes Roman Catholicism. Countries with state religions do not have governing religious figures or operate according to religious laws, as in Iran (a theocracy). Canada is officially neutral in religious terms, but this has been increasingly challenged by numerous faith groups for nearly twenty years. Even Canada's government-policy website admits the difficulties faced in reconciling an ever-growing number of faiths with the government's officially secular position (*Policy Horizons Canada*). A general view that 21st-century society is



increasingly secular, if not irreligious, is contradicted by the real problems concerning highly diverse private religious practices in public spaces. The city of Montreal, for example, was faced with a legal need to redefine *public* as something that “concerns society overall in contrast with what affects private citizens...and is accessible to all” (Bouchard and Taylor, qtd. in Germain), as a result of numerous private (religion) vs. public (neutral) lawsuits. One case involving a Hasidic Jewish community wishing to restrict access to parts of certain streets on the Sabbath required yet another restatement, this time of Charter rights: “Attributing a religious character to public places is contrary to the fundamental principles in our society...regardless of religious beliefs, public spaces shall be available to everyone...(this) includes the right not to be subjected to the permanent attribution of the religious character of a street or neighbourhood” (Baril, qtd. in Germain). Although religion can be part of public life, its use of public space cannot be guaranteed by a secular government’s laws.

- 4 Ultimately, the legal argument must rest on Canada’s Constitution and its Charter, and whether these can be equally and fairly applied to all. Raising the idea of fairness means returning to the problem of giving religion a privileged position among human activities and of finding mixed messages in the Charter. David Seljak’s 2008 study in *Canadian Diversity* simply admits Canada’s laws are not neutral, saying “the separation of church and state, a clear and precise ‘wall of separation’ between these two institutions, is inaccurate as a description of the Canadian situation” (“Secularization”). In fact, the preamble to Part I of the Canadian Charter seems to confirm Seljak’s point; it states: “Whereas Canada is founded upon principles that recognize the supremacy of God and the rule of law...” (*Charter*). Canada may be secular, but God, apparently a “supreme being” in a general sense, still comes in ahead of the law. Despite this, “the idea of ‘the rule of law’ is a uniform standard that applies to everyone” (Baxter), so, by law, what applies to the religious should apply equally to atheists, non-religious philosophers, humanists, and anyone with a cultural or intellectual value system not related to religion. Returning to the Charter, Section 2(a) speaks to fairness and “protects both freedom of religion and (secular) conscience” (*Charter*). Should a group, to be at peace with their religious consciences, “require that public streets be closed to vehicular traffic on their holy day, or that a site scheduled for renovation be preserved and freely accessible for their worship” (Eisgruber)? In what sense are their requirements fair to the general population using these places? If the religious are exempt from any law that applies to the whole population, a nation’s higher laws, its constitution and charters, are undermined. Public places belong to the public; diverse groups use and pass through them, but Canada’s highest laws do not guarantee any group the right to make those places their private territory.
- 5 Logically and legally, there is no reason to assume that religious beliefs are the only beliefs that should be granted special privileges in the use of public places. Religion is only one possible basis for accommodation, but so are cultural preferences and non-religious convictions. For Canadians, the constitutional right to freedom of religion includes freedom from discrimination based on religion, and presumes, in the nation’s public places, the right to be free from religious pressure.

#### The Life and Death of the Mall

- 1 During the late 1940s and early 1950s, mass-produced houses started springing up on the outskirts of major North American cities. The suburb, decried by succeeding generations as the nadir of Western culture, the place where creativity goes to die, epitomized to the postwar generation economy, comfort, and family values. Mass production produced more than just ranch-styles and Cape Cod two-storeys though; industry

and retail were ready to supply a generation's demands for bobby sox, poodle skirts, doo-wop and rock n' roll records, and revolutionary new domestic appliances. And just like the millions of once-young men who returned from World War II to life in the suburbs, these products needed a home. They found theirs in the modern equivalent of the marketplace, the mercantile counterpart to the tract house, the shopping mall.

- 2 Bursting with consumer goods, the indoor shopping mall stands as a lead-based-paint-covered testimony to the North American Dream and capitalism's promise of perennial prosperity. Champions of Western democracy during the Cold War could have cited shopping malls as concrete proof of the superiority of the North American way of life: there were no shopping malls in Leningrad. Essentially this was Richard Nixon's retort to Soviet chief Nikita Krushchev in the 1959 Kitchen Debate. Their encounter, recorded for colour television, took its name from its location: the kitchen of a model dream house built for the American National Exhibition in Moscow (*Kitchen Debate*). Supposedly typical of what any hard-working blue-collar citizen could aspire to own, the house was stocked with consumer goods unimaginable to Soviet comrades still reeling from the privations of WW II. Nixon flaunted the power of the U.S. economy by spotlighting its products for sale: lawnmowers, appliances, makeup, and Pepsi-Cola.
- 3 Though there may be no direct causal relation between the two developments, it seems fitting that the power of the shopping mall rose with that of the Cold War, then began gradually to fail, along with communism. Perhaps with the disintegration of the Soviet Union and the East's wholehearted embrace of consumerism, the West does not get the same selfish ideological joy from its consumer goods. It would, however, be premature to bury the mall quite yet because infusions of long-standing capitalist trends are keeping it alive. For example, consider mystery merchandise: the increasing distance between manufacture and consumption necessary for mass production and distribution has become an abyss at the mall. Just try to make out most products' place of origin. And consider that "time is money." The capitalist faith in progress, based on a linear, forward-moving notion of time, makes time valuable. And in few places is this more evident than in mall marketing; mall shopping helps people manage their time efficiently and live more progressively by bringing everything together in one place.
- 4 Anyone who falls into rapture at the thought of a GAP or Hollister season-end sale or whose heart skips a beat at the thought of an H&M opening will find nirvana at the West Edmonton Mall. WEM is theme park, zoo, hotel, casino, golf course, movie theatre complex, ice rink, and of course, shopping mall—a cornucopia of western capitalist decadence. Canadians are lucky to host a paragon of mallness in its last blaze of glory. WEM is a cultural phenomenon: as travel agents say, it's possible to spend weeks in Edmonton and, except for the drives to and from the airport, never see Edmonton. An entirely contrived experience, WEM satisfies the contemporary desire for consistent and frequent gratification without exertion or risk. Visitors can feel the thrill of being tossed to and fro in the wave pool, knowing all along that the possibility of drowning is as negligible as that of getting a sunburn; they can observe wild animals without ever considering the unnaturalness of the setting or of the animals' quality of life. Most of all, they can spend their imaginary credit-based money on things they do not need, unconcerned about where these came from or where they will go when they get bored with them. Perhaps a historian in the year 2260 will examine Earth's culture in search of a structural emblem to represent the material dissipation and spiritual emptiness of the 21st century; he or she need look no farther than West Edmonton Mall.
- 5 If the highest imaginable expression of essential mallness was actually realized with WEM, can any further evolution be possible? Could a mall transcend reality, be

apotheosized into the virtual, a cybermall? This is precisely what has happened—the mall moved to the Internet. And very rapidly, West Edmonton Mall to the contrary, the traditional mall is becoming irrelevant, and downtown as well as on the edges of cities, there are growing numbers of large vacant boxes, “dead malls” (*Dead Malls*). Dead malls are so prolific that they have their own cult followings and websites. Who could suppress a postmodern chuckle at the thought of returning obsolete consumer goods purchased a few short years ago to the same place from which they were bought, the now-dead mall in its new role as landfill-to-be? Perhaps, bloated with consumer guilt, North Americans should appease their consciences by transporting their dead malls intact to less shopping-privileged parts of the world. Salvation through shopping.

- 6 In the demolition of the mall, clouded with current environmental concerns, it is possible to see with flawless hindsight the shortsightedness and bankruptcy of classical economics. Capitalism measures as growth not just the construction and functioning of the mall, but also the destruction and replacement of it. To realize the promise of perennial prosperity, continual growth is required. This growth leads to perpetual and superfluous production. By building in intentional obsolescence in material terms and marketing it culturally through the relentless metamorphosis of fashion, consumers are driven to match the never-satisfied pace of the market. Everything goes along swimmingly until some consumer watchdog killjoy points out that this process presupposes infinite resources. And so capitalism ceaselessly devours itself while externalizing the true cost of growth in the form of exploiting the environment. Early free-market advocates promised that its rising tide would lift all ships; they never could have imagined that global warming caused by capitalist progress would make the metaphor real.
- 7 Perhaps, before malls cycle completely out of existence, one or two should be preserved as cultural monuments. For just as the Parthenon and Notre Dame speak of the values and aspirations of past cultures, so, too, will temples of capitalism speak to future cultures. As Colosseum and Pantheon in one, malls have been the temples in which consumers enjoyed the games, enacted their rituals, observed the holy duty to spend, and made their sacrifices to preserve the sanctity of the lie that marched under the banner of Progress and the North American Dream.

### A Note About Research and References

Both student example essays show the use of research by their authors. In college or university, persuasive and/or argumentative essays are rarely, if ever, personal in nature. Suitable topics are usually matters of wider or global concern; therefore research will be required to make supporting points and details more substantial and objectively acceptable.

Lindsay, author of “Privileges and Public Spaces,” and Mihai, author of “The Life and Death of the Mall,” use MLA-style in-text citation. In both essays, the citations point readers to their respective MLA Works Cited pages. You can find a sample MLA Works Cited page and a list of MLA-style entries in Chapter 20.

## Questions

### About Unity

1. In which paragraph of “The Life and Death of the Mall” is the topic sentence buried within the paragraph instead of appearing in its opening?
2. Which sentence in paragraph 5 of “The Life and Death of the Mall” should be omitted in the interests of paragraph unity?
3. Which sentences in paragraphs 3 and 4 of “Privileges and Public Spaces” should be omitted in the interests of paragraph unity? Why?

### About Support

4. Which sentence in paragraph 3 of “Privileges and Public Spaces” needs to be followed by more supporting details?
5. Which supporting paragraph in “Privileges and Public Spaces” raises an opposing idea and then argues against that idea? What transition word is used to signal the author’s change of direction?
6. Which paragraph of “The Life and Death of the Mall” makes use of a single extended example as its support?

### About Coherence

7. Which two paragraphs of “Privileges and Public Places” begin with transition words? What are they? How does the transitional phrase that opens this essay’s concluding paragraph relate to the essay’s arguments and content?
8. Between which two paragraphs in “The Life and Death of the Mall” are transitional structures used?

### About Introductions and Conclusions

9. Which two methods of introduction are used in “Privileges and Public Places”?
  - a. Broad, general statement narrowing to a thesis
  - b. Idea that is the opposite of the one to be developed
  - c. Quotation
  - d. Anecdote
  - e. Questions
10. “The Life and Death of the Mall” ends with which type of conclusion?
  - a. Summary only
  - b. Summary and recommendation
  - c. Prediction

## Combining Argumentation with Other Methods of Development

In terms of the patterns you use to support your argument, you have at your disposal the entire list of methods of development in Part 2.

### Using Argumentation as Your Primary Method

Specific examples, as you have read, are essential to solid support; generalizations lose audiences almost instantly. Examples drawn from relevant research can be very effective in adding credibility to your argument and to your *ethos* or perceived knowledge and skill as a writer.

- How many examples do you find in the details in paragraph 4 of “The Life and Death of a Mall”?

Definitions eliminate the risk of potential misunderstandings by readers, so are frequently used as secondary development patterns.

- Where do you find instances of definition in “Privileges and Public Places”? Why does the author define these terms for her reading audience?

Narratives in the form of anecdotes and descriptions are invaluable to many argumentation essays. A student writing about the desirability of school uniforms could certainly describe a casually clad, disorderly group of students, then combine *contrast* with *description* to portray a neat, disciplined group of uniformed students. *Cause or effect* and *division and classification* analysis are also excellent paragraph development methods for clarifying complex issues.

- Where in Part 2 do you find a student essay that uses cause and effect for argumentative purposes? What sort of appeals does the writer use in the essay’s support?

### Using Argumentation/Persuasion as a Secondary or Supporting Method

As noted, in a general sense all methods of development are to some degree persuasive and/or argumentative. Consider, though, as you prepare a report for a marketing course whose main support is statistical evidence, that you must balance those facts by interpreting them as they relate to both the overall point of your paper and your audience’s capacity to understand your evidence. You are using the tools of argumentation (logical statistical appeals/proof) and those of persuasion (interpretation and clarification focused on readers). This same alternation of logical and factual evidence with audience-focused explanation and interpretation holds for essays in nearly every subject in college or university.

Find two student essays in other chapters in Part 2 that use effective argumentation. What primary and secondary methods of development do they use? Why do these essays function effectively as argumentation?

## Developing an Argumentation Essay

### Writing Your Thesis Statement for an Argumentation/Persuasion Essay

Persuading your audience of your viewpoint about a certain controversial subject is your primary objective in the argumentation essay, and the direct and clear statement of your viewpoint is the key to the argumentation/persuasion thesis statement.

Be direct and unambiguous about your position. If possible, avoid the use of conditional verb forms that soften your position, as in “Volunteer work might help

some students to gain experience.” The extended thesis is ideal for an argumentation/persuasion essay. Presenting the main supporting points of your argument in the thesis will clearly show readers the direction of your argument.

Compare the forcefulness of the following argumentation thesis with the extended thesis that follows:

- Colleges and universities must set an example where recycling is concerned.

An example of an extended argumentation thesis:

- Lack of family or peer support, financial pressures, and health problems make students drop out of college and university.

## What Is Your Purpose and Who Is Your Audience?

The main purpose of your argumentation/persuasion essay is to convince your audience that your opinion on a controversial issue is correct. You may, at times, also have a second purpose: to persuade your audience to take some sort of action, even if that action is simply considering your opinion with an open mind.

To convince your readers in an argumentation essay, it is important to provide them with a clear main point and plenty of evidence to back it up—this presents your *ethos*, your credibility as a writer. If you want to argue that public schools should require students to wear uniforms, do some research to gather as much supporting evidence as possible. For instance, check to see if uniforms are cheaper than alternatives. Perhaps you could find out if schools with uniforms have a lower incidence of violent behaviour than those without them or if students’ academic performance improves when school uniforms are adopted. As you search for evidence, make sure that it clearly links to your topic and supports the main point you are trying to get across to your audience.

Next, clarify your purposes. Do you want your readers to take action? If so, you must motivate them to do so. Do you want to inform your readers, to show them why your viewpoint is a valid one? Then you will have to present appropriate, convincing support that allows readers to feel that they might reach your conclusion on their own. Or do you just want to break down your readers’ probable resistance to your ideas or viewpoint? Here you will not try to convince your readers; you will instead work to show the positive aspects of your position so they will view it in a more balanced way.

## Audience Analysis Questions

Whenever you write an essay it is important to know your audience, but it is essential to the success of your argumentation essay. As part of your prewriting, always do an audience analysis using the questions that follow:

- If your reading audience is a hostile group, what is your best position as a writer?
- Which of the classic appeals to readers will you use? Why?
- What types of support will you use?

- Will your support be factual and backed up with research, appealing to readers' logic (*logos*) and their sense of you as a person of knowledge and good values (*ethos*)? Why or why not?
- Will your support be filled with vivid, touching descriptions, and human-interest anecdotes (*pathos*)? Why or why not?
- What can you assume about your audience?
- How much should you make reference to “their side” of the argument? Why?

How much you counter possible objections depends on how much your readers are likely to disagree with you. For more detailed information on analyzing audiences, see the Writers' Tips box that follows.

### Writers' Tips for Argumentation and Persuasion Essays

This book is rooted in the fundamentals of arguing and persuading. From the start you have planned and written essays based on the PAT formula—purpose, audience, and thesis, and what you learn in this chapter refines and adds to that basic approach to writing.

#### 1. Working with Possible Objections:

You learned about rebuttal earlier in this chapter, but there are three techniques that you will find useful in arguing and/or persuading. Each of these requires you to admit the opposition's point (raise it), then rebut (counter) it.

- a. Make the Objection Equal to Your Point.** In this case, state the objection; for example, “Going on to graduate school is expensive and does not guarantee a higher-paying career.” To counter this objection with equal force and support, try the following: “MBAs and graduate degrees in technical subjects enhance the skills and knowledge of graduates, allowing them to enter the job market at a higher level and continue on a more highly paid career path.”
- b. Accept the Objection, but Show Your Point as Stronger.** Here, an objection to a thesis defending public transportation could be “Public transportation is no longer inexpensive; round trips cost nearly as much as parking in most parts of the city.” One way of countering this statement with a stronger point could be the following: “Transit still does cost less than day parking, but that does not take into account the cost of gas and car insurance.”
- c. Prove That the Objection Is False.** For this approach, you may need to do some research to support the truth of your point. Here is an example of an objection: “Fastfood meals are now healthier than ever.” Here is the rebuttal: “The only healthy change to fast-food menus is the addition of salads by some chains. The salads usually contain high-calorie ingredients and dressings, and the rest of the menu items (burgers, fried chicken, poutines) are just as greasy and salty as ever.”

#### 2. Refining Your Audience Analysis:

The following are techniques to help you work out the best types of support and appeals effective in persuading your readers:

**a. Neutral or Undecided Reader.** Consider what this audience already knows and how they are likely to feel about the main point of your argument. These readers might not know enough about your issue or position to hold an opinion, so one strategy would be to provide reliable, objective support with few emotionally based details so you can present yourself as a reliable, informative source.

For the undecided audience, first ask yourself the basic Audience Analysis Questions at the end of the “What is Your Purpose and Who is Your Audience?” section above.

Then, for the undecided or hostile reader, answer the following questions:

- What opinion does your audience hold about school uniforms?
- What might your readers’ objections be to your argument?
- Why would people not support your main point?
- What, if anything, are the merits of the opposing point of view?

**b. Hostile Reader.** To understand this type of reader, interview people you are sure will disagree with you. Make notes so you will know how to proceed in researching and presenting your rebuttals to their arguments. Ask yourself the questions above at this point. By directly addressing potential opposition with one-on-one counter-arguments, you add credibility (*ethos*) to your argument, giving your audience confidence that you are reliable because you have explored alternative views.

**c. Reader Who Agrees with You.** If you believe readers are already on your side, you can use supporting points and details based on shared values and beliefs. Present your argument logically and offer sound reasons for your position so as not to weaken the trust of readers who agree with you. To return to the example about school uniforms, if your audience consists of parents concerned about school discipline and slipping grades, you will be able to strongly reinforce your support in these areas with both objective and anecdotal evidence.

### 3. Reminder:

Always use climactic, or “save the best until last” order for your supporting points and also for your body paragraphs. With argumentation and persuasion, you want to clinch the argument with readers by closing with your strongest supporting point.

## What Is Your Point of View in Your Argumentation Essay?

If argumentation or persuasion is not carefully tailored to the audience, readers may abandon the effort of even reading something that is irrelevant or unsuited to their interests or background. And if your purpose is to convince readers of the rightness of your viewpoint, that does not mean you should lecture them. Such an approach, writing as *I*, would put readers off for various reasons.

You have learned that an effective argument is supported with a blend of logic (*logos*) and points related to readers’ probable values (*ethos*), rather than with subjective, personal arguments. “I believe failing students hurt their chances of ever succeeding...” can cause readers to suspect the writer has a personal agenda. The same opinion, stated more neutrally as “Failing students damage their self-esteem and desire to learn...” suggests that the writer will reveal some impartial evidence



to back up the points. Effective persuasive writers keep their presence in the background and rely on their ideas. They are informed about the topic and willing to give a logical, well-detailed argument to back it up.

It is vitally important that your readers not feel pressured, crowded, or manipulated by your presence. In a well-supported third person essay, even skeptical readers may be willing to entertain the views in the paper. In a first person, completely subjective argumentation essay, even readers who somewhat agree with its point will likely be dubious and unconvinced by its content. If an essay's writer seems to derive the thesis and support only from personal experience or opinions, then the basis for credibility (leaving aside persuasion of the audience) is extremely narrow. One person's experience does not make a thing true. Empathy might be gained from a few readers, but not much else.

### How Will You Support Your Argumentation Essay?

The general categories of support for an argumentation essay are based on the traditional appeals to readers discussed earlier: (1) logical support (*logos*) based on objective facts and examples drawn from credible sources; (2) support based on appeals to readers' values and knowledge (*ethos*), presumably shared with the writer; and (3) support based on appeals to readers' beliefs, emotions, and attitudes (*pathos*).

With the possible exception of arguments aimed at wholly hostile audiences, derive your essay's support in varying balances from any of these categories, depending on your purpose and on the nature of your audience.

**Appeals based on logical support** may be derived from research, interviews, statistics, and—occasionally—personal observations; as wide a range of sources as possible is desirable for you to present yourself in a fair and reliable position. In general, it is safe to say that logical support should predominate and that emotional appeals, when used, should be subtle.

- Where in “Privileges and Public Spaces” do you find examples of supporting information from acknowledged authorities derived from research? Why, given the subject of the essay, does the author use such support?
- Where in “The Life and Death of the Mall” do you find evidence of logically derived support?

**Appeals based on emotions, values, and beliefs** may be equally derived from research, interviews, and personal observations. But this type of support seeks to move the reader's feelings, and so uses emotionally charged language to make a direct connection. Be careful with such language, especially when used in heart-wrenching anecdotes and vivid descriptions; readers easily feel manipulated. When you wish to persuade readers by appealing to their emotions, attitudes, or beliefs, you should be certain first of all that your audience will be receptive to such evidence.

**Appeals based on shared values** are effective only when you write for an audience you know agrees with you. Using this type of support in arguments presented to hostile audiences, or to those you know little about, is risky. Once you lose a reader

by assuming he or she shares your attitude toward, say, homosexual marriage, you are not likely to get him or her back.

- Does “The Life and Death of the Mall” use supporting points or details aimed at shared beliefs, emotions, or attitudes? Where?

## Planning and Prewriting

Lindsay, the writer of “Privileges and Public Places,” is an English and philosophy student. She had just completed a one-semester course, the History of Rhetoric, in which she learned that all argument and persuasion must begin with a point that can be argued, a point with at least two sides. Her second-semester English professor revisited this point as he introduced the persuasion/argumentation section of his course. He then suggested an interesting option: “Why not try arguing, not just a controversial point, but a potentially unpopular viewpoint on a topic—one not many people would agree with?”

This semester, Lindsay was also taking a Canadian Culture elective, covering the constitution, the *Canadian Charter of Rights and Freedoms*, and current issues involving diversity and religion in the country. Until she remembered an event she witnessed a few weeks ago, she hadn’t found the course particularly relevant to her own life. A student religious group had held a rally in a campus park. She had been shocked by the reactions, not just of student civil-liberties groups, but of some city- and province-wide groups who came to protest the rally. Their placards objected to the use of university property for religious purposes, and many placards referred to the Canadian Constitution and the Charter. Suddenly she saw how relevant these documents were to the situation at hand.

Realizing just how surprised she was by what she witnessed, Lindsay thought back to the “unpopular viewpoint” idea proposed in class and connected it to the position of the placard-carrying groups. “Aha!” she thought, “I’m going to try arguing against religious groups getting special consideration in secular public spaces, like the university grounds or street fairs. This will be a challenge.”

She came up with a rough thesis: “Canada’s laws do not support a privileged position for religious groups in their use of public places.” Now she had a focus for her planning and prewriting.

Using ideas she remembered from her Canadian Culture course, she started freewriting:

Canadian Constitution guarantees everyone freedoms. Canada is a secular country with no state religion. Section ? of the Canadian Charter guarantees the right to “freedom of conscience and religion” (source?). We need laws to ensure that our rights are not being infringed on by the government or other people. Canada’s reputation as a fair and free country that welcomes diversity makes it appealing to immigrants of many nationalities and faiths. Often it’s immigrants who enjoy our public places most of all. But accommodating faith-groups is different—this is wrong because religion doesn’t have special status by

Canadian law, Canada is a secular country, giving preference to religious groups doesn't work—it creates antagonism.

A public space is one legally open to all, and not the responsibility of a private group. Public spaces include government offices, city streets, and government-funded schools. Religious accommodation basically means we need to make exceptions to laws . . . (I need more information here—where am I going?) for using public spaces need to be granted.

If religion is a universally good thing, (look up “basic good,” and Aquinas from rhetoric class) then is some people's “good” better than other people's? Should they be given special privileges in using streets and parks that people who don't follow any religion do not get? Atheists and people who value science aren't holding rallies—are their beliefs less “good”? The government is discriminating against them if it supports religious people. It makes exceptions that are only available to some people.

Canada doesn't have a state religion—it's supposed to allow everyone to follow their own beliefs. But somehow giving privileges to religious groups makes other groups less “special.” Why?

And if we think about what some people can claim is a religious practice or belief, isn't there a chance they could say wearing purple ball caps and swearing loudly in public is what they believe in, and that they have a constitutional right to do so? How could any national law deal with the number of cases that would come up?

At this point, Lindsay stopped freewriting. She felt as if she was losing her train of thought, so she put her work away for a day. Reviewing what she had written, she decided to ask herself some questions:

1. What are my three supporting points here?
  - (a) Religion is not some special belief or idea that is better than other beliefs or ideas
  - (b) Canada is a neutral country where religion's concerned
  - (c) It would be impossible to accommodate every possible belief—it would just be chaotic
2. Can I find my notes about the government and the constitution? I'll need those, and the sources from that course. Otherwise I can't back up my point about laws or about religious freedom.
3. Is that third point as strong as the first two? It also looks like an opinion, not something I can support with research. It also looks like I'd be asking people to agree with me just because they “felt the same way,” not for any logical reason. It just doesn't seem to fit with the other points. I should come up with a better final point.

She came up with an answer to her third question as she reviewed her notes from the Canadian Culture course. Her first two supporting points involved legal points and exploring the logic of how those points applied to her argument. Lindsay realized that all she had to do was to relate her argument to the Canadian Charter and

see if it applied equally to all, as it is supposed to. Her third point started out in the following form: “The Canadian Charter guarantees freedom equally to believers and non-believers.”

## First Draft and Revision

Referring to her revised list of supporting points, Lindsay wrote the following first draft of her essay:

- 1 Everyone recognizes Canada’s religious tolerance and cultural diversity. These make Canada the goal of immigrants of many nationalities and faiths, seeking such freedoms. Often these first-generation Canadians make the greatest use of our public places. And the Canadian Constitution and Charter guarantee them the right to do so. Canada is a secular country—a place of religious freedom. People are *free to* follow their faiths, but are they *free from* having others’ faiths imposed on them? Religious accommodation in the use of public spaces is not justified by the idea of religion as a “basic good,” by Canada’s status as a secular nation or by its laws.
- 2 We put religion in a special category. People for centuries called this a “basic good.” (Find Aquinas’s definition from rhetoric course.) Arguments for accommodating religion in public places are often based on this idea. Canada protects our rights to practise our religious customs (*Canadian Charter of Rights and Freedoms*). Canada also upholds the rights of people with no religion. Whose rights are more important here, and why? (Find an example—the picnic?) The meaning of *accommodation* and its relationship to personal freedom are not clear here. Accommodation, or “making room for,” means allowing diverse groups to co-exist freely and lawfully in a public environment. Canada contradicts itself if it gives religion a special privilege as a “basic good.” (hypothetical) There is no legal loophole in the Charter for a “basic good.” (Paul Bou-Habib quotation) argues, “to declare religion as a basic good universalizes not only the benefit that one person receives from religion onto the rest of the population but also would imply that those without a religious belief lack a ‘basic good.’” Therefore, religious accommodation on these grounds is not allowing religious and non-religious groups equal rights in public places; it is favouring religious believers over non-believers.
- 3 Canada is a secular country, with no state religion. A state religion is one supported by that country . . . (find definition) Even Canada’s government-policy website says it has problems reconciling more and more faiths with the government’s official position (*Policy Horizons Canada*). Montreal redefined public as something that “concerns society overall in contrast with what affects private citizens . . . and is accessible to all” (Bouchard and Taylor, qtd. in . . . find Germain article!), as a result of private vs. public lawsuits. A Hasidic Jewish community wanted to restrict access to certain streets on the Sabbath meant another restatement, of part of the Charter: “Attributing a religious character to public places is contrary to the fundamental principles in our society . . . regardless of religious beliefs, public spaces shall be available to everyone . . . (this) includes the right not to be subjected to the permanent attribution of the religious character of a street or neighbourhood” (Baril). Although religion can be part of public life, using public space cannot be guaranteed by government laws.
- 4 Can our Constitution and Charter, apply equally to all? Being fair is not giving religion a privileged position. David Seljak in *Canadian Diversity* says Canada’s laws are not neutral, “the separation of church and state, a clear and precise ‘wall of separation’ between these two institutions, is inaccurate as a description of the Canadian

situation” (“Secularization”). The Canadian Charter backs up (find section) Seljak: “Whereas Canada is founded upon principles that recognize the supremacy of God and the rule of law . . .” (*Charter*). Canada is secular, but God is still there. ‘The rule of law’ is a uniform standard that applies to everyone” (Baxter), so the religious should be treated the same as atheists and others. Should groups be allowed to close down city streets on holy days (Eisgruber)? In what sense is this fair to others? Exceptions undermine the Charter and the law still supports one group at the expense of others—no one can make public places private.

- 5 As Canadians we should be free to practise our religion, but we should also be free from other people’s religions in our public places.

After two revisions of this draft, and a day of research work, Lindsay wrote the draft of “Privileges and Public Places” that appears earlier in this chapter.

## Writing an Argumentation Essay

### Writing Assignment 1

Write an essay in which you argue *for* or *against* any one of the options below. Support and defend your argument by drawing on your reasoning ability and general experience.

**Option 1:** Because fast food is available in college and university cafeterias, and because it is so familiar and widely advertised, students choose it more often than other options. In fact, other options, if they are available at all, are usually displayed unappealingly. Colleges and universities should drop the fast-food franchises and feed the student body as well as the student mind.

**Option 2:** By the time many students reach high school, they have learned the basics in most subjects. Some still have much to gain from the courses that high schools offer, but others might be better off spending the next four years in other ways. For their benefit, high school attendance should be voluntary.

**Option 3:** Many of today’s young people are mainly concerned with prestigious careers, making money, and owning things. It seems that we no longer teach the benefits of spending time and money to help the community, the country, or the world. Most students, in fact, only pay “lip service” to fulfilling any community service requirements in high schools. Canada can lead the way by requiring young people to spend a year working in some kind of community service.

### Prewriting

1. As you write your opening paragraph, acknowledge the opposing point of view.
2. Make a list of the thoughts that support your argument. Write down everything that occurs to you. Then identify your strongest points and begin your outline. Are there thoughts in your list that can be used as supporting details for your main supporting points?
3. Plan your supporting paragraphs. Keep in mind that you are writing for an audience of people who, initially, will not all agree with you. It isn’t enough to state your

opinion. Show *why* you feel as you do, persuading your audience that your point of view is a valid one.

4. Your concluding paragraph is your final chance to persuade your readers to accept your argument. Consider ending with a prediction of what will happen if your point of view does not prevail. Will an existing situation grow worse? Will a new problem arise?

### Revising

After you have completed the first draft of the essay, set it aside for a while. When you review it, try to do so critically, as if it were not your own work. Ask yourself these questions:

- Have I provided persuasive details to support my argument?
- Have I acknowledged the opposing point of view, showing that I am a reasonable person, willing to consider other arguments?
- Is my language tactful and courteous, or does it insult anyone who does not agree with me?
- Have I used transition words to help readers follow my train of thought?
- Does my final supporting paragraph include a strong argument for my position?
- Does my concluding paragraph summarize my argument or add a final persuasive touch?

Continue to revise your essay until you can answer “yes” to each question. Then, make sure you check the next-to-final draft for sentence skills (refer to the index if you don’t know where to find them).

### Writing Assignment 2

In this persuasion/argument essay, you will write with a **specific purpose** and for a **specific audience**.

**Option 1:** Your college or university has announced a new initiative that includes making students more globally aware of important issues such as hunger, disease control, and environmental damage. Write a persuasion/argumentation essay in which you try to convince fellow students to be less apathetic and self-centred, and more proactive in terms of helping with one significant issue of global importance. Be careful to use courteous language and to acknowledge your fellow students’ possible objections to your proposal. Do some research about the issue you choose, if necessary, so that you can provide specific examples wherever possible.

**Option 2:** Find a newspaper editorial with which you strongly agree or disagree. Write a letter to the editor in which you state why you agree or disagree with the position taken by the paper in that editorial. Provide several short paragraphs of supporting evidence for your position. Then, send your letter to the newspaper. When you turn in a copy of your letter to your instructor, also turn in the editorial to which you are responding.

### Writing Assignment 3

Read “Just a Little Drop of Water” by Eve Tulbert in Chapter 41. As Tulbert opens her argument, notice how she poses the question of water being a source of income or a human right.

Write a third person persuasive or argumentation essay in which you argue for or against this concept, currently in contention in Canada: Should there be separate courses of study, and even different marking systems, for different racial and ethnic groups? Is there a justification for offering a different curriculum to Black Canadian students, to Aboriginal Canadian students, to Asian-Canadian students, or to any other distinct group? Or does doing so further splinter Canadian society? Present your reasons in order of increasing importance, and develop each paragraph’s point with plenty of supporting details derived from your own thinking or research.

## Checklist of Learning Outcomes for Chapter 16

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions upon completing any of its writing assignments:

- ✓ Does your opening paragraph provide appropriate background for your thesis? Does the thesis clearly state the point your essay will argue?
- ✓ Does your essay acknowledge and counter any opposing views?
- ✓ Does each supporting point and detail clearly support your thesis viewpoint and add to the strength of your argument?
- ✓ Have you maintained both an objective approach and a courteous tone in presenting your argument?
- ✓ Does your concluding statement reinforce your argument?

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- identify the essential characteristics of a summary and understand how it differs from an essay
- analyze a piece of material for its essential content
- paraphrase another writer's words correctly
- create a list of the main ideas and support in an original source
- revise and tighten drafts of a summary using three methods
- create an effective summary that presents the main ideas in the same order and proportion as the original

Summaries are among the most often-used writing formats. You have read summaries on search-engine pages, on DVD and video-game covers, in chapter openings in your textbooks, or perhaps on database indexes of articles. A summary delivers a condensed version of the content of some original work, so it is an efficient way to present information in a time when the quantity of information available is expanding quickly.



## Using the Summary Now

You will write academic summaries as separate writing assignments and as components of research papers. Summarizing material in any subject is also a key study technique; as you note the main ideas of the material to be learned, you absorb those ideas. Most postsecondary subjects require students to summarize material, and examinations frequently ask for summaries of some area of study.

## Using the Summary in Your Career

Writing concise, accurate summaries is an invaluable career skill. You could be asked to summarize technical data, minutes of meetings, reports, media presentations, or interviews. Summaries are integral to academic, business, social and human services, and technical communications.

In this chapter, you will learn how to create an effective summary, and in Chapter 19 you will learn how to apply the principles and techniques of summarizing to writing a research paper.

## What Is a Summary?

In a summary, you reduce material from an original work to its main points and key supporting details. The three activities essential to creating an effective summary are *reading*, *reducing (concentrating)*, and *rewording* or *paraphrasing*. Summaries may be as short as a single sentence (a *précis* or nutshell statement), but often they range from 25 to 30 percent of the length of the original document.

### *A summary is not . . .*

A summary is **not an essay**. A summary does not present or support your point of view on the original material. A summary does not use the wording of the original source and rarely uses quotations from that source.

A summary is **not an outline**. It is written in sentences and paragraphs so readers understand the general ideas of the original text, and their relationships, in an easy-to-follow form.

A summary is **not simply a paraphrase**, which is a complete restatement of a quantity of text about the same length as the original.

### *A summary is . . .*

A summary is a **concentrated version of the original material**, presenting the main ideas in your own words. It reproduces, in reduced form and in third person voice, the viewpoint and support of the original text.

A summary presents **the ideas of the original in the same order and preserves its sense and flavour**. Its length depends on the situation or assignment.

A summary is a **reduced, reworded version of some original text**. Paraphrasing is a necessary step in writing a summary, which is a concentrated version of the original.

Summarizing is **not note taking**. Note taking simply lists key points from a text, lecture, or presentation.

Summarizing is a **recognized writing format**. Summarizing is a multi-step process that exposes the main ideas in a piece of text, then reduces the word count and reassembles those main ideas into an original piece of work.

## How to Summarize

**The Three Rs:** Writing a summary brings together reading, study, and writing skills.

### Read and Re-read

- To condense or *concentrate* the original, you must preview, read, evaluate, organize, and outline it.

### Reduce

- To *reduce* the original text, you must analyze it carefully, to clearly identify the main points, supporting points, and any unneeded material.

### Reword

- To reword or *paraphrase* the original text, you must understand the meaning of every sentence in context so that you can correctly restate all its key ideas.

Summarizing helps you to practise focused reading, “getting inside” material. Summarizing is an acquired skill, but if you learn (1) to read the original carefully, (2) to analyze and outline its main ideas, and (3) to express those main ideas in your own words, you will be prepared to face most summarizing challenges.

Summarizing *takes time*. Be prepared to set aside time to read shorter printed pieces several times, to re-scan a book you have already read, or to print out pages from a website whose content you may be summarizing.

## How to Summarize an Article or Short Print Item

### Step 1: Preview and Review the Source Material

If you are summarizing an article or a shorter printed piece on any subject, begin by printing or photocopying it so that you can highlight important points, strike through repetitive material, and note the main ideas right on the original.

Take a few minutes to preview a magazine article by taking a quick look at the following:

1. **Title** The title often summarizes what the article is about. Sometimes, however, a title may be attention-grabbing but not very helpful. “The New, Old Jamaica,” the title of the *Saturday Night* article in this chapter, could refer to many ideas related to Jamaica.
2. **Subtitle** A subtitle, a caption, or any words in large print often provide quick insight into the meaning of an article. “A Good Old-Fashioned Wholesaler,” an article from the *Kitchener/Waterloo Record* (November 2002) does not seem relevant to

a business student looking up articles about independent retail on EBSCOhost. However, the article's subtitle, "Personal Contacts Help Supplier Sell to Small, Independent Retailers," clearly reveals the gist of the article.

3. **First and last paragraphs** In the first paragraphs the author may state the subject and purpose of the article. The last paragraphs may present conclusions or a summary. Opening and closing paragraphs are points of *maximum attention* for readers seeking information. Journalists and website creators know this and structure their content accordingly.
4. **Headings, subheadings, special typography, and graphics** Headings or subheadings provide clues to an article's main points and indicate what each section is about. Note carefully any pictures, charts, or diagrams. Page space in a magazine or journal is limited, and such visual aids are used to illustrate important points. Note words or phrases set off in *italic type* or **boldface**; note also bulleted lists or boxed material. These ideas have been emphasized because they are important.

*Read the article once* for a general sense of its meaning. Do not slow down or re-read. Then, *read a second time to note main ideas*. Highlight main points and key supporting details. Pay special attention to all the items noted in the preview. Also, look for definitions, examples, and enumerations (lists of items), as these often indicate key ideas. Identify important points by turning any headings into questions and then reading to find the answers to the questions.

Finally, *re-read highlighted sections*—the areas you have identified as most important. Also, note other key points you may have missed in your first reading.

For more information on summarizing a book, film, or TV show, go to Connect.



## Step 2: List the Main Ideas, Write a First Draft, and Revise Your Summary

Before you begin your summary, list all the main ideas in your source material. Number these ideas, and leave space after each to fill in the supporting details. Leave some time, if possible, before reviewing and editing your list. Check your list of ideas and support against your original material. Look for omissions, for repetition in either the original or in your list, and for duplications of ideas in examples, quotations, or explanations.

With your edited list, prepare the first draft of your summary, keeping these points in mind:

1. Identify, at the start of the summary, the title and author of the work. For example, "In Samra Habib's article, 'The New, Old Jamaica,' she writes..."
2. Write your draft in the third person. Never use *I* or *we*; when you summarize, you are invisible as a writer. Your summary contains no commentary or views of your own. Do not change a single idea that appears in the original.
3. Express the main points and key supporting details in your own words. Your task is to put the original *entirely into your own words*, then reduce it. Do not imitate the style of the original.
4. Limit the use of quotations. You should quote from the material only to illustrate key points. A one-paragraph summary should not contain more than one quoted sentence.
5. Preserve the balance and proportion of the original work. If the original text devoted 70 percent of its space to one idea and only 30 percent to another, your summary should reflect that.

## Writers' Tips for Summaries

### Techniques to Eliminate Wordiness

As you work on the second (or third) draft of your summary, use the following techniques to make your final draft more concise:

1. **Avoid or Eliminate Modifying Words:** Modifiers here means words and phrases that appear to add to or change the meaning of nouns; for example, a *very* clear day. Phrases such as *some form of* (*some kind of, some type of*), add nothing to summaries. For example, "he added *some form of* emphasis to the words," should simply read "he added emphasis to the words." Remove some or all of the following words from your summaries: *actually, very, basically, particularly, in particular, (e) specially*.
2. **Delete Non-functional Opening Phrases:** Sentence openers such as *there is (are), several of, here is (are)* can often be deleted; for example, "*There were* many people awaiting his arrival" can be concisely expressed as "Many people awaited his arrival."
3. **Turn a Clause into a Phrase:** Clauses, particularly those beginning with *which, who, or that*, can often be reduced to brief phrases. For example, "The songs, *which were originally sung* to accompany work..." can be expressed as "The songs originally accompanied work..."
4. **Turn a Phrase into a Word or Two:** Sometimes phrases can be expressed by one word; for example, "The employee responded *with great excitement* to suggestions..." works just as well as "The employee responded *excitedly* to suggestions..."
5. **Use Active Verbs:** Passive verb structures require more words than do active verb forms. Compare "The musicians *were surprised* by the applause" with "The applause *surprised* the musicians."

### Step 3: Prepare for Your Second Draft

Ideally, first drafts are a bit long. It is better to include a few too many details than to omit necessary information. Prepare your second draft by following these tips:

1. Check the required word count or length. Use the word counter on your word-processing software or simply count each word, including *a* and *the*.
2. Review your summary to reduce *wordy phrases* such as "because of the fact that..." (just use "because"), "in order to..." (just use "to").
3. Note each major idea and its support as it appears on your revised list, and note each in your draft. Can each idea be rephrased more concisely?
4. Write a final draft of your summary.

## How to Paraphrase

Paraphrasing—putting another person's ideas into your own words—is a key skill for effective summaries and research papers. When you paraphrase, you do more than change a word or two. You must express the other writer's material *completely* in

**Paraphrasing Tip:** As you paraphrase an original work, compare your paraphrased sentences with the original. Highlight words (except articles like *and*, *the*, and conjunctions such as *and*, *or*, and *but*) that are the same as, or similar to, words in the original. Change each of these words in the next draft of your summary.

your own words. To summarize you must paraphrase, and you will learn more about this essential skill in Chapter 19.

When summarizing, first paraphrase the original source to express its main ideas, then express those ideas as concisely as possible. Paraphrasing correctly begins with understanding the exact meaning of the ideas you restate. If you are not sure of a word's meaning, look it up in a dictionary. Learn the meaning of technical or specialized vocabulary so that you paraphrase it accurately. In summaries, it is preferable to put any specialized terms into wording appropriate for a general audience.

Paraphrasing *re-expresses* the ideas of another writer. Never replace a few words with synonyms while retaining the original author's sentence structure; this is plagiarism. For additional information on paraphrasing and plagiarism, see Chapter 18. The following are based on the example of incorrect and correct paraphrasing in the next section, called Writing a Summary.

#### Original Source:

"The mento sound is a concoction of calypso beats, Latin American musical influences and hints of American big band, with a three-three-two rhythm."

#### Incorrect Paraphrasing or Plagiarism:

The mento sound mixes calypso beats, Latin American music, and bits of American big band with an irregular rhythm.

In the example above, the writer has only changed the original's wording in three places: "mixes" for "a concoction of," "bits" for "hints," and "an irregular" for "a three-three-two." These substitutions leave the attempt at paraphrasing too close to the original; this is plagiarism. The sentence structure of the original text is unchanged, indicating that the writer has not fully re-expressed the ideas as his or her own.

The examples below show preferable paraphrasings of the original sentence:

#### Correct Paraphrasing:

Traces of calypso, Latin American, and swing styles, and an irregular rhythm characterize the mento sound (2).

Mento sounds like a mix of Jamaican, Latin, and big band music, with a rhythm of its own (2).

In both examples above, the writer has retained the meaning of the original source while using completely different sentence structure and greater conciseness. The parentheses indicate the paragraph number in the original, which is the source of the paraphrase. Within a summary you will not show in-text paragraph citations, but in stand-alone paraphrases these identify their source.

## Using Cue Words and Phrases: Restating Your Original Correctly

When you summarize, you must refer to the writer of the original document. When you wish to show your author's ownership of an idea, use verbs indicating that she/he "writes," "states," "describes," or "discusses." These are neutral words that simply attribute (show ownership of) the author's ideas.

**Paraphrasing Tip:** In your summary's first draft, break down long sentences into shorter ones. Make point-form notes (in your own words) of the original's main points and details. These steps help you to write sentences in your own words and not plagiarized imitations of the author's sentences.

Do not indicate your opinion of the author’s ideas with cue words. Do not comment on or distort the author’s views: simply restate them as clearly as possible. Use an appropriate cue word or phrase to set up such statements.

Finally, be sure to correctly source every idea from your original. If, for example, the author of your document is quoting or paraphrasing another source, specify this. Otherwise, you are distorting your author’s ideas.

Here is a statement from an article from CBC News online, “Canada’s Shame,” written by Dan Bjarnason, followed by a distorted summary-paraphrase, a correct paraphrase, and a correct summary-paraphrase. Bjarnason quotes other sources in his article, including Scott Murray, a literacy researcher for Statistics Canada.

#### Original Source:

Murray’s study shows that among heavy-truck drivers in Alberta, for example, the lower their literacy level, the higher the probability that they experience an accident or spillage. These are real effects—driving big rigs off the road into a ditch.

#### Inaccurate Summary-Paraphrase, Missing In-Text Citation:

In Alberta, less literate truck drivers have more accidents.

#### Accurate Paraphrase with In-Text Citation:

Murray states that, in Alberta, rig and transport drivers who are less literate are more likely to have more, and more serious, accidents, such as steering their huge trucks into gulleys (“Canada’s Shame”).

#### Accurate Summary with In-Text Citation:

Scott Murray’s research into Canadian illiteracy states that less literate Alberta rig drivers tend to have more serious accidents (“Canada’s Shame”).

**ACTIVITY** List as many cue words as possible that mean the same as “writes” or “states.” Now trade lists with a partner and rate each other’s list for neutrality. Use a scale of 1 to 10: 10 for a neutral word such as “states,” and 1 for a word such as “complains,” that expresses an attitude or emotional response.

## Writing a Summary

Mark Fernandez, a broadcasting student, was asked to find and summarize an article from a general-interest Canadian magazine. Because he was interested in Caribbean music, Mark looked for articles about music genres. He scanned some of the Canadian magazine listings in his library databases, then noticed several years’ issues of *Saturday Night* in the library’s periodicals display. Scanning them led him to an article about mento, a type of Jamaican music that was new to him.

His assignment required an article that could be accurately summarized in one paragraph of two to three hundred words. Here is the full text of the article he decided to summarize:

#### The New, Old Jamaica

- 1 Every decade has its musical genre revivals. In the 70s, Sha Na Na brought back the bop, the 80s had a 60s psychedelic flashback, and swing and oldstyle Cuban ensembles filled dance floors once again in the 90s. Now, North American clubland speakers are throbbing with the sounds of old Jamaica. Mento, a unique Jamaican folk music popular in the 1950s, is finally getting the international attention it deserves.
- 2 Mento has its roots in music performed with homemade instruments in 19th-century Jamaica; it was extremely popular until the 1960s, when it morphed into ska, reggae, and dance hall. The mento sound is a concoction of calypso beats, Latin American musical influences and hints of American big band, with a three-three-two rhythm. As for the name, *mento* may be derived from the Spanish word *mentar*, which means “to mention” (Spain occupied Jamaica from 1494 to 1655). Another theory is that mento is an African word that describes a lewd dance. Lyrical themes, often humorous commentaries on social situations and celebrations of sexuality, set mento apart from reggae, whose slower rhythms and more political lyrics grew out of the 60s struggle for civil rights. By the time Jamaica began to record and export its culture to the world, mento had already been eclipsed by reggae and ska. So, unlike artists such as Bob Marley and Prince Buster, mento musicians have been largely unknown beyond the island, until recently.
- 3 The surprising resurgence of mento is a welcome development for DJs and record collectors who have loved it for years. Particularly bedazzled is DJ Rocky, a regular fixture of the Toronto reggae and ska scene who spins records at the Cloak and Dagger pub on College Street. Rocky says he’s intrigued by the growing number of downtown Toronto venues that, in the past two years, have started to play vintage Jamaican music. Until recently, this music was heard exclusively in areas where a significant proportion of Jamaican Canadians reside. Even more surprising, Rocky recounts, is that during recent gigs in Germany and Japan he played to crowds of smitten fans devoted to vintage Jamaican music who, although they didn’t speak English, were able to converse in Jamaican patois, which they’d picked up from the music.
- 4 A measure of the revival of mento is the belated international recognition of seasoned mento artist Stanley Beckford, known in France as *L’Ambassadeur de Mento*. In 2002, Beckford released his first solo album, *Stanley Beckford Plays Mento* (Universal), after years of playing in various Jamaican mento groups. Last year, he played to thousands of fans at festivals around Europe.
- 5 Internationally, there is renewed interest in mento greats such as the Jolly Boys and ska legend Laurel Aitken. And mento compilation CDs, such as *Boogu Yagga Gal* (Heritage Music) and *Mento Madness (V2)*, have recently been released.
- 6 DJ Iron Will, who spins with Rocky at the Cloak and Dagger, says he’s used to people popping into the pub while he’s spinning and asking him what kind of music he’s playing. “The music really challenges people, because they’ve never heard it before; it definitely piques their interest.”

Samra Habib

### Previewing and Reviewing the Article

Mark read through Samra Habib’s article quickly. Debating where to begin summarizing, he looked at the title, “The New, Old Jamaica.” It seemed too general to suggest much except the idea that something old, related to Jamaica, was being revived, and there was no subtitle to help him out.

He photocopied the article, noting the month and year of the *Saturday Night* issue where it appeared. He then read the article twice more and numbered the article's paragraphs. Mark focused on the opening and closing paragraphs, looking for the most important ideas, and highlighted them. Here are his point-form notes:

Paragraph 1

- Every decade music genres re-appear
- Examples? 70s Rock & Roll; 80s, 60s music
- Clubs are now reviving mento
- Mento is 1950s Jamaican folk music

Last Paragraph

- Example? Toronto DJ says people are curious about mento
- Mento catches people's attention because they haven't heard it before

Mark then reviewed the article to reassure himself that there were enough interesting ideas for a good one-paragraph summary. The original was just over six hundred words long, and he believed he could reduce it to about one-third of its length. To do so, he highlighted the main points and support in the body of the article. This would help him with the next important stage—listing the main ideas.

## Listing the Main Ideas and Writing a First Draft

After he highlighted the article's main points and supporting details, Mark came up with the following list:

Paragraph 1

- Every decade music genres re-appear
- Examples? 70s Rock & Roll; 80s, 60s music
- Clubs are now reviving mento
- Mento is 1950s Jamaican folk music

Paragraph 2

- Mento started in 19th century, with homemade instruments
- Popular pre-1960s—developed into ska, reggae, dance hall
- Sound mix of calypso beats, Latin, swing, and 3-3-2 rhythm
- Word “mento”? Spanish mentar “to mention”
- Jamaica was Spanish—1494–1655
- Mento might be African word for a sexy dance
- Lyrics can be funny—about society and sex
- Not like reggae—slower, more political (60s)
- Ska and reggae popular types of Jamaican music
- Mento artists not known outside Jamaica until now



## Paragraph 3

- DJs and record collectors always liked mento
- Toronto DJ Rocky says older Jamaican sounds popular in clubs
- Used to only be played in Jamaican areas
- Germany and Japan—fans of older Jamaican genres
- Non-English speakers and patois—learned it from the music

## Paragraph 4

- Evident that mento is revived
- Major mento star—Stanley Beckford, famous in France
- 2002, S.B. released solo album after playing in groups
- S.B. played festivals in 2003 in Europe

## Paragraph 5

- New interest in mento artists worldwide
- Jolly Boys and ska artist Laurel Aitken—new CD examples?

## Last Paragraph

- Example? Toronto DJ says people are curious about mento
- Mento catches people's attention because they haven't heard it before

## ACTIVITY

Mark's instructor gave his students a useful tip for preparing a first draft of a summary. He asked students to write a one-sentence summary of each paragraph in their original articles, once they had written their point-form lists of main ideas.

- Read through “The New, Old Jamaica” and write your own one-sentence summary of each of the author's paragraphs.

The following day, Mark revised his list, comparing it to the original article. He was not sure, especially in the article's second and third paragraphs, which points were main ones and which were support. Here is a section of his revised list in which he has crossed out unnecessary points, and indicated main points with an *M* and supporting points with an *S*. He has also made notes to himself on some points.

## Paragraph 2

- Mento started in 19th century, with homemade instruments **M**
- Popular pre-1960s—developed into ska, reggae, dance hall **M**
- Sound mix of calypso beats, Latin, swing, and 3-3-2 rhythm **S**
- Word “mento”? Spanish *mentar* = “to mention” **S**
- Jamaica was Spanish—1494–1655 **S**
- ~~Mento might be African word for a sexy dance~~ **S**—don't need—lots of definition facts already
- Lyrics can be funny—about society and sex **M**

- Not like reggae—slower, more political (60s) **S**
- Ska and reggae popular types of Jamaican music **S**
- Mento artists not known outside Jamaica until now **S**

#### Paragraph 3

- DJs and record collectors always liked mento **S**
- Toronto DJ Rocky says older Jamaican sounds popular in clubs **M**
- Used to only be played in Jamaican areas **S**
- Germany and Japan—fans of older Jamaican genres **S**
- Non-English speakers and patois—learned it from the music **S**

After revising his list, Mark was more confident about writing the first draft of his summary, which follows:

In Samra Habib’s article “The New, Old Jamaica,” she discusses the revival of an older Jamaican music genre. Revivals of genres are nothing new; Rock and Roll, for example, made a comeback in the 1970s. But in North American clubs, the mento genre is popular for the first time. Mento began in the 19th century as a kind of folk music, sung and played by musicians who made their own instruments. It was very popular in Jamaica until the 1960s, when ska and reggae took over as the main genres. Mento, whose name may come from Spanish or may be of African origin, sounds like a mix of calypso beats, Latin, and swing, with a rhythm all its own. Unlike reggae, which tends to be slower and politically oriented in its lyrics, mento’s lyrics are often funny; they tend to be about society and sex. Until recently, mento was mostly unknown outside Jamaica because when Jamaican music reached world popularity, ska and reggae were what people heard. Only DJs and record collectors were mento fans. Now, though, as Toronto’s DJ Rocky says, mento, once popular only among Jamaican Canadians, is getting some play in clubs. It is also developing a global following, with fans in France, Germany, and Japan. Further signs of mento’s revival are long-time mento artist Stanley Beckford’s first solo CD, his appearance at European festivals, new appreciation of other mento performers, and new mento compilation CDs. Mento is an old genre that’s attracting people’s interest just because it’s new to them (255).

### Tightening Up a First-Draft Summary

Re-examining his original article and listing its ideas reassured Mark that he had not eliminated too much of the original in his draft. The word-count tool showed 255 words, about 20 per cent higher than his goal, so he used three methods to tighten his next draft:

1. He edited wordy phrases.
2. He removed repetitions.
3. He condensed related ideas into single phrases or sentences.

In the section of his revision work shown below, Mark notes wordy passages with a **W** and repetitions with an **R**.

**Note:** Write summaries in the present tense. When you restate someone else’s material, it is seen as occurring in the “written present” and for the first time for readers of your summary.

In Samra Habib’s article “The New, Old Jamaica,” ~~discusses the revival of an older~~ **W** Jamaican music genre. Revivals of genres are nothing new; ~~Rock and Roll, for example, made a comeback in the 1970s.~~ **R** But in North American clubs, the mento genre **W** is popular for the first time. Mento began in the 19th century ~~as a kind of~~ **W** folk music, ~~sung and played by~~ **R** musicians who made their own instruments. ~~It was very popular~~ **W** in Jamaica until the 1960s, when ska and reggae took over as the main genres. Mento, ~~whose name may come from~~ **W** Spanish or ~~may be of~~ **W** African origin, sounds like a mix of calypso beats, Latin, and swing, with a rhythm all its own. Unlike reggae, ~~which tends to be~~ **W** slower and politically oriented in its **W** lyrics, mento’s lyrics are often funny; ~~they tend to be~~ **W** about society and sex. Until recently, mento was mostly unknown outside Jamaica because when Jamaican music reached world popularity, ~~ska and reggae were what people heard.~~ **R**

Mark now worked on each sentence individually, rephrasing wordy sections, removing repetitions, and joining similar ideas into single phrases and sentences. Here is his final draft:

In her article “The New, Old Jamaica,” Samira Habib covers a newcomer to a familiar media phenomenon—music genre revivals. The newcomer is mento, a Jamaican music genre popular in North American clubs and globally, for the first time. Mento started as a 19th century Jamaican style of folk music, played on home-made instruments. Its popularity continued until the 1960s and the appearance of ska and reggae. Mento’s name may be Spanish or African, and its sound is a mix of calypso beats, Latin, and swing. Its rhythm is lively compared to reggae’s beat, and its lyrics, less political than reggae’s, look humorously at sex and society. Because ska and reggae dominated when Jamaican music hit world popularity, mento endured only among Jamaican fans, DJs, and record collectors. Now, trendy Toronto club people, along with fans in France, Germany, and Japan, have caught on to mento. The worldwide revival of mento has occasioned new interest in notable mento performers, festival appearances by artists, and new mento CDs. Mento is an old genre that catches people’s ears because it’s a new sound to anyone outside Jamaica (184).

Mark’s final word count was 184 words. The process of listing his article’s main ideas and support ensured the quality of his summary’s content, and his revisions produced a tightly worded and effective summary.

## Summary Checklist

Does your summary

- Keep the basic proportion of ideas of your original?
- Include all main ideas?
- Include only essential supporting points? Eliminate repetitive support?
- Maintain the same order presented in the original document?
- Add nothing to the original document?
- Use appropriate cue phrases, if needed?
- Use only your own words (paraphrases), except where a quotation might be unavoidable?
- Display the word count required by your assignment?

### ACTIVITY

Read the essay “What’s Canadian?” by Professor Perry Nodelman from the University of Winnipeg, then write a summary that is roughly one-third the length of the original. You will find the essay here: <http://ion.uwinnipeg.ca/~nodelman/resources/caqualt.htm>. Be sure to look up any terms or phrases you are unsure of and to paraphrase correctly. Follow the steps and advice presented in this chapter.

## Checklist of Learning Outcomes for Chapter 17

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- |   |  |
|---|--|
| <input checked="" type="checkbox"/> What is a summary, and how does a summary differ from an essay?                           | <input checked="" type="checkbox"/> How does listing an original source’s main ideas and support help you create a good summary? |
| <input checked="" type="checkbox"/> What are four parts of an article that you can preview for information about its content? | <input checked="" type="checkbox"/> What are three methods for revising and tightening drafts of a summary?                      |
| <input checked="" type="checkbox"/> What is paraphrasing, and what must you do to avoid plagiarism when you paraphrase?       | <input checked="" type="checkbox"/> What are two requirements for the content of an effective summary?                           |

# CHAPTER 18 Research Skills

## LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- explain why research is a process
- identify the goals of academic research
- identify and explain the two main tasks in creating an academic research paper
- be prepared to follow the steps for conducting effective research
- prepare suitable time plans for research assignments
- discern how and when to explore a research subject
- establish a topic focus and create a trial outline
- use sources of information effectively
- evaluate information for quality and usefulness
- identify the functions of research material in a research assignment

For a few assignments so far you have been your own main source of information; for other assignments, you may have done research to support your points with depth and accuracy. As you have seen in Part 2, research forms an important part of post-secondary essays and assignments. In most of your courses, you will be routinely required to supplement and extend your own views with material from other sources.

Your first goal when conducting academic research is to explore a topic to the depth appropriate to the assignment. As you do so, you reach the next goal: learning the conventions, technical or special terminology, and available information related to your subject area. This is “learning to speak the language” of your subject area. Your goal will be to add to the current knowledge base in the subject area by presenting your own thesis and supporting ideas, and integrating them with ideas from reliable resources.

These are significant goals, and to reach them all researchers must begin by clearly understanding what is needed for each assignment. This chapter presents the

process, purposes, and methods of conducting college- or university-level research. The next chapter, Writing and Documenting a Research Paper, will help you assemble and document an effective research paper.

## The Research Process: An Overview

The ability to conduct effective research may be *the* essential skill you can acquire in your college or university education. Research is one of the most enjoyable aspects of education. Advancement in all areas of knowledge relies on you to conduct research and use it intelligently. In learning to participate in the research process, you join experts and scholars in exploring and expanding the knowledge base of all subjects. As you polish and widen your research skills, you learn how to handle and credit information. These are skills that you will use throughout your life.

No one is born knowing how to conduct or use research, but everyone can learn the process and the skills.

### Facts About the Research Process

1. Conducting research means following a set of steps; it begins with understanding the task and concludes with an assignment that meets the requirements of that task.
2. The research process can be learned.
3. The research process, once learned, is a basic pattern that can be adapted to all subjects and situations.
4. Successfully pursuing the steps of the research process *takes time and requires dedication and care*; there are no shortcuts.

## The Discovery Stage: Preparing for Research

### What Are Your Tasks When Writing Research Essays?

Traditionally, research essays or papers have been longer, printed works that demonstrated a writer's insight into, and responses to, material compiled on a specialized topic. Today, your research assignment may appear online, as a multimedia creation, as a presentation with text support, or as a print essay. Whichever form your research assignment takes, it will follow a specific pattern of construction that imposes two main tasks on you as a writer:

1. **Investigation: Discovering** your own thoughts about your subject and appropriate secondary support for your ideas.
2. **Synthesis: Blending** your own points with support from research sources to create a clear and correctly documented paper.

Notice that *you* are the key to, and the creator of, your research essay. You will begin by discovering your own responses to your subject. As with other essays, you will create a thesis statement and supporting points.

One of your new challenges may include learning a focused and structured approach to research, selecting solid and appropriate resource material and blending your research with your own ideas clearly and correctly. Think of your research paper as a “prepared conversation,” a dialogue between you and authorities in your topic area. You set the structure and drive the conversation, and you decide which “outside” voices and ideas best serve the point of your thesis.

**Discovery** (investigation) and **blending** (synthesis) are your overall tasks as you create your research essay. They are the key stages that all writers work through. In this chapter, you will learn the steps of the *discovery* stage of the research process; the next chapter is about *blending* your own ideas with your research.

Below are the steps that will guide you through the discovery stage of the research process. First, though, be sure to allow yourself enough time: research assignments often have three- to four-week deadlines. These do not represent a lot of time: you will need to take the list below and make a rough time plan that you can update and modify.\* Be aware that you will need to allot time for the construction and drafting of your essay, as well.

These steps comprise a complete and proven strategy for tackling any research task. Work one step at a time and allow yourself enough time to complete each step. Each time you work through the research process, you will find your investigations less demanding and more rewarding.

### The Discovery Stage: Steps for Effective Research

1. Understand all aspects of your assignment. Ask questions and plan your time.
2. Explore your subject to develop ideas and a viewpoint.
3. Establish your topic focus.
4. Create a trial outline.
5. Decide on your research strategies and make research notes.
6. Find information, using the library and the Internet.
7. Evaluate and select appropriate information.
8. Take time to absorb findings. Begin research notes.

## Step 1: Understand All Aspects of Your Assignment

### What Are the Specifics of Your Research Assignment?

There are various types of research assignments, each with notable differences in assignment goals, handling of source material, and overall format. Some subjects (psychology, media studies, and scientific/technical disciplines) assign research

\*Once past this step, the discovery stage, like the writing process, may be iterative or wayward, meaning it may turn back on itself. For example, as you are examining articles from an academic database, you may wish to revise supporting points in your trial outline.

surveys. These are *not* research essays. Instead, students examine the resources available for a given topic and impartially note their quality and depth. Most subjects do assign research essays, however, and these follow basic essay patterns with some variations. In a research essay, you present a thesis and integrate research findings with your own views.

While the research process for the survey and the essay will be similar, the techniques for completing each will be very different. A student who does not take the time to understand the differences between a research survey and a research essay cannot do a good job with either one. Because the research essay is common to nearly every subject, this chapter and the next cover its creation in detail.

Therefore, begin by finding out what form of research assignment is expected and how to manage your resources. If you make errors because you overlooked or did not request information when you received an assignment, you may go badly in the wrong direction, wasting time and marks.

## 1. Ask Questions

Each time you receive a research assignment in any subject, your first task is to begin a list of questions for your instructor. Use a notebook or take your laptop or tablet when you meet with your instructor. Write down the details of your professor's answers and to add more questions as you go along. Speak to or email your instructor any time you are uncertain.

In the box that follows, you will find questions asked by researchers, students, and professionals alike. These may help prompt discussions with your instructor.

### Typical General Research Questions

1. What forms of information will be suitable for this task? (i.e., general background information, news/journalism, statistics)
2. How much of which types of information will I need?
3. Where will I find appropriate resources?
4. How soon will I need main research to be completed?
5. Is current or up-to-date information needed here?
6. What is the required format or structure for the assignment? Is this an essay, a report, a research summary, an annotated bibliography, or some other format?
7. Based on the above, how is research to be used in the assignment?
8. How is the research assignment evaluated?
9. Which citation method is required?
10. Where should I go for help with citation?

This chapter and the next will cover the answers to many of these questions. Please keep in mind, though, your instructor's specific requirements for any given assignment.



## 2. Manage and Plan Your Time

Your second task is to set up a rough time plan. Allow for research (*discovering*), essay creation (*blending*), and drafting. You may, like the student whose schedule is below, set up one time plan for research and another for drafting the essay. Just establish the habit, set aside enough time, and then follow your plan each time you receive such an assignment. If you are unsure about how much time to allow for research or assignment completion, ask your professor and library technicians.

If, for example, your research essay is due in four to five weeks, you could set up a schedule as follows. Naturally, you will be working around classes, other assignments, and other obligations, so try to be realistic. One student's plan below indicates "days missing" between items—days when her class load makes research difficult. Adjust your time plan whenever you make changes.

### Discovery Research Plan

ESSAY DUE: May 5

DATE TODAY: March 28

1. Explore subject—3 days (Mar. 29–31)
2. Establish topic focus—2 days (Apr. 2–3)
3. Create trial outline—2 days (Apr. 5–6)
4. Discover what I need from research—2–3 days (Apr. 8–10)
5. Find information in library and on Internet—4 days? (Apr. 11–14)
6. Evaluate and select appropriate information—3 days (Apr. 16–18)
7. Take time to absorb findings. Begin research notes—3 days (Apr. 20–22)

In the previous section, a typical research question appears: *How soon will you need your research information?* Creating a time plan can give you at least an approximate idea. This student will need to have her resources chosen by April 18th. Later, she will probably adjust this schedule and add her plans for drafting her essay that is due on May 5th, but she now has a general idea of how to space out her tasks.

## Step 2: Explore Your Subject

Research essays are usually based on multifaceted, controversial, or topical subjects to expand students' knowledge of important areas of course content. Depending on your instructor's preference, you may be assigned a tidy, pre-narrowed topic or a list of general subjects. Research papers are longer than standard essays, and the subjects involved are more complex, so before you narrow or define your topic within the subject area, you must first choose and then explore your subject.

Choose a subject that interests you. You will be spending a lot of time with this subject, and enthusiasm will help to fuel your research.

### If the subject is new or unknown to you...

If you know almost nothing about your subject, or if it is an extremely broad one, you will find it difficult to narrow the topic. Brainstorming an outline of your own thoughts on that subject will be equally difficult. Therefore, budget more, rather than less time to investigate. Begin by reading *secondary sources* (books, articles, and websites about the subject): you will gain introductory knowledge, an awareness of any specialized terminologies in that subject area, and an understanding of some subtopics or divisions within the subject. Now is the time to try general reference sources such as encyclopedias and handbooks or guides to your subject area. (For further information on these resources, see the later sections of this chapter.) Some exploratory reading will help you define your topic and develop your own viewpoint or thesis.

### If your subject is a familiar one...

If your subject is a topic you know something about, or is a *primary source* (a story, article, or text you know from class), it is better to proceed to the next step. Work out your own topic, ideas, thesis, and rough outline before examining secondary sources. Your preliminary thinking will be clearer when uncluttered by ideas derived from external sources. And until you have worked out a thesis and support, you will not know which of your ideas will benefit from secondary-source-derived information.

#### Research Tip: Primary and Secondary Sources

There are two broad categories of information available to you: primary and secondary sources.

- **Primary sources** are original, first-hand sources that are the subject itself or inform you directly about the subject. Primary sources *do not* comment on, explain, or analyze the subject. Primary sources are often eyewitness records of an event, situation, or process, or original works of art or literature. A primary source could be a story or article you discuss in a research paper, a fact-finding interview with a person on the subject of your research, or an event or experiment you are observing as the basis of your paper. These are all direct sources of information.
- **Secondary sources** are works in any medium that refer to, comment on, or analyze your subject area. They are second-hand information—material that has been published on the subject of your research. In other words, secondary sources are the viewpoints of others. These include encyclopedia articles; reference books; journal, newspaper, magazine, and even blog articles; TV programs; and websites.

## Step 3: Establish Your Topic Focus

Once you have selected and explored a subject, it is time to define a focus area within that subject. College and university research papers explore limited topics; they examine a single aspect of a subject in depth. The general background

information you read while exploring your subject is therefore not suitable for a research essay. The information you will seek, once you have narrowed your topic and made a rough outline, will be specific and clearly tied to your essay's points and support.

The length of the essay required by your instructor will be one guide to how narrow your topic and thesis should be: the briefer the essay, the narrower the topic. For example, if the subject is *the halo effect*, a short seven-hundred-word essay could likely cover its effect in one situation (classrooms) with one type of people (popular students). This short essay using research, in structural terms, would resemble “Choking the Lungs of the World” in Chapter 12 or “Privileges and Public Spaces” in Chapter 16. But if the required essay length is two to three thousand words, that essay could examine the positive and negative values of the effect over a range of media and sports figures.

Your task is to discover a topic. Your research paper then presents *your viewpoint* on one single aspect (a topic) of some subject. Your support for your viewpoint derives from your own thoughts, as well. What you create with a research essay is a dialogue—you propose your thesis and support, then present others' ideas to agree with, oppose, extend, and augment your own voice.

Your goal in narrowing your topic is to discover one aspect that interests you and that provides a potentially rewarding area for research. One way to narrow your topic, which will ultimately help you create a trial thesis, is to ask yourself a series of *research questions*.

### Ask Yourself Research Questions

- *What* do I want to discover about \_\_\_\_\_?
- *Who* are the relevant people (or characters) I should find out about?
- *When* do things occur in \_\_\_\_\_?
- *Where* does/do \_\_\_\_\_ happen?
- *Why* or *how* does/do \_\_\_\_\_ occur, or *why* is/are \_\_\_\_\_ so \_\_\_\_\_?

Having answered one or more of these questions, you may be prepared to state the focus of your research. Your trial thesis may be as simple as, “Five events led to \_\_\_\_\_.” It is a guide to help you move on to a trial outline. Moreover, you may, as with any prewriting, change your trial thesis as you go on.

An interesting way to explore a range of aspects connected to your topic is to try a directory search with a good search engine such as Google (<http://google.ca>), or Google Scholar (<http://scholar.google.ca>). Type in a keyword or phrase related to your topic. Depending on your keyword(s), Google sites offer you several avenues for finding various facets and subcategories of your subject. When you first use Google Scholar, read “About Google Scholar” and “Google Scholar Help,” as this engine delivers only scholarly, higher-level results from specialized sources. If you input some very popular keywords or abstract terms such as “wisdom,” the search engine automatically returns a “searches related to...” section at the bottom of the screen. Generally, though, just select the “more” option at the top of the screen where Google

presents its search options, including Images, Groups, and News. On the “more” screen, you will see a variety of icons with links such as *Catalogs*, *Answers*, and *Special Searches*. Choose *Directory*, and put in your keyword or phrase. You will then see a directory screen dedicated to your keyword. By examining some of the sites in the directory area, you will find numerous specific aspects of your topic.

Another excellent way to explore varied aspects of your topic is to use your campus or public library’s online catalogue. Search for books and magazines by subject. (You will find more information about library catalogues later in this chapter.) Subject headings will give you helpful ideas about how to limit your topic. Titles of books and magazine articles can also suggest different directions to pursue in narrowing your topic. To follow one student’s progress in researching and writing a research essay, go to Connect.



## Step 4: Create a Trial Outline

With a trial thesis, you can begin a trial outline to shape your research. Do not expect to work out a final thesis of your limited topic quickly. The time you spend finding a single line of argument that interests you helps you discover what to look for during your research and what your ultimate thesis statement should be.

Below is a diagram of a partial trial outline. Create a word-processed version of this diagram or download and print a copy from Connect, and save it as a blank outline that you can copy and paste into new outline documents. Continue to revise your outline, saving different versions with appropriate names (V1, V2). As you work out your first trial outline, you will have blanks in your support. You may even have more blanks than supporting points or details; those are ideal places to do some research. Do not be too critical of yourself; your daydreaming and intuitive sense of why you think your trial thesis is valid will provide some surprisingly strong ideas.



### Trial Outline Diagram

Paragraph I: Thesis Statement/Or do I first need a set-up paragraph for my thesis?

Plan of Development: Supporting Points

- A. \_\_\_\_\_
- B. \_\_\_\_\_
- C. \_\_\_\_\_
- D. \_\_\_\_\_
- E. \_\_\_\_\_

Paragraph II: Supporting Point A

Details:

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_

Paragraph III:	Supporting Point B Details: 1. _____ 2. _____ 3. _____
Paragraph IV:	Supporting Point C Details: 1. _____ 2. _____ 3. _____
Paragraph V:	Supporting Point D Details: 1. _____ 2. _____ 3. _____
Paragraph VI:	Supporting Point E Details: 1. _____ 2. _____ 3. _____

### A Note About Research Essay Length

If you turn to the model research papers in Chapters 20 and 21, you will notice that they, like nearly all research papers, are significantly longer than typical essay assignments.

The basic essay model you learned in Parts 1 and 2 is a convenient one for routine assignments. Its structure is the model for many longer pieces of writing such as research papers and some reports. As you will see in the next chapter, this format can be expanded at any point in its structure: if background introductory material is needed to set up or explain the thesis, then a first paragraph appears before the second or thesis paragraph. As well, each supporting point for the thesis will occupy at least one body paragraph, and some supporting points may require more than one body paragraph.

The blank template diagram can be expanded to reflect changes in essay content development.

**Note:** Writing a research paper always begins with your own ideas and trial outline. It does *not* entail simply finding information and piecing it together as a patchwork of others' ideas.

## Step 5: Decide on Research Strategies and Make Research Notes

Your instructor may specify the types of research material required for your assignment. Even so, discovering precisely what information you will need from resources can be a challenge. Examine your outline with the following questions in mind:

- What, in general, do I need to know more about so I can add supporting details?
- Who are the major authorities or sources of information in my topic area?
- Where do I need more facts to expand my support and fill in my blanks?
- What kinds of information—facts, statistics, details, quotations, technical data—are relevant to this course or subject area and will make parts of my research paper stronger?
- Where can I find some reliable information in the areas I've noted above?

As you look for potential sources of information, begin with general sources, as you did when working on narrowing your research topic. From now on, use your thesis and trial outline as guides; you may even want to start your thinking by looking up and noting definitions of all the key words in your thesis.

Your purpose in examining general research sources will be a bit different now. You are looking for specific secondary sources. Return to the reference section of your campus or public library and ask the staff for help finding indexes of publications in your topic area and guides to publications. These will guide you to specific reference sources. Ask about journals and periodicals, too; these will be available online or bound. Check textbooks on your topic area; textbooks will usually include bibliographies (lists of works used or referred to) relevant to your research. Next, try Internet search engines and directories (see step 6 in this chapter) to get a general idea of the range and quality of information available to you.

As you scan titles and summaries of publications and websites, start your research notes and be prepared to take both care and time to do so.

### Make Research Notes

Begin and maintain your research notes correctly. This will help you avoid having to re-find sources later, and will help you avoid plagiarism.

There are two steps in research note taking:

1. Record your source material as
  - Quotations: the exact words of another writer, enclosed by double quotation marks; or
  - Paraphrases: complete restatements of another writer's words in your own words and sentences; or
  - Summaries: condensed versions of another writer's ideas in your own words.
2. Then add all required citation information for each research note.

For each item of research you record, you will note specific citation and location information: author, title of the work, and other essential items. As you do so, you are also preparing the material for your Works Cited or References list. To find the complete list of required citation information required, see below.

Choose one method for setting up your revised research notes, and use it consistently. You could begin a notebook or computer document called Research Notes, in which you record the answers you give to the questions above as well as documentation information for each item. Maintaining your notes as a computer document allows you to insert ideas exactly where they should go and update or expand your notes cleanly. Using a notebook has the advantage of portability—as does a notebook computer. Many researchers use file or index cards; in whatever form you keep your notes, remember to date each entry. Keep a copy of your trial outline with the notes, so you can refer to it when you are in the library or online.

Begin each research note with a phrase or keyword that refers to the point or idea that the note applies to.

### Research Note Requirements

#### For each research note, you will then need to record

- The complete name(s) of the author(s) of the work
- The complete names of editors, if appropriate
- The complete title of the work (book, journal, magazine, newspaper, government document, website)
- The complete name of the chapter or section of a book or website, if applicable
- The page numbers you have referred to or quoted from or paraphrased from
- The publisher of the work
- The city of publication
- The year the work was published (and the edition, if applicable)
- The page numbers where you found your information: both individual page numbers and the range of pages you read or checked through
- Locating information (call numbers for library books)

#### For journal, magazine, and newspaper articles, you will also need

- The complete name of the article and section in which your material appears
- The volume, number, and date of the journal in which the article appears
- The page numbers on which the article appears

#### For a website, you will also need

- The date of creation and dates of revision listed for the website or of the section of the site you refer to
- Locating information: the URL of the website, or the DOI for essays using APA style
- The date or dates on which you accessed the website

Always make sure that your final research notes are complete, with indications of when you are quoting, paraphrasing, or summarizing another author's ideas.

## Specialized Information versus Common Knowledge

In a research paper, you must document all information that is not common knowledge or a matter of historical record. For example, Stephen Harper's birth date is an established fact and does not need documenting. As you read several sources on a subject, you will develop a sense of what authors regard as generally shared or common information about a subject and what is more specialized information that must be documented. If you do not document and show the source of specialized information about a subject, you are plagiarizing, in effect stealing someone else's work.

By keeping complete and correct research notes, you will find that inserting your source material into drafts of your paper will be much easier, as will creating the Works Cited (MLA) or References (APA) section that appears at the end of your research paper.

### Research Tips

As you make research notes, make notes to yourself about how the ideas you find relate to your outline's thesis and probable supporting points. Doing so will be of great help when you come to blend or synthesize others' ideas with your own in the body of your essay. Always set off your own notes to yourself and your thoughts in another colour to keep them visually separated and distinct from others' ideas.

As you make notes, you will find that certain ideas and key words connected to your topic and thesis crop up over and over again. You will want to note these repeated occurrences of ideas and key words: this is called *cross-referencing*. One way to simplify this process visually is to go through your notes and make lists by key word or idea on which you list the authors' names of those who mention the words and ideas. In your academic career, you will want to use Word's cross-referencing feature (under *Insert*) or a citation-management program such as Endnote or Zotero.

Citation- or reference-management programs are increasingly available today. They allow you, depending on the tool, to collect and track your reference notes and information, and create citations and bibliographies (Works Cited or References lists). Because there are so many of these tools, you should consult your school's library staff to see which they recommend, use, or provide tutorials for. Take any tutorial available. A good listing of these management programs is available at Digital Research Tools: <https://digitalresearchtools.pbworks.com/w/page/17801648/Citation%20Management%20Tools>.

Be aware, though, that these tools are not foolproof—the programs depend on the quality and correctness of the information you provide. Always check your citation information with the style guide you are required to use.

Although you may find taking research notes time consuming at first, you will quickly grow accustomed to the process. It is a skill and a habit that will benefit you throughout your life. Conducting research is a fascinating and enriching experience—there is no quick approach to it, especially not one that involves stealing information and other people's hard work. That is plagiarism.



## Plagiarism

Plagiarism is defined as using and presenting, knowingly or unknowingly, someone else's ideas, words, technical data, or images as your own. You will suffer the same consequences for intentionally plagiarizing work as you will for unintentionally plagiarizing; *there is no "I didn't know" escape hatch*. All colleges and universities teach and demand the use of recognized documentation. They also reinforce the penalties for plagiarism, which can result in a record on your transcripts, failure, and possible expulsion.

Plagiarism does not depend on the quantity of borrowed material; it is *not* a matter of degree. The same rules for use of resources apply to all subjects and programs; there is no subject or course wherein students may "borrow" text, images, coding, scientific information, or any other material without proper documentation. Any uncredited borrowing, even a few words, without credit information is as much plagiarism as an entire paper not of your own creation: theft is theft.

### What Constitutes Plagiarism?

You may be surprised to discover the range of activities that constitute plagiarism. Make yourself aware of all possible forms of plagiarism noted in your college's or university's policy regarding academic honesty, plagiarism, and penalties. Remember, pleading ignorance will not excuse you from being charged.

Following is a partial list of actions that constitute plagiarism:

- Turning in an assignment or essay bought from any source
- Submitting any published material in any subject or course as the student's work; for example, but not limited to, lab reports, class assignments, html coding, images from any source
- Submitting any copied and pasted material from any online source as the student's own work
- Making use of the exact words from any source other than the student him- or herself without the use of quotation marks and without giving proper credit to the author
- Submitting a pattern or sequence of ideas from someone else's work, even if either of these is expressed in the student's own words, without giving appropriate acknowledgment
- Attending classes or a course for another student
- Paying another student to write a paper and submitting it as one's own
- Doing assignments of any type for another student
- Working as a group on an assignment when it is not permitted
- Taking assignments from other students and submitting them as one's own
- Listing false or unused items in a bibliography, works cited, or references list

### Avoid "unconscious plagiarism": Quote, paraphrase, and cite correctly.

As you start college or university, you may not be aware of how easy it is to "unconsciously plagiarize" material. Learn how to quote, paraphrase, and cite correctly. Your

writing style is as personal as your fingerprint. To any instructor who has seen a paragraph of yours even once or twice, phrases in another person's style are immediately detectable. There are many "giveaways" in basic aspects of your sentence structure and word choices that will be readily evident to your professors.

If, because of earlier educational or cultural training, a student unconsciously and unknowingly copies words or phrases, then explaining the situation immediately to the instructor is the best course of action. If a student knowingly decides to use someone else's work, then he or she has made a conscious decision to defraud the instructor.

### Plagiarism is not simply copying another person's words.

Plagiarism is not confined to stealing text and misrepresenting sources of ideas in research papers. Every day students buy essays, photograph tests with cell phones, have friends do assignments, and copy and paste text and images from online sources. Growing use of the Internet and file sharing have given rise among students to a more lenient view of ownership of intellectual or artistic property. Students tend to feel that if no one gets caught, then there is no crime. This attitude reflects impatience and greed; the academic and professional worlds that await these students will not tolerate theft or abuse of intellectual property.

Artists, musicians, designers, writers, and research scientists work extremely hard; their work is their intellectual property. It is not acceptable to steal their work simply because you can. The educational community does not tolerate theft or fraud—colleges, universities, and businesses operate within legal frameworks in which the theft of ideas is illegal.

### Plagiarism is easier to catch every year.

Students who plagiarize are apparently unaware that methods for its detection grow more sophisticated each year. Technology is a double-edged weapon—more research information is available online, but tracing the sources of such information is easier and faster than ever.

1. Purchased essays are traceable, no matter what claims essay vendors make. Several universities and colleges provide listings of Internet paper mills; these sites, as well as the plagiarism information sites noted below, are updated frequently and make tracing a purchased essay very simple.
2. Colleges and universities use applications such as [turnitin.com](http://turnitin.com) and [safeassign.com](http://safeassign.com), among others, routinely for all out-of-class assignments.
3. Anti-plagiarism sites offer more, and more sophisticated plagiarism-detection applications every year—sites such as The Plagiarism Resource Site are on the increase.
4. Plagiarism information sites for students and instructors alike, such as [Plagiarism.org](http://Plagiarism.org) are excellent sources of information about forms of plagiarism and techniques for avoiding and detecting plagiarism.

Dealing with plagiarism costs you in the long run because time spent tracing sources is time instructors could better spend on course development or careful marking.

## How to Avoid Plagiarizing

While the knowledge and skills you are learning at college and university are built on centuries of using the knowledge and skills of others, they are set on a clear and honest foundation of honouring their sources. You must adopt a willing and open attitude toward acquiring and mastering research skills—a careless approach to the use of research is halfway or more to plagiarism. Here are some basic practical tips:

- Never buy any academic material of any kind online or from another student.
- If you are in doubt about whether or not to put exact words from any source in quotation marks, use quotation marks and the correct citation (see Chapters 20 and 21). Err on the side of caution rather than carelessness.
- Never figure that “a few words don’t matter.” Plagiarism is not measured by volume or quantity of words stolen; five words are just as much theft as fifty.
- Do not slightly change an author’s wording to make it fit your own ideas or to pass it off as a paraphrase. Learn how to paraphrase correctly, in the following chapter.
- If you are afraid that a research assignment in any subject is too difficult for you, or if you know you do not have enough time to complete it, speak to your instructor and explain your situation. You will likely receive some assistance or possibly an extension. Either one of those is preferable to the 0 and a note on your transcript about a purchased or plagiarized assignment.

Mastering research skills and techniques reflects your ethics and values as a person. When you document your research correctly, you set up a trust, a contract among you, your readers, and the sources of your information, a guarantee that all parties respect each other and give due credit. In the following chapter, you will find examples of correct and incorrect uses of quotations and paraphrases.

## Step 6: Find Information Using the Library and the Internet

### Library Resources

Your campus or local library contains many resources for your research in the forms of printed and computerized material. This material is stored systematically.

Discover how your library’s storage systems work; this is essential to finding useful information. Learn what is available from your library’s cataloguing system and technological resources; it makes starting your research much easier.

Also, do not forget librarians and help desk staff. They are information experts and are there to assist you.

### Library Catalogues

The library catalogue is your first key to available information. The catalogue is usually an online listing of two types of holdings: those in your library and those available on loan from affiliated library collections.

- **Library collections** consist of information in a variety of media: books, periodicals, encyclopedias, films, CDs, and so on.
- **Campus libraries' online resources** are usually part of the college or university website and use a system like BIBCAT, which allows you to look up all kinds of reference materials in different media.
- **Electronic book access** means that your library has electronic publication services that gather and provide the full texts of books, journals, and the latest publications from sources in business and technology. E-books are great up-to-date resources in subject areas where timeliness is important.
- **Library databases** are special tools containing carefully selected information related to programs offered by your college or university. The catalogue and databases will be accessible to you on any of the terminals in your library.

### Research Tip: Learn the Value of Author, Title, and Subject Searches

Most library catalogues allow you to search by author, title, or subject, or by keywords. Author and title screens display useful information, including call numbers, to help you locate items and current availability status. For these searches, you will need to know the authors and/or titles of items you seek.

Most often, searching initially by *subject* will be most productive.

The subject section of the catalogue performs three valuable functions:

1. It will give you a list of books, articles, and other publications on a given topic.
2. It will often provide related topics that may yield information on your subject.
3. It will suggest more limited topics, helping you to further narrow your topic.

As you look at *subject* section screens, you see books, the traditional source of information, listed. You also see listings for other sources, such as articles from special-interest and professional journals, as well as periodicals. Libraries and resource centres have bound volumes and computerized versions of journals and periodicals. Do not forget that, as a student, you have access to a wide range of material on these databases—much of this information is specialized and not available from search engines and ordinary online sites.

## Books

Books have traditionally been the most trusted starting point for research, and in some subject areas this is still the case. Books are time-consuming to write and publish, and therefore are good resources when you seek reputable information that is not necessarily time sensitive. Books often cover a topic more deeply and from more viewpoints than periodical articles or websites. Books and periodical articles usually offer comparable levels of expertise and knowledge on the parts of their authors. However, it takes time to locate the right books and to read them. To locate books you find in the library catalogue, ask a librarian to explain the call-number system by

which your library arranges books on the shelves. Once you find the book you seek, try the following tips to help you judge the usefulness of a particular book:

- Look at the front and back pages and cover text on the book. Check the date of publication, and look for information on the author's credentials.
- Check the table of contents for material related to your topic. If many chapters relate to your topic, the book may be a good resource.
- Look through the back index of the book for words and phrases related to your topic. If there are many pages pertaining to those words and phrases, consider using the book.
- Scan the introduction or preface for the author's statement of intentions, viewpoint, and a summary of the book's content.
- Look for a bibliography at the end of the book to find related books on the same subject.

Examine at least two books on your topic so that you can practise thinking critically; weigh one author's views against another's and against your own ideas.

## Periodicals

Periodicals (magazines, journals, and newspapers) as research tools, may be new to you, but they are essential sources of specific, focused, current information that is up to date with professional standards in your program. To use periodical articles, you must learn to locate them and then judge their content for quality and currency.

## Periodical Indexes

If this is your first experience with using periodicals for research, ask a librarian to help you find out which periodicals your library carries, how these are indexed, and how to access the articles contained in the indexes. There are both printed and online indexes of every kind of periodical, from daily newspapers to highly specialized professional and scientific journals.

Librarians can direct you to the large bound indexes of various periodicals and help you to use them. The *Readers' Guide to Periodical Literature* and the *Canadian Periodical Index* are good places to begin; these are printed each year and include new books and articles, which are listed by author and subject with cross references to related articles. The *Canadian Periodical Index* or *CPI* lists articles from Canadian specialized and academic publications as well as popular magazines. Other bound volumes of more specialized periodical indexes will be shelved near these volumes, so check for any related to your topic or subject area.

The CPI.Q (the *Canadian Periodical Index* search service), and other periodical indexes are also available in library online databases and on CDs in most libraries. You may find these versions easier to use. Search by subject or author, as you would with the library catalogue.

Once you have found articles whose titles sound promising, or whose listings offer summaries relevant to your topic, you must locate the full text of the article itself. If your library stocks a periodical, simply ask the librarian to help you locate the issue you need. If you are using an online index, you may also be able to access the

full-text version of the article onscreen. Alternatively, your library may offer database help with finding such articles. The following section of this chapter covers research databases, which can be real assets for your research.

## Research Databases and Online Search Services

It is essential to learn how to use the electronic research databases and online search services available through your school's library site. Academic research tasks require specialized or scholarly information you will not find online at general access sites or through search engines. In fact, over 70 percent of this high-quality information exists only on what is called the “invisible Web”—pages protected by firewalls and inaccessible to search engines. Colleges and universities purchase library portals and databases to give you entry to these essential online resources, which are available in three forms:

- Controlled websites to which your college or university has purchased access rights
- Online databases to which your college or university provides access
- CD-ROM databases owned by your school's library.

Databases include LexisNexis, Proquest, and ERIC (Education Resources Information Centre). Project MUSE, EBSCOhost, and PowerWeb house online computer search services. Dialog and CPI.Q give you access to thousands of magazine articles listed by subject. Listings have summaries or abstracts and sometimes whole articles. Using the EBSCOhost service, you can perform keyword searches through hundreds of periodicals for articles on your topic. You can then email the results of your searches, including summaries or full texts of articles, to yourself at home or print them in the library. Some databases also allow you to open a folder where you can collect articles that you find; if this is possible, you will see a folder icon on the screen. Finally, your user ID and password or other student code give you access to database publications ranging from trade and technological publications to encyclopedias and online collections.

## Internet Resources

Doing research on the Internet allows you to work almost anywhere, but requires special skills because of the Web's limitless nature. Your campus library's contents are selected to be of interest and use to the student body, but the Internet's vast contents have no such limits. If you learn some basic guidelines for sorting through its mix of commercial and non-commercial material, you will work online more effectively. The following is a general introduction to online research.

## Search Engines

A search engine performs like a computerized “card catalogue” for the Internet. Search engines “crawl” through the Internet seeking content when you type in keywords. Directory engines are specialized; they contain information assembled and categorized by people who collect that material from various databases. About.com

and Looksmart are directory engines that display categories for your topic. Google can perform directory searches as well. If you are still working on your focus, or wish to confine your search to a specific area, you will find a directory search useful. Several engines today combine robot and directory functions. Metasearch engines, like Google, search other engines as well as their own databases, then compile the results. Google (and other engines) can also search for results in newsgroups and different media, returning findings as text files, image files, and sound files.

There are three important reasons to allow yourself some time to work with search engines.

1. First, even if you have narrowed your research topic, you need time for trials with your search words.
2. Second, you need time to sift through and scan the sites and links your searches bring up.
3. Third, you need time to read screens and decide which sites and which passages will be most useful.

Outlining and discovering directions for your paper before going online pays off here because you will spot relevant material more quickly.

Finally, online research, for all its apparent ease, involves several pitfalls, primarily the unreliability of many sites. Learning to evaluate online information takes time and practice. Later in this chapter you will find guidelines for judging online resources, but if your campus library offers an online research tutorial, take it as soon as possible.

### Research Tip: Increase Your Keyword Power

Entering keywords tells a search engine's database what to look for. Use words from your subject area or discipline, try synonyms, and place your words in order of importance. Allow time to find exactly the right keywords.

Increase the power of your search words and phrases by using search engines' help pages; combining words with Boolean operators such as "and," and "not"; using plus and minus symbols; and trying subsearches. These are skills that maximize the effectiveness of your online research time. Here are some general guidelines to help you search effectively:

- Search engines are generally *case insensitive*; it does not matter if you capitalize a name. On occasion, though, you may wish to check a search engine's "search help" page for information about using capitals.
- Check your search engine's instructions for information about "operators" or "codes" such as + or *and* that link or alter the meanings of groups of keywords.
- Check your search engine's instructions for defining word groups to be taken together or *strings*, such as "liquid crystal display."
- If you are researching only aspects of a topic that relate to Canada, choose the "Canadian sites only" option on Google and add the word *Canada* or *Canadian* to limit your search—although Google now automatically takes you to Google.ca.

Place your keywords in order of importance. Some engines "weight" a search by the order of the words.

## Step 7: Evaluate and Select Appropriate Information

Begin with these general guidelines to help you evaluate your research information.

### **What kind of information are you searching for?**

Information that

- (a) is clearly relevant to points and supporting points in your trial outline
- (b) is clearly understandable to you
- (c) you can paraphrase or reasonably incorporate
- (d) comes from reputable, reliable sources

### **Why are you performing this research?**

To find information that

- (a) supports the views that you hold
- (b) expands on and strengthens points you make
- (c) lends authority to your viewpoints

For each reference listing, write complete reference notes. You should have more items than you need because you will eliminate some during the step of evaluating each source of information for its quality and relevance.

With your notes at hand, review your assignment's requirements for clues as to how many sources will be appropriate. Reference specialists recommend a variety of secondary sources. As mentioned, books tend to offer careful scholarship and a range of viewpoints; periodical articles offer specific explorations of single viewpoints and timeliness; websites vary widely in quality of information. If your paper is fairly brief, select only the best pieces of information from your list. If a minimum or specified number of sources is stipulated, use that as a guideline. Research should support and extend your own ideas; it is *not* the backbone of your paper.

## Evaluating Any Source of Information

Deciding how useful your sources are, and how much of each to use, are skills you will refine with practice, but the following specific guidelines will help you evaluate sources. Three criteria will be of particular importance: *relevance* to your topic, *reliability* of content, and *timeliness* of its information.

### Relevance

- Use sources whose main focus is your topic area; the information will be less superficial and more specialized.
- Check that topic-related information suits your understanding and needs (not too technical or too general).
- Choose journal publications over general-interest publications. Journals offer superior research and content quality compared to general-interest magazines and newspapers.
- Rank the source in terms of its importance to your paper's focus to make your final selection easier.



## Reliability

- If possible, use sources whose authors are recognized in the field. Look for the author's biography, or ask your instructor or a librarian for help.
- Research authors who have published other material in your topic area and whose books and articles contain bibliographies and reference lists.
- Learn about each author's position on your topic. Check biographical material, the introduction or preface to the work, or other writers' views of the author.
- Check each source's references to other material and authors. If these are not named, the information may be one-sided or biased.
- Look for well-supported arguments, clear logic, and solid proof.
- Always verify important pieces of information in at least three sources. If some information reappears frequently, it is probably reliable.

## Timeliness

- Check for recent publication dates of books and periodical articles.
- On websites, look for the most recent updating. This information often appears on the homepage or on an "about" page.

## Evaluating Internet Sources

Choosing information sources online is a special challenge because the Internet, by design, is unregulated. The additional criteria listed below for judging online resources will help you evaluate your own choices.

- **Author's Reliability:** Always research the author of a site. What are their credentials? Have they published other material on the topic? Website authors should include email contact information.
- **Affiliations and Sponsors:** Is the site affiliated with any known organization? If so, is the organization likely to provide unbiased information? Does the site have affiliations with commercial groups, a corporation, or a special-interest group? If so, does its content reflect this?
- **Objectivity and Completeness:** Read the entire site carefully before deciding to use pieces of information from it. Does the author present all content objectively? Are all sides of any topic stated before the author argues his or her own views? Does the author produce solid support for his or her views?
- **Nature of Links Provided:** Do links provided on the site demonstrate serious research and are they wide-ranging in content? Are they commercial or non-commercial?
- **Organization of Information:** How well is the site's information organized? Is there a site map or index to help you locate information?
- **Date:** Is the information current? Check the site for copyright, publication, and revision dates. If the site contains articles by a number of writers, check

the dates of these. Knowing such dates will help you decide whether the material is current enough for your needs. Check that the links on a website are active and reliable.

## General Research Tips:

### 1. Internet Domain Suffixes

A URL's suffix can be helpful when you evaluate a site's potential for solid, fair information. Some examples are:

*.com* = commercial/business sites: information likely promotes the site's owner

*.org* = organization: these sites are often less commercial, but they should be evaluated according to the criteria above (the same holds for *.net* = network)

*.edu* = educational institution: such sites are more likely to offer good information (British educational sites may use *.ac* rather than *.edu*)

*.gov* = government site: these may be useful, depending on the nature of your research

Full listings of domain suffixes are available at sites such as [www.computerhope.com/jargon/num/domains.htm](http://www.computerhope.com/jargon/num/domains.htm) and [http://pc.net/resources/internet/domain\\_suffixes](http://pc.net/resources/internet/domain_suffixes).

### 2. Unreliable Internet Research Sources

**Wiki sites** can be entertaining, quick sources of information, but the information on them is often unverified and biased; avoid using them for postsecondary research.

**Blogs** are personal platforms for self-expression: interesting, perhaps, but not suitable research sources.

**Personal websites** are difficult to evaluate, in terms of reliability and author's credentials—they require careful scrutiny according to criteria and tips provided in this section.

A good general site to consult for reliable sources in many areas is the *Internet Public Library*: [www.ipl.org/](http://www.ipl.org/). This site is well organized, and breaks down its information by subject area.

## Tips for Evaluating Research Findings

When you are trying to decide how valuable some source of information is, consider the following questions:

- **Focus:** How focused is this material on my subject area and topic? Is the information I need a small part of the material or its main content?
- **Depth of Information:** How deeply does this material treat my area of interest? Does it offer a good quantity of information that is new to me?
- **Currency of Information:** How recently was this material published? For this course and for my topic, how important is recent information?
- **Quality of Information:** Is this material at a level of expertise that my instructor expects for this assignment? Is the author a reputable source or a specialist in this field?

## Step 8: Absorb Your Research Findings and Take Notes

Set some time aside to consider the sources you have selected. Read carefully each book section, article, and Web page in your research notes. Look for more cross references, and for similarities and differences among your sources. Digest and absorb ideas while you read.

Do not try to review your reference choices in one sitting. Your understanding of material deepens as you take time to read, make connections, and find new ideas of your own.

Keep your trial outline nearby and extra paper for notes of ideas and connections as well as their sources. Continue to refer to your outline to maintain your focus and to help you make decisions on what to record for which part of your outline.

As you make your notes, think about *why* you are doing so. Information from other sources has three functions:

1. **To expand on facts** with examples, statistics, or data that clarify and strengthen your points and ideas
2. **To present another explanation or view** of some point that strengthens your points and ideas
3. **To support with some recognized authority** a point or claim you make

Taking notes should extend and support your own ideas rather than replace them. In the next chapter, you will learn how to blend your notes with your own ideas and to give credit for the information you incorporate—both critical aspects of writing an effective research paper.

## Checklist of Learning Outcomes for Chapter 18

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> Describe why research may accurately be called a process.  | <input checked="" type="checkbox"/> Under what circumstances would you do some research <i>before</i> narrowing a topic for a research essay? |
| <input checked="" type="checkbox"/> What are the general goals for academic-level research?  | <input checked="" type="checkbox"/> How would you go about limiting a research topic?   |
| <input checked="" type="checkbox"/> What, specifically, are the two main tasks involved in creating an academic research paper? Explain the key words for each goal in your own words. | <input checked="" type="checkbox"/> What are the main sources of information available to you for research assignments?                       |
| <input checked="" type="checkbox"/> What steps do you need to follow to conduct effective research?  | <input checked="" type="checkbox"/> What are the three criteria for evaluating the quality of a source?                                       |
| <input checked="" type="checkbox"/> Why is it essential to prepare a time plan for research assignments?   | <input checked="" type="checkbox"/> Explain the three functions of secondary sources in a research paper.                                     |

# Writing and Documenting a Research Paper

## CHAPTER 19

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- identify the steps for creating effective research papers
- revise your trial outline and write an appropriate thesis statement
- prepare and use quotations, paraphrases, and summaries appropriately and correctly

Your first task is to discover your own ideas about your research topic, and then to find research material to extend, support, or lend authority to your ideas. This chapter addresses your second task: blending your ideas with support from outside sources, so you can assemble and write an effective research paper.

Blending your own ideas with your research findings requires you to

- have a firm sense of the quality of your own points and support so you do not substitute ideas from other sources that seem preferable or impressive
- be familiar with the content of your research sources, selecting relevant material of appropriate length
- combine your words with paraphrases of, quotations from, and summaries of the work of others so the material from research sources is integrated smoothly and correctly into your text

- credit your sources each time you use them as quotations, paraphrases, or summaries, using the appropriate MLA or APA style for in-text and end-of-paper citation

Assemble your paper one step at a time, following the steps in the box below, and you will acquire a solid working strategy for all research assignments.

### Five Steps for Preparing a Research Paper

1. Revise your trial outline.
2. Write your first draft.
3. Revise your first draft to insert, integrate, and cite your reference materials. Now you have your second draft ready.
4. As you revise and edit your second draft, document your research and prepare a Works Cited (MLA) or References (APA) list.
5. Write your final draft.

This chapter covers steps 1 through 3 in detail and introduces steps 4 and 5. For more complete information about documenting your research and preparing a Works Cited or References list, as well as model essays, turn to Chapter 20 for MLA style and Chapter 21 for APA style.

## Step 1: Revise Your Trial Outline

Now that you have read and made notes on sources relating to your topic and support, revise your outline to create a clear, detailed guide as you blend your own ideas with appropriate research. First, though, consider your trial thesis statement and the purpose of your paper.

- All research papers have two main purposes—to inform and/or to persuade.

Recall the research questions (Chapter 18) that were part of the research process. Do you wish to answer a *what* or *who* question? In that case, your purpose may be to inform—to supply a detailed, logical answer to your research question. Was a *why* or *how* question most useful to you? You may then want to persuade your reader. Use the question you found most relevant, along with your assignment's requirements, to help you decide on your purpose. Clarifying your purpose helps you reformulate your trial thesis into a stronger thesis statement that guides your choices of supporting details. Once you have revised your thesis, review your supporting points. Make sure that each one is truly distinct from the others and clearly proves, supports, and clarifies one aspect of your thesis.

Set up your revised outline document by copying and pasting your trial outline into a new document. Add your revised thesis and your supporting points, leaving

blank spaces under each supporting-point heading so that later you can note supporting details as well as the quotations and paraphrases from your research. Instructors may require an outline to be handed in along with a research paper, so revising your outline like this will be well worth the effort.

The diagram below shows how to modify a research paper outline so that you can add quotations and paraphrases from your research sources in the appropriate places.

<b>Revised Outline Diagram</b>	
Paragraph I:	Background material to set up context for thesis statement
Paragraph II:	Thesis Statement
	Plan of Development: Supporting Points <b>A.</b> _____ <b>B.</b> _____ <b>C.</b> _____ <b>D.</b> _____ <b>E.</b> _____
Paragraph III:	Supporting Point A
	My details: <b>1.</b> _____ <b>2.</b> _____ <b>3.</b> _____ Add quotation from _____ (page #)
Paragraph IV:	Supporting Point B
	My details: <b>1.</b> _____ <b>2.</b> _____ Add paraphrase from _____ (page #) <b>3.</b> _____
Paragraph V:	Supporting Point C
	My details: <b>1.</b> _____ Add quotation from _____ (page #) <b>2.</b> _____ <b>3.</b> _____
Paragraph VI:	Supporting Point D
	My details: <b>1.</b> _____ Add paraphrase from _____ (page #) <b>2.</b> _____ Add paraphrase from _____ (page #/site name)
Paragraph VII:	Supporting Point E
	My details: <b>1.</b> _____ Add paraphrase from _____ (site name) <b>2.</b> _____ <b>3.</b> _____ Add quotation from _____ (page #)

As noted in the previous chapter, research papers, even the shorter examples in Part 2, will nearly always be more than five paragraphs long. Moreover, research essays, including the MLA and APA models in Chapter 20 and 21, often require two introductory paragraphs, depending on the quantity of background information an audience needs. The number of body paragraphs is usually determined by the number of supporting points but, with longer research essays, you will sometimes find that your supporting points may need to be divided into subtopics, each with its own paragraph, as is the case in paragraphs 4 and 5 of the MLA model research paper in Chapter 20.

The boxed outline above also includes the page numbers or website names for the quotations and paraphrases to be included. Transfer the author's name and the page number information from your research notes each time you incorporate material from a research source.

**Note:** Research essays are nearly always written in the third person. The emphasis in a research paper is on your ideas, your proof, and the quality of your research, not your personal response. Do not use “I” or “in my opinion,” which distract from the content of your paper. Let your facts speak for themselves.

## Quotations, Paraphrases, and Summaries: How and When to Use Them

Once you have finished your revised outline, you must decide how to use the material from your research notes.

- When will you quote an author, and why is it important to keep his or her own words?
- When should you paraphrase an author's ideas?
- How should you handle a long passage from a source that is useful and relevant but is too long to use in its entirety?

The material below will help you each time you have a research assignment in any of your courses.

The website for the *MLA Handbook* is [www.mla.org](http://www.mla.org); you will also find copies in your school's library. For APA style, use the *Publication Manual of the American Psychological Association*; the web site is [www.apastyle.org](http://www.apastyle.org) and your school's library will also have copies of the APA manual.

Any time you are uncertain about a specific citation, check your library's copies of these sources first, even before using an online citation reference site.

### Quotations

#### What Is a Quotation?

Quoting means using phrases or sentences word for word, with punctuation exactly as it appears in the original. Each time you use the exact words of another writer, you must identify these words as a *direct quotation* using double quotation marks. Follow each quotation with an in-text citation in MLA or APA style, depending on your course and subject.

Here is an example of a direct quotation in MLA style:

“Conversely, the category of boredom implies a set of expectations of the external world that apparently did not afflict our remote predecessors” (Meyer Spacks 11).

Here is the same quotation in APA style:

“Conversely, the category of boredom implies a set of expectations of the external world that apparently did not afflict our remote predecessors” (Meyer Spacks, 1996, p. 11).

The in-text citation, comprising the parentheses containing the author’s name, year of publication (APA only), and page number at the end of the quotation, indicates the author and exact location in the source in which the quote appears, pointing the reader to the source as it is listed in the Works Cited (MLA) or References list (APA) at the end of the paper. In Chapters 20 and 21 you will learn how to set up these pages and how to create correct entries for each item of research.

### How Do You Quote Correctly?

Quoting an author’s exact words follows patterns based on MLA or APA conventions. These rules cover various situations when you use a quotation:

- 1. When you make *any* change (including adding words) to the wording in a quotation,** do so by using square brackets, not parentheses.

**MLA style:** “[a]s service providers hired to solve others’ problems, designers often lose these disagreements” (White 125).

**APA style:** “[a]s service providers hired to solve others’ problems, designers often lose these disagreements” (White, 2002, p. 125).

Note that the lower-case letter *a* in brackets above shows that the word has been changed from a capital *A* by the student. The upper-case *A* in the original source indicated the beginning of a sentence. Here the student will be integrating this quotation into a sentence of her own, so the lower-case letter is appropriate. Note also that the same convention, the use of brackets to indicate a change of letter or phrasing, is common to both MLA and APA styles.

- 2. When you omit words from a quotation,** you may do so, as long as you do not change its meaning. To show omission, use an *ellipsis*, three dots, in both MLA and APA styles.

Here is an example in MLA style of a direct quotation with missing words in the first sentence and at the end of the quotation replaced by ellipses:

“One of the oldest examples of the exploitation of emptiness is the scholar’s margin . . . reserved for note-taking. It also makes facing pages look more connected . . .” (White 129).

MLA style uses the final ellipses; APA does not. Here is an example, in APA style, of the same direct quotation with missing words replaced by ellipses.



“One of the oldest examples of the exploitation of emptiness is the scholar’s margin . . . reserved for note-taking. It also makes facing pages look more connected” (White, 2002, p. 129); here, White traces . . .

Note that in APA style, ellipses are not used at the beginnings or endings of quotations. In the example above, the student continues her sentence from the word *connected*, after the in-text citation. If, in either style, your quotation includes an omission at the end of a sentence, followed by the next sentence in the quoted material, use four dots in a row.

**MLA style:** “One of the oldest examples of the exploitation of emptiness is the scholar’s margin . . . . It also makes facing pages look more connected . . . .” (White 129).

**APA style:** “One of the oldest examples of the exploitation of emptiness is the scholar’s margin . . . . It also makes facing pages look more connected” (White, 2002, p. 129).

**3. When a quotation appears within your quotation,** use single quotation marks for the quoted material within your quotation.

**MLA style:** “Good readability makes the page look comfortable to read. Poor readability makes pages look dull or busy. Richard Lewis, an expert on annual reports, says, ‘Make exciting design. Dullness and mediocrity are curses of the annual report’” (White 9).

**APA style:** “Good readability makes the page look comfortable to read. Poor readability makes pages look dull or busy. Richard Lewis, an expert on annual reports, says, ‘Make exciting design. Dullness and mediocrity are curses of the annual report’” (White, 2002, p. 9).

Note that this rule applies in the same way to both MLA and APA styles. Also note that at the end of the internal and main quotations, the single quotation mark ends the internal quotation and the double quotation marks end the main quotation.

### When Should You Use a Quotation?

Quotations are accepted and expected in formal research and academic writing, but quotations are supplementary material only. You should paraphrase your sources’ ideas far more frequently than you quote from your sources. Use quotations infrequently, mainly in the instances listed below. Quotations definitely do not make up most of the body of the essay.

These ground rules will help you decide when to quote rather than paraphrase:

- Use quotations sparingly, only when they truly extend, explain, or lend authority to your own points.
- Use quotations when the exact words of your source material are crucial to understanding the context of your assignment.
- Use quotations when the source and/or the author is such a recognized authority in your topic that quoting lends credibility to your argument or support.
- Use quotations when your source material contains specialized, technical, or extremely effective wording or phrasing that would be unsuitable to paraphrase.

Unless the use of a quotation meets one or more of the above criteria, paraphrase or summarize instead. In a short (i.e., 1000 words) research paper, five brief quotations (i.e., fewer than four lines each) would be sufficient. Papers created out of chunks of quotations strung together are annoying and confusing to read, like overhearing a babble of voices with the writer's intention lost in them. As well, in short papers, such long quotations give the impression of filling space to replace your own thoughts.

**When you use a longer quotation** (MLA style, more than four lines; APA style, forty words or more), do so cautiously and correctly:

To insert a long quotation using MLA style, start the quotation one inch below the prior line of text and indent one inch from left margin:

From the Greeks, this revised alphabet passed to the rest of Western Europe through the Romans and, along the way, underwent several modifications to fit the requirements of spoken languages encountered. As a result, we talk about the Roman alphabet as the writing system used for English. Another line of development took the same basic Greek writing system into Eastern Europe, where Slavic languages were spoken (Yule 24).

In APA style, use exactly the same format to insert a long quotation (more than 40 words) but replace the citation with one in APA style, i.e., (Yule, 2006, p. 24).

In both MLA and APA styles, long quotations are not enclosed by quotation mark but do conclude with final punctuation.

Note the longer quotation used on page 2 of the MLA model paper in Chapter 20. It includes factual and numerically exact support, which is best stated directly. Do not paraphrase where exactness is essential (i.e., for statistics, technical data, or complex numerical information).

## Paraphrases

### What Is a Paraphrase?

Paraphrasing is a key research-writing skill: you will be restating authors' words in every type of research assignment in every subject you study. See Chapter 17 to learn how to paraphrase, putting the words of another writer completely into (a) your own words, (b) your own style, and (c) your own sentence structures. A paraphrase, like a quotation, must be accompanied by an in-text citation, showing the source from which its ideas are drawn.

### How Do You Paraphrase Correctly?

Correct paraphrasing means putting another writer's words completely into your own words, then giving credit to the original source. Here are tips to guide you with restating other authors' words, a checklist to use each time you paraphrase another writer's words:

- Use synonyms for key words carefully and precisely—always check meanings in a good dictionary.
- Do not imitate or follow the sentence structure of the original.
- Do not change the sentence structure while using the same words as in the original.

- Do insert in-text citations for any paraphrased material.
- Do, if you use a paraphrase/quotation mix, use quotation marks around any quoted words or phrases taken directly from the passage you are paraphrasing.
- Do not change the meaning of a passage that you paraphrase.
- Do not add to the meaning or ideas found in your source material.

The following examples show how to paraphrase correctly and avoid plagiarism. Here, a student wishes to use the ideas in a passage from page 36 of *A History of Reading* by Alberto Manguel.

### Original Source

By the time the first scribe scratched and uttered the first letters, the human body was already capable of the acts of writing and reading that still lay in the future; that is to say, the body was able to store, recall, and decipher all manner of sensations, including the arbitrary signs of written language yet to be invented.

### Example of Plagiarism

As soon as people had figured out alphabets, the human body was already capable of writing and reading letters. The body could store, recall, and decipher feelings and letters that had yet to be invented.

If the student writes the sentences immediately above without crediting the source, he or she is plagiarizing. The student has borrowed Manguel's wording without acknowledging him as the author. Even though the student has shortened and changed the general form of the passage, significant sections of the phrasing belong to the original.

### Example of Acceptable Use of Paraphrasing

Alberto Manguel suggests in *A History of Reading* that once people had figured out alphabets, the human body was ready to read and write letters. He contends that the body could store, recall, and decipher feelings and letters that had yet to be invented (36).

Here the student has indicated the source of the ideas (Alberto Manguel) and used correct MLA style by inserting the page reference in parentheses at the end of the sentence. A better method of writing a paraphrase that uses some of the exact wording of an original source is to put that wording in quotation marks.

### Example of Good Use of Paraphrasing (Paraphrase/Quotation Mix)

**MLA style:** Alberto Manguel suggests in *A History of Reading* that once people had figured out alphabets, the human body was ready to read and write letters. He contends that the body could "store, recall, and decipher" feelings and letters that had "yet to be invented" (36).

**APA style:** Alberto Manguel (1996) suggests in *A History of Reading* that once people had figured out alphabets, the human body was ready to read and write letters. He contends that the body could "store, recall, and decipher" feelings and letters that had "yet to be invented" (p. 36).

### When Should You Paraphrase?

Paraphrasing is essential to the process of *blending*—synthesizing your research with your own ideas on your topic. Well-written paraphrases make reading your paper a smooth process for readers because paraphrases interrupt the flow of your words less than quotations. You will use paraphrases far more often than you will quotations—some instructors discourage the use of quotations in general. Always check with your own instructor as to his or her preference in this regard. Writing good paraphrases reflects well on you; it demonstrates your understanding of your research sources and your ability to use these intelligently.

#### Good paraphrases

- Shorten lengthy passages
- Eliminate or explain unnecessary technical language
- Make the ideas in the source material clear in the context of your paper
- May be better than wordy, bulky, or awkwardly written quotations of source material

### Summaries

Should you wish to summarize material for a research paper, follow the guidelines in Chapter 17. A summary in a research essay might consist of only a few sentences; in fact, on most occasions, this type of summary will usually consist of only the main points in the original. As with quoting and paraphrasing, it is essential to properly acknowledge your original source with an in-text citation when summarizing.

### When Should You Summarize?

You may want to summarize the main points in a passage of source material in several instances in your research paper. Some subjects and disciplines, especially in the sciences, require that a summary or abstract of the essay's content appear before the essay itself. An APA research essay will contain just such a summary or abstract. See the APA-style student research essay in Chapter 21, for an example of such a summary.

No matter what subject or course you write a research essay for, summarized sections of source material are very useful for presenting context or background information to set up a section of your essay's argument. You may also include a summary of a writer's viewpoint in comparisons or contrasts within your essay; you can offset your own points and details against those in the summary. Alternatively, a summary can be very useful in explaining the causes or effects of some situation or process: summaries are briefer than paraphrases so they are convenient additions to your paper.

## Step 2: Write Your First Draft

Begin by reviewing your research notes. With your revised outline as a guide, you are ready to write the first draft of your research paper. Concentrate on writing clear sentences that get your ideas across. At points where you wish to insert support from your research, make a note to yourself right in your draft (perhaps in another colour to highlight the information) of what you would like to add.

Generally, it is preferable to simply start writing your draft. Do not stop to introduce and document your quotations, paraphrases, or summaries. Simply note where your research insertions should go.

As you work on your draft, think of where you can enhance your thesis by using some of the following methods of development:

- Will your readers need definitions of any words, phrases, or concepts associated with your topic?
- Will a comparison or contrast of one of your supporting points or details help to clarify the way you are developing your ideas?
- Should one or more ideas be divided into categories or classifications so that you can explain them more clearly?
- Does your thesis and support require some analysis and discussion of the causes and/or effects of situations, conditions, or concepts within your essay?
- Will breaking down some scenario or condition into its stages or steps make your point clearer?

Make notes to yourself in your draft of any areas where using a specific method of development would deepen or clarify your support. You will want to use another colour of print or pen to do so, so that you can easily separate these notes from your notes about where to insert research material.

Put your draft away for at least a day. Then read it aloud to yourself or someone else, noting any weak spots, repetitions, or logic problems. When you have done so, you are ready to work with the material in your research notes.

## Step 3: Revise Your First Draft to Integrate and Cite Your Reference Materials

Revise your first draft in four stages:

1. Prepare the paraphrases, summaries, and quotations from your sources. Arrange your research notes in the order in which you will use them. Be careful to check that your quoted material is exactly as in the original sources. This is the time to pay close attention to any notations you have made concerning each paraphrase, summary, or quotation's relationship to your overall purpose, thesis, and individual items of support. Refer to the following chapters, as well as to the MLA or APA style guides, to be certain that your citation information is correct.

2. Integrate your paraphrases, quotations, and summaries smoothly into the flow of your sentences and place your citations correctly. Follow the instructions in this and the following chapters, depending on your citation style, very carefully. Citing your sources properly shows your readers that you recognize their need to see certain signals that indicate you are borrowing ideas. Trust between writer and reader, and between instructor and student, is thus maintained, and you as the writer are seen as trustworthy and careful.
3. Read your essay aloud and start the revision of your second draft by correcting any repetitious or weak spots in your content, using any notes you have made when reading your essay aloud.
4. Revise your essay to clearly express your meaning, following the methods you learned in Chapter 5. Edit your sentences for clarity and variety of structure. Then proofread your paper for sentence skills and mechanical errors, referring to Part 4 of this book and to your dictionary for help.
5. Finally, move on to step 4. Using the sections in Chapters 20 and 21, or the MLA or APA guide, double-check each in-text citation. Then you are ready to move on to the following chapter and create your Works Cited (MLA) or References (APA) list.

## Integrating Material from Another Source

To integrate research material into the overall flow of your paper, write clear sentences into which you can smoothly fit the idea that you wish to support with a quotation, paraphrase, or summary. Your source material must be understandable in the context of your paper. Create a background for the ideas you are supporting so that your quoted or paraphrased material makes sense to readers and adds to the quality of your own thoughts.

You may integrate your material by identifying the author and the title of his or her work, either (1) before (introducing), (2) in the midst of (embedding), or (3) immediately after (tagging) that material. Finally, complete the context for your quotation or paraphrase by explaining it further, adding your own ideas or arguing against it.

To integrate a direct quotation according to MLA and APA style in any of the three positions described above, follow one of the methods shown in the examples below. Then, consult the more complete list of examples of in-text citations in the MLA and APA lists in step 4 following this section.

### Identify Your Source Before Your Quotation or Paraphrase

When you preface a quotation or paraphrase with your own introductory statement, you are *introducing* your own context, controlling, in a sense, how the reader will understand it. Here the student shows, through her choice of words (her introductory verb or cue word *argues*) and positioning of her quotation, that she is presenting one view of a situation (Thompson's), and that she does not necessarily agree with this view (Thompson *argues*). She has set up a context wherein she may refute or argue against her source, or add more material to support Thompson's view.

### Integrating a Quotation with Your Own Introduction

**MLA style:** E.A. Thompson, in *The Huns*, argues that Rome did not fall because of the force of one powerful leader: “There is not much evidence to show that Attila was a genius. It is only in terms of the development of their society that we can explain why the Huns attacked Rome at all . . .” (46).

**APA style:** E.A. Thompson (1999), in *The Huns*, argues that Rome did not fall because of the force of one powerful leader: “There is not much evidence to show that Attila was a genius. It is only in terms of the development of their society that we can explain why the Huns attacked Rome at all” (p. 46).

This student will then go on to explain why she agrees or disagrees with Thompson’s point, thus completing the context for the quotation with her own ideas.

Note here the use of the colon after the independent clause that precedes the quotation. When you use a colon to set up or introduce a quotation, your introductory clause must be a complete sentence, not a fragment or a phrase, as in the following *incorrect* use of a colon.

E.A. Thompson argues: “There is not much evidence to show that Attila was a genius” (46).

### Integrating a Paraphrase with Your Own Introduction

When you integrate or work a paraphrase into your essay, you follow the same citation pattern as you would for a quotation. Here, like the student author above, you will indicate your control of the paraphrased material by preceding it with your own introductory clause and cue word or verb. Remember, when you paraphrase, you restate each of the author’s ideas in the order in which they appear in the original, and change the wording, the phrasing, and the sentence structure into your own.

**MLA style:** E.A. Thompson, in *The Huns*, argues that history does not support the theory that Attila single-handedly brought about the downfall of Rome. In Thompson’s view, the leader of the Huns was no diamond-in-the-rough, intellectually gifted barbarian leader. The nature of the Huns’ culture and society is the most likely cause of their invasion of Rome (46).

**APA style:** E.A. Thompson (1999), in *The Huns*, argues that history does not support the theory that Attila single-handedly brought about the downfall of Rome. In Thompson’s view, the leader of the Huns was no diamond-in-the-rough, intellectually gifted barbarian leader. The nature of the Huns’ culture and society is the most likely cause of their invasion of Rome (p. 46).

### Identify Your Source in the Midst of Your Quotation or Paraphrase

When you begin with part of your quoted or paraphrased material, identify your source, and complete your quotation or paraphrase, you are *embedding* your source within their ideas. By doing so, you have placed your emphasis on your source material, making your reader wait to see your response to it.

### Integrating a Quotation by Embedding the Source

**MLA style:** “Filmmaking began in America as the work of what we like to call rugged individualists,” asserts Kolker, “despite the fact that Edison was a company that created many things besides film” (110).

**APA style:** “Filmmaking began in America as the work of what we like to call rugged individualists,” asserts Kolker (2006), “despite the fact that Edison was a company that created many things besides film” (p. 110).

### Integrating a Paraphrase by Embedding the Source

**MLA style:** American movie-makers were, initially at least, hardy independent operators, asserts Kolker—even Edison, for whom movies were only one of hundreds of enterprises (110).

**APA style:** American movie-makers were, initially at least, hardy independent operators, asserts Kolker (2006)—even Edison, for whom movies were only one of hundreds of enterprises (p. 110).

### Identify Your Source Following Your Quotation or Paraphrase

When you follow your quoted or paraphrased material with the identification and citation of your source, you strongly emphasize your source’s ideas. You do, however, set up the expectation in your readers that you will assert your own position regarding, or in response to, these ideas in the sentence that follows. When you *tag* your quotation or paraphrase with the author’s name, you are setting up that material for your agreement, expansion, or rebuttal. Tagging is not simply a neutral method of integrating source material; it makes readers anticipate what you have to say about that material.

### Integrating a Quotation by Following It with Its Source

**MLA style:** “Indian pop music is called ‘cine music’ or ‘film music’ because almost all of the songs come from hit movies in Hindi, Tamil, or other regional languages. Virtually all movies are musicals . . .” points out Titon in *Worlds of Music* (150).

Notice in the MLA example above that the quotation flows grammatically into the end of the sentence, following the comma after the ellipsis. You must ensure that the end of your quoted (or paraphrased) material works smoothly with your tag information.

**APA style:** “Indian pop music is called ‘cine music’ or ‘film music’ because almost all of the songs come from hit movies in Hindi, Tamil, or other regional languages. Virtually all movies are musicals,” points out Titon (2001) in *Worlds of Music* (p. 150).

Note once again that APA style does not conclude a quotation with an ellipsis. Note also in both examples that when there is quoted material within a quotation, single quotation marks are used for the internally quoted material.

### Integrating a Paraphrase by Following It with Its Source

**MLA style:** “Cine music” and “film music” are synonyms for Indian popular music. Popular cinema in much of India means movie musicals in Hindi or Tamil, among



other languages. These musicals provide the charts with nearly all pop-music hits, points out Titon in *Worlds of Music* (150).

**APA style:** “Cine music” and “film music” are synonyms for Indian popular music. Popular cinema in much of India means movie musicals in Hindi or Tamil, among other languages. These musicals provide the charts with nearly all pop-music hits, points out Titon (2001) in *Worlds of Music* (p.150).

Having set up another writer’s position and ideas, this student would then explain the relationship of this paraphrase to the point he or she is making to ensure that the purpose of the paraphrase is clear to readers.

Integrate short summaries of passages in the same ways as you would paraphrases or quotations.

### Signal Words for Integrating Source Material

An effective research essay should consistently indicate the direction of your thesis and support. Successfully integrating source material should continue this process. You show the purpose of any integrated source material by choosing a verb that indicates your position on the source author’s words, and by using words and phrases that “cue” or “signal” the audience about how the quoted or paraphrased material relates to the context of your essay.

**Signal words** are verbs that guide readers into your source material while reminding them of your viewpoint and argument and are always in the present tense; e.g., a writer *states*, or *maintains*.

- **If you agree with your source**, use verbs such as *reveals*, *states*, *holds (that)*, *points out*, *notes*, or *asserts*.
- **If your position relative to your source is neutral**, use verbs such as *states*, *asserts*, *believes*, or *observes*. In this case, you may simply be supplying source material to explain or add to a point.
- **If you are arguing against your source**, consider verbs such as *argues*, *contends*, *maintains*, *objects*, *proposes*, or *opposes*.

## Step 4 Preview: Document Your Research and Prepare a “Works Cited” or “References” List

You are now ready to move on to the next chapters to learn how to document your research and format your research essay. As noted, two of the most often used styles of documentation and citation are MLA, or Modern Language Association style, used for English and humanities subjects, and APA, or American Psychological Association style, used for social sciences subjects. Always ask your instructor which style he or she would like you to follow. This book uses MLA style (the documentation style of the *MLA Handbook for Writers of Research Papers*, 7th edition) and presents

information about MLA citation first; coverage of aspects of APA style (the documentation style of the *Publication Manual of the American Psychological Association*, 6th edition) follows.

Whether you follow the MLA or APA style of documentation, make sure you only include works that you have actually consulted and for which you have accurate research notes.

The listings in the following chapters are not comprehensive listings for all possible citation situations. You are strongly advised to consult your college or university library website for documentation information, or to ask your instructor or a librarian for complete information on either the MLA or APA style of documentation.

## Step 5 Preview: Write Your Final Draft

Having written your second draft, complete with documentation, you are now ready to work on your final draft. As you write your third draft, trace your argument carefully, looking for potential errors, weak spots, or lack of support. Check for points that require further explanation and for concepts that might benefit from definition or clarification. When revising for content, refer again to the revision instructions in Chapter 5 of this book, and use the sentence skills checklist to be sure that your paper meets the four bases for effective writing: *unity*, *support*, *coherence*, and *effective sentence skills*. Do a final proofread, then leave yourself enough time to rewrite anything that seems unclear and to check your documentation of quotations, paraphrases, and summarized material.

As you begin revising, create a formal version of an outline if one is required by your instructor. Generally, this will be either a *topic outline* or a *sentence outline*. A topic outline contains your thesis plus phrases stating your supporting points and subtopics. Roman numerals are used for first-level headings (main supporting points), capital letters for second-level headings (subtopics of supporting points), and numbers for third-level headings (details supporting subtopics). This type of outline differs from the *working outline* diagram you have seen elsewhere in this book; it is a formalized, hierarchical display of the arrangement of your points and support. A sentence outline may follow the same pattern but will contain complete sentences.

Preparing and revising a third draft of your research paper is the minimum requirement, as far as drafting and revising are concerned, because research papers usually have a significant mark value. Instructors may make substantial deductions for errors in documentation, language, usage, and mechanics. Be especially careful when proofreading your revision. Correct sentence skills and mechanical errors, and use your dictionary as well as your computer's spell checker to catch spelling errors.

Always leave yourself at least one or two days between revising and editing your second draft and the writing and careful proofreading of your final draft. You will see your content with a clearer eye, and you may spot errors that previously eluded you.

You have the fundamentals for conducting research and assembling a paper; now you will format your essay and document your sources. In the chapters that follow, you will find models of an MLA Works Cited list and a research paper in the MLA style, and an APA References list and research essay in the APA style, showing how all the steps in the research process come together in the final draft of a paper.

## Checklist of Learning Outcomes for Chapter 19

To ensure that you have understood and met the learning outcomes for this chapter, answer the following questions:

- ✓ What are the steps involved in writing an effective research paper?
- ✓ What is your first task when you revise your trial outline? What are the two general purposes of research papers?
- ✓ When should you use quotations? When should you paraphrase material? What is one essential feature of a good summary?
- ✓ What are citation styles, and what does correct documentation tell readers?
- ✓ Why is a second, or a third, revision essential for research papers?

# Documenting and Writing an MLA-Style Research Paper

## CHAPTER 20

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- use MLA documentation correctly and consistently
- prepare a formal outline for your research paper
- assemble, write, and revise your drafts to create an effective research paper

### Document Your Research and Prepare a Works Cited Page

Once you have completed the second draft of your research paper, and have prepared and inserted your research materials (quotations, paraphrases, and summaries), you should leave yourself at least a day before working on your third draft and creating your Works Cited page. The final two steps in creating a successful research paper require strong focus and attention to detail, so do not undertake them when tired or pushed for time.

While working on your final draft, you will check each item of research material you have prepared and inserted into your second draft by referring to the appropriate item in the MLA in-text citation information on the pages that follow. You must be accurate in citing each piece of research; follow the patterns shown exactly.

Once you have checked each in-text citation for accuracy, you are ready to create your Works Cited page. In this chapter are instructions for creating an accurate MLA Works Cited page. Again, follow the instructions exactly; correctness is essential to good research.

## MLA-Style Documentation

MLA citation appears in two locations in your research paper: as an in-text citation that presents the author and page number within the text of your paper, and in the Works Cited list at the end of your paper.

In the 7th edition of the *MLA Style Manual* and the *MLA Handbook for Writers of Research Papers*, several changes have been made to MLA formatting and citation rules:

- Titles of published works, such as books, magazines, journals, newspapers, movies, and CDs, are now italicized rather than underlined.
- All entries in the Works Cited list, whether print or electronic, must now include, at the end of the citation, the medium in which they are published; for example, *Print, Web, DVD*.
- Citations for websites no longer include URLs unless it is impossible to find the source otherwise.
- For sources with no publisher, date of publication, or page numbering, MLA style is to write *n.p.* for sources without name or place of publication, *n.d.* for sources with no publication date, and *n. pag.* for sources with no page numbers.

### MLA In-text Citations

In-text citations, as you have seen at several points in this book, are the signals you place directly in the text of your paper to acknowledge information from any source you quote or paraphrase. In MLA style, in-text citations point readers to specific sources on the MLA Works Cited page.

The citation material appears in parentheses directly after the end of a quotation, but before the period at the end of the sentence:

Boggs and Petrie write, "A tight or extreme close-up brings us so close to the object of interest (an actor's face, for example) that we cannot look elsewhere" (136).

Here, the period from the quoted sentence is not retained; instead, the quoted sentence ends with only quotation marks. Similarly, with paraphrased or summarized material, the in-text citation (parenthetical citation) appears immediately after the content that is paraphrased or summarized.

### MLA In-text Citation for Books in Print Form

1. **If you are using a source for the first time in your essay**, introduce or integrate the quoted, paraphrased, or summarized material from that source with its author's full name and the title of his or her work. Follow your source material immediately with the page number on which your material appears in parentheses:

In *Grid Systems*, Kimberley Elam reminds readers that "An awareness of the law of thirds enables the designer to focus attention where it will most naturally occur and to control compositional space" (13).

Here is the Works Cited entry to which this citation refers:

Elam, Kimberley. *Grid Systems*. New York: Princeton Architectural Press, 2004. Print.

2. **Each time after the first instance that you use the same source**, you are free, in your integrating material, to use either the author's last name or the source's title. Both items are not necessary:

"Elements do not need to land directly on the intersecting point," points out Elam, "as close proximity draws attention to them" (13).

3. **If, on subsequent uses of a source** in a quotation, paraphrase, or summary, you do not use the author's or the work's name in your integrating material, place the author's name in parentheses with the page number:

Rectangular elements in composition may be rotated either clockwise or counterclockwise. The complexity and interest of compositions using rotational patterns is significantly greater because of two-directional negative space (Elam 79).

4. **If you place a series or succession of quotations, paraphrases, or summaries by the same author** in your essay, your author's name appears only in the first in a succession of cited passages. Subsequent citations show only relevant page numbers.
5. **If you "interrupt a series or succession quotations, paraphrases, or summaries the same author** anywhere within your series or succession of citations from a single author, the last name and page number for each author must appear each time within parentheses.
6. **If you cite more than one work by a single author**, include a shortened version of each title as you cite each of them in your parenthetical citations. You need to distinguish between two or more books as they will appear in your Works Cited list. For example, if you are quoting from two different books by Margaret Atwood for an English research essay, your first citation, refer to her book *The Year of the Flood*, if you have not already introduced Atwood's name, as follows: (Atwood 47). Your second citation, referring to another of her novels, *Morning in the Burned House*, assuming you have already mentioned Atwood's name, would be (*Morning* 128). The comma in parentheses only appears after the author's name when it is necessary to include it.

Here are the Works Cited entries to which these citations refer, as they would appear in order:

Atwood, Margaret. *Morning in the Burned House*. Toronto: McClelland & Stewart, 2009. Print.

---. *The Year of the Flood*. Toronto: McClelland & Stewart, 2009. Print.

Notice that the books are listed in alphabetical order (ignoring *a*, *an*, and *the*), and that instead of the author's name in the second case, three hyphens and a period appear. This is discussed later in the Books section.

7. **If you cite a book with two or three authors**, list the authors' last names as they appear on the title page of the book. When you identify the authors in your essay, list them all, whether in your integrating phrase or in your in-text citation:

Thompson, Gorbatshevich, and Evans argue against increased provincial interference in municipal school boards (224).

The authors contend that “adding to an already top-heavy bureaucracy could only be counter-productive” (Thompson, Gorbatshevich, and Evans 224).

For books with more than three authors, you will generally include the first author’s name, followed by the phrase *et al.*, meaning *and others*.

- 8. If you use information that is quoted within another source,** use the phrase “qtd. in,” followed by the last name of the author of the work in which you found the quotation:

Ridley Scott describes the visual density of the set design in *Blade Runner* as his attempt to “build layers of texture, so that visual information is imparted in every square inch of screen” (qtd. in Boggs and Petrie 109).

- 9. If you cite a print work where an organization or committee is the author,** then use the organization’s name as the author (e.g., Modern Language Association). Abbreviate the name if it is long.

## MLA In-text Citation for Other Print Sources

- 1. If you cite a journal or magazine article from a print source,** follow the basic author/title rules above:

Hutchinson writes in “Faster, Higher, Sneakier,” “For our elite athletes, the money has translated into better coaching, more training camps, extra massages, and, just as crucial, access to a shadowy cadre of scientists” (24).

In “Faster, Higher, Sneakier,” the author examines the current win-at-any-price attitude as it manifests itself in the treatment of Olympic athletes and the shadier aspects of sports medicine (Hutchinson 24).

Here is the Works Cited entry for the article to which the citations above refer:

Hutchinson, Alex. “Faster, Higher, Sneakier.” *The Walrus*. January/February 2010: 24–27. Print.

- 2. If you cite the print version of a magazine or newspaper article with no known author,** include a shortened version of the name of the article, in quotation marks, in the in-text citation, along with the page number(s):

Pension payments do not always travel with their owners, especially if those pensioners emigrate to other countries (“UK Pension” 31).

Here is the Works Cited entry for the article to which the citation above refers:

“Should you move your UK pension to Canada?” *Muchmor Canada Magazine*. Winter 2009: 29–33. Print.

## MLA In-text Citation for Non-print Sources

### 1. Magazine, journal, and newsprint articles from a library database

Place the name of the author of the article in parentheses, along with a page number, if available:

“One reason we do not see blue oceans more often in print is that the unrelenting pressure of the academic reward structure places a higher value on mere publication than superlative publication” (Straub iv).

Here is the Works Cited entry for the article noted above:

Straub, Detmar. “Creating Blue Oceans of Thought Via Highly Citable Articles.” *MIS Quarterly* 33.4 (2009): iii–vii. *Academic Search Premier*. Web. 12 May 2010.

### 2. Article from a website

Place the author’s last name in parentheses. If the site has no author, place the name of the article, in double quotation marks, in the parentheses. No page or paragraph number is required. URLs are not used for in-text citations:

“Less known is the fact that the Ontario Provincial Police is responsible for law enforcement on over 110,000 square kilometers of provincial waterways” (“Underwater Search and Recovery Unit”).

Here is the Works Cited entry for the article noted above:

“Underwater Search and Recovery Unit.” *OPP*. Ontario Provincial Police. Queen’s Printer. 2013. Web. 12 May 2014.

## Works Cited List

You have seen several Works Cited entries in the section above. These are included to show the relationship of in-text citations to the corresponding entries in the list of Works Cited at the end of your essay. You are creating this list so that your readers can trace your in-text citations.

To set up your Works Cited list, refer to the model entries later in this chapter and follow the steps below. Keep in mind that the model entries do not show all possible sources. If you are uncertain of how to document some source, check your campus library’s website under “MLA Citation” or ask a reference librarian.

1. The Works Cited page is a separate sheet, placed after the last page of your essay.
2. This page will have 2.54-cm (one-inch) margins, and the same last-name and page-number header as the rest of the pages of your essay.
3. Centre the title Works Cited in regular typeface at the top of your page. Do not use italics, quotation marks, bolding, or underlining for this title.
4. Double space before the first entry.
5. Begin each entry at the left margin. When the entry runs more than one line of text, indent each additional line by five spaces, or use the indent tab on your keyboard.
6. Double space your entire list, including the lines within entries.
7. Do not number entries.



8. Organize your list alphabetically by the authors' last names. If no author is given, the entry is alphabetized by title, ignoring *A*, *An*, and *The*.
9. Follow capitalizing for words that are used in your sources.
10. Italicize titles of larger or complete works, such as books, journals, magazines, newspapers, websites, movies, television shows, works of art, and computer software.
11. Place in double quotation marks the titles of articles, chapters in books, poems, short stories, songs, episodes from television shows or webcasts, and speeches.
12. At the end of each citation, put in the format or medium of the source, such as *Print*, *Web*, *Radio*, *DVD*, or *PDF*.
13. In publication information, use abbreviations for publishers' names and months of the year; i.e., *Farrar* instead of *Farrar Straus and Giroux*; *Oct.* instead of *October*.
14. When listing numbers of pages used at the end of a book entry, use only numbers. Do not use p., pp., or page(s).

### Model Entries for a List of Works Cited

Use these entries as guides as you prepare your list of reference sources. Capitalize words in titles exactly as they appear in the works themselves, and use the exact punctuation marks you see between items for each type of entry you list. You will now use the information you listed for each source when you revised your reference notes.

#### Books

##### Book by One Author

Author's Last name, First name. *Title*.

Hoffert, Paul. *All Together Now*. Toronto: Stoddart, 2000. Print.

City of publication: Publisher, Year of publication. Medium of publication.

Notice that author's names are reversed, with the last name first, and separated from the first name or initials by a comma. After the title (italicized), record the publication information—the city, name of the publisher, and the year of publication. These appear at the front of any book, often on the reverse side of the title page.

If a book's full title (as on the title page inside the book) includes a subtitle, include it by placing a colon after the main title and then copying the subtitle, word for word, as in the example below:

Meyer Spacks, Patricia. *Boredom: The Literary History of a State of Mind*. 1st ed.  
Chicago: University of Chicago Press, 1996. 11. Print.

Notice that the second line of the entry is indented by five spaces.

##### Two or More Entries by the Same Author

Nuland, Sherwin B. *The Mysteries Within: A Surgeon Reflects on Medical Myths*. New York: Simon & Schuster, 2000. Print.

— — —. *The Soul of Medicine*. New York: Kaplan, 2009. Print.

Here, a second book by Sherwin B. Nuland is cited. With two or more books by the same author, do not repeat the author's name. Instead, begin with a line of three hyphens or dashes followed by a period. Arrange works by the same author in alphabetical order.

#### Book by Two or More Authors

Kalman, Harold, Ron Phillips, and Robin Ward. *Exploring Vancouver: The Essential Architectural Guide*. Vancouver: UBC Press, 1993. Print.

Give all the authors' names, but reverse only the first name. For a book with more than three authors, either list all authors' names in the order in which they are printed on the book's title page, or list only the first author's name, followed by a comma and the phrase *et al.*

#### Organization, Corporation, or Group as Author

Council for Ecumenical Study. *High-Church Influence in Victorian London*. London: Faber, 2003. Print.

#### Book Prepared by an Editor

Nolan, Tom. Ed. *Strangers in Town: Three Newly Discovered Mysteries by Ross Macdonald*. New York: Crippen & Landru, 2001. Print.

#### Book with an Author and an Editor

Schweitzer, Albert. *Albert Schweitzer: A Biography*. Ed. James Brabazon. Syracuse: Syracuse UP, 2000. Print.

#### Book by Unknown or Anonymous Author

*The Canadian Encyclopedia*. 2nd ed. Toronto: McClelland & Stewart, 1988. Print.

If you use one volume of a multivolume work, such as an encyclopedia, then you should indicate the volume used:

Martin, Brendt. *Encyclopedia of Music*. Vol. 2. New York: Greenwood, 1998. Print.

#### Second or Later Edition of a Book

Myers, David G. *Social Psychology*. 6th ed. New York: McGraw-Hill, 1999. Print.

#### Selection from an Edited Book or Anthology

Lear, Edward. "The Owl and the Pussy-Cat." *Classics of Children's Literature*. Eds. John W. Griffith and Charles H. Frey. 3rd ed. New York: Macmillan Publishing Company, 1992. 190–91. Print.

This entry contains the inclusive page numbers for the item used in the anthology. Citations should list the pages actually used in your essay as the final item, followed by a period.

The editor of the collection or anthology's name appears after the title of the work, preceded by *Ed.*, the abbreviation of the word *Editor*.

### Chapter or Section in a Book by One Author

Secunda, Victoria. "A New Sense of Family." *Losing Your Parents, Finding Yourself: The Defining Turning Point of Adult Life*. New York: Hyperion, 2000. 242–56. Print.

In the entry above, the numbers after the year of publication are the consecutive page numbers of the chapter of the book cited.

### Periodicals: Journals and Magazines in Print Form

#### Article in a Magazine Published Monthly

Author's Last name, First name. *Title of Magazine* Medium of publication.  
 ↓ ↓ ↓  
 Callwood, June. "A Date with AIDS." *Saturday Night March* 1995: 52–53. Print.  
 ↑  
 "Title of Article." Month and year of issue: pages.

After the title of the magazine, the month and year of the issue are listed, followed by a colon, then the pages on which the article appears, then the medium.

#### Article in a Magazine Published Weekly

Chin, Paula. "You Were a Good Man, Charlie Brown." *People* 28 Feb. 2000: 52–59. Print.

For an article from a magazine published every week or every two weeks, put in the complete date (starting with the day and abbreviating the month, except for May, June, and July) and the page numbers on which the article appears.

#### Article in a Scholarly Journal from Bound Volume

Maynard, Charles. "Coding Correlations." *Computers and the Humanities* 33 (1999): 675–690. Print.

This example shows an entry from a bound version of a scholarly journal. The 33 after the title of the journal is the annual volume number for the year 1999. Notice also that the year of publication is placed within parentheses for such journal articles.

#### Article in a Scholarly Journal Where the Issue Number is Available

Lisander, Mary. "ROI in a Declining Economy." *Journal of Canadian Marketing*. 15.4 (2013): 81–89. Print.

In these cases, record the volume number (15), then the issue number (4), separated by a period.

#### Newspaper Article with Author

Goddard, Peter. "The New Crime Photography." *Toronto Star* 17 Jan. 2004: J1+. Print.

When citing newspaper articles, omit *The*, if it is part of the newspaper's name. To show continuation pages, add a + sign to the first page of an article (6+, 23+), because newspaper articles are often not printed on consecutive pages, and be sure to include any letter designation used to indicate the section of the newspaper that the article appears in, such as B4+.

If no author is listed for a newspaper article, whether in print or online, begin the entry with the name of the article. If a newspaper has a common name, such as the *Observer*, that does not contain the name of the city where it is published, insert the name of its city of origin in square brackets and regular font after the newspaper's title: the *Gazette* [Kingston].

### Editorial

"Trade Wars Laughable." Editorial. *Winnipeg Free Press* 15 Mar. 1995: A10. Print.

Editorials are often unsigned, so no author's name appears in this entry. Indicate the nature of the article by adding the word *Editorial* in regular type after the article's title.

### Government Publication

Canada. National Student Loan Service Centre. *Budget 2004: The Importance of Learning*. Ottawa: Social Development Canada, 2002. Print.

With government publications, place either the name of the government or agency first, or the author's name. If the name of the government is placed first, then, after the title of the document, place the writer's name preceded with *By*, or the editor's name preceded with *Ed.*, or a compiler's name preceded by *Comp.*

### Published Interview

Frum, Linda. "Peter Bergen Talks to Linda Frum." *Maclean's* 30 Jan. 2006: 10–11. Print.

### Sources in Other Media

MLA refers to all electronic resources as *Web Publications*. Therefore, the word *web* is used in place of *print* in Works Cited entries. As noted above, MLA no longer requires a site's URL to be included in an entry. *Radio*, *television*, and *online posting* are some of the designations for media of publication used in citations.

### Article from a Website

If no author name is listed, begin with the title of the article.

"Title of Article." *Title of Site*. Sponsoring Institution. Last update of site/  
Date of publication  
↓ ↓ ↓ ↓ ↓  
"Texas Blues." *The Blues Source*. *Blues Source Magazine*. 15 June 2003.  
Web. 27 April 2010.  
↑ Access date

One section of this website is cited as a reference, the article, “Texas Blues.” Its title is placed in quotation marks, and because the author is not listed on the site, the listing begins with the title. The name of its sponsoring institution is a magazine, so it appears in italics; sponsoring institutions such as corporations and universities appear in regular font.

When you cite a complete website, include the title of the site in italics, the name of the editor (if any), the electronic publishing information (version, if available), the date of publication or last update of site, and the name of the sponsoring institution.

#### Online Book (Ebook)

Seton, Ernest Thompson. *The Arctic Prairies: A Canoe-Journey of 2,000 Miles in Search of the Caribou*. New York: C. Scribner’s Sons, 1911. *Project Gutenberg*. Web. 8 May 2010.

An online book is cited like a print book, adding the title of the database or project, date of original or print publication, sponsoring organization (Project Gutenberg, in the example above), type of file if it is a downloadable file; i.e., Kindle file or PDF file (if the type of file is unknown, use the phrase Digital file, and date accessed).

#### Magazine Article from Online Version of Print Magazine

Ehrenreich, Barbara. “Will Women Still Need Men?” *Time Online*. 21 Feb. 2000. Web. 15 April 2011.

#### Article from an Online Scholarly Journal

Dean, Francis X., and Martita Philman. “Educational Success for Children in Public Care: Advice from High Achievers.” *Child and Group Social Work* 9.1 (2002): 121–30. Web. 15 Oct. 2010.

#### Online Source in a Reference Database

“Heredity.” *Encyclopædia Britannica Online*. Encyclopaedia Britannica, Sept. 1999. Web. 2 Mar. 2009.

#### Article from a Database

Lavallee, David. “The Digest.” *Journal of Sport and Exercise Psychology* 27.4 (2005): 521–27. *Academic Search Premier*. Web. 8 Jan. 2009.

With articles accessed through library databases such as EBSCO, InfoTrac, or Lexis-Nexis, follow article citation page-number notation with the name of the online service used.

#### Email Message

Baer, Max. “Re: Submitting Design Proposal.” Message to Harold Ziegler. 11 May 2013. Email.

#### Listserv, Discussion Group, or Blog Posting

Hanlan Merv. “Re: Espagnol or Sauce Brune: Any Difference?” Online posting. *ClassicCooks*. Cooks Board, 29 Sept. 2008. Web. 5 Apr. 2009.

### Tweet

Begin with the author's real name and user name in parentheses. Then include the entire Tweet in quotation marks; do not change capitalization or punctuation. End with the date and time of the tweet and medium of publication (*Tweet*).

Johnson, David (Daver). "Colour grading is more common than viewers assume."  
12 Feb. 2013, 9:15 p.m. Tweet.

### Television Program

"Salmon Farming." *The Nature of Things*. Narr. David Suzuki. CBC. 21 Nov. 1993.  
Television.

Notice here that the episode of the TV show is cited in quotation marks, and the title of the series to which the episode belongs is in italics. Items such as narrator or director are optional, but the name of the network presenting the program and the date of broadcast must be included.

### Film

*Titanic*. Dir. James Cameron. Paramount Pictures, 1997. Film.

*Not a Love Story: A Film about Pornography*. Dir. Bonnie Sher Klein. National Film Board of Canada, 1986. Film.

When citing films, include at a minimum the title of the film, the director's name (Dir.), the distributor, and the year of release. Additionally, if you have a reason to emphasize performers or others involved in the film's production, place their names immediately after the director's name, preceded by an abbreviated form of their title (Perf., Cine.).

For additional information on citing films, see section 5.7.3 of the *MLA Handbook, 7th ed.*

### DVD or Videocassette

*Rashomon*. Dir. Akira Kurosawa. 1950. Criterion, 2003. DVD.

Cite the DVD or videotape version of a film just as you would a film, but include the film's release year and the release year of the DVD after the distributor's name.

### CD or Sound Recording

Gray, Macy. *The Trouble with Being Myself*. Epic, 2003. CD.

Bach, Johann Sebastian. *The Well-Tempered Clavier*. Perf. Angela Hewitt.  
Hyperion, 2009. CD.

Citations of CDs usually begin with the performing artist's name. You may also list a sound recording by its composer (Comp.) or performer (Perf.), whichever will make the CD the simplest to locate. In other cases, as with films, list the composer

and performer information after the title. Note the medium (CD, Audiocassette, LP) at the end of the citation. MP3s are considered digital audiofiles, and their citation information appears below.

If you are citing one song on a CD, then put its title in quotation marks before the italicized title of the CD.

#### Digital Files (PDFs, MP3s, JPEGs)

Identify what you are citing; for example, a piece of music, an image, or a Microsoft Word document. Give the author's name as usual, the title, the date of creation, and the medium of publication.

Rossini, Gioachino. *Chrysanthemums*. Naxos. 2002. MP3.

#### YouTube Video

List the author (or compiler or editor) if available, followed by the title of the video, the media type (e.g., online video clip), the posting site (*YouTube*), Version number (if available), name of any institution or sponsor associated with the video, date of video's creation. Web. Date of access.

Berryman, Fred. "Senses of Colour." Online video clip. *YouTube*, 19 Sept. 2013.  
Web. 2 May 2013.

**Note:** As of the date of publication of this book, MLA has not yet released an official citation pattern for YouTube videos, but the format above is accepted by major universities and colleges.



**Note:** For a practice activity on MLA Works Cited lists, go to Connect.

## The MLA-Style Research Paper: The Format

Currently MLA-style research essays do not require a separate title page. If your instructor requires a title page, start on line 21 in centred alignment. Put your essay's title on line 21, then, as indicated below, double-space each line of text, starting with the word *by*.

### General Requirements

To begin at the absolute beginning, research essays, like any other essay, are formatted for 8.5" × 11" paper. Double-space the entire essay and use 12-point type, preferably in a clear, legible font such as Times New Roman, in which the roman (plain) font is easy to distinguish from the italic font.

Set margins to one inch all around, and indent each paragraph with the tab key. Now is a good time to learn to follow the MLA rule of leaving only one space after a period or other punctuation at the end of a sentence.

Set up a header to appear in the top right-hand corner of each page. The header should be one half inch from the top edge of the page and is set flush right against the margin. In the header, include your last name, a space, and the page number.

## The First Page of Your Essay

Begin, for your first page only, on the upper-left margin of the page, with your full name. Down one (double-spaced) line, the name of your instructor; down one more (double-spaced) line, the name of your course; down a fourth (double-spaced) line, the date, written as day, month, year.

Now, double-space and centre your title. As with all your essay titles, type it with regular capitalization (on the main words, not on articles), in plain font, not bolded, not underlined, and not in quotation marks.

Double-space again, indent, and you are ready to type the first line of your essay. Note that in the example below a sans serif font has been used, not Times New Roman.

## The MLA-Style Research Paper: A Model

### Model First Page with a Top Heading

For a paper without a title page or outline, use a top heading on the first page.

↑  
1 Inch

↑  
Phillips 1

Sonya Phillips

Professor Lessig

English 101

5 May 2013

#### Successful Families: Fighting for Their Kids

It is a terrible time to be a teenager, or even a teenager's parent. That message is everywhere. The TV, the magazines, and the newspapers are all full of frightening stories about teenagers and families. They say that North American families are falling apart, that kids do not care about anything, and that parents have trouble doing anything. . . .

Double-space between lines. Leave a one-inch margin on all sides.



## Model Outline Page

After the title page, the header will number all pages in the upper-right corner a half inch from the top. Place your name before the page number. Use small roman numerals on outline pages. Use arabic numbers on pages following the outline. The word Outline (without underlining, italics, or quotation marks) is centred one inch from the top. Double-space between lines. Leave a one-inch margin on all sides.

↑  
1/2 inch  
Phillips i

### Outline

**Thesis:** Although these are difficult times to be raising teenagers, successful families are finding ways to cope with the challenges.

- I. Meeting the challenge of spending quality time together
  - A. Barriers to spending quality time
    1. Increased working hours
    2. Rising divorce rates
    3. Women in workforce
  - B. Danger of lack of quality time
  - C. Ways found to spend time together
    1. Working less and scaling back lifestyle
    2. Home schooling allows some families to spend more time together
- II. Meeting the challenge of creating sense of community
  - A. Lack of traditional community ties
  - B. Ways found to create sense of community
    1. Intentional communities
    2. Religious ties
- III. Meeting the challenge of limiting the negative impact of media and technology
  - A. Negative impact of media and technology
    1. Creation of environment without protection
    2. Flood of uncontrolled, inappropriate information
  - B. Ways of controlling media and technology
    1. Banning TV
    2. Using technology in beneficial ways

## Model Research Essay, MLA Style

Phillips 1

### Successful Families: Fighting for Their Kids

It is a terrible time to be a teenager, or even a teenager's parent. That message is everywhere. The TV, the magazines, and the newspapers are all full of frightening stories about teenagers and families. They say that North American families are falling apart, that kids do not care about anything, and that parents have trouble doing anything about it. Bookstores are full of scary-sounding titles like these: *Teenage Wasteland*, *Cold New World*, *A Tribe Apart*, and *Teen Torment*. These books describe teenage problems that include apathy, violence, suicide, sexual abuse, depression, loss of values, poor mental health, teen crime, gang involvement, and drug and alcohol addiction.

Naturally, caring parents are worried by all this. According to a 2004 Ipsos-Reid poll sponsored by the *Globe and Mail*, less than half of Canadian parents feel they are doing a better job of raising their teenagers than their parents did ("Parents"). But leaving aside globally popular Canadian shows like *DeGrassi: The Next Generation*, most popular TV shows do not give a realistic view of North American teens, so these frightening books and depressing statistics do not provide a complete picture of what is going on in families today. The fact is that *not* all teens and families are lost and without values. While they struggle with problems in our culture like everyone else, successful families, especially families from Canada's diverse newer cultures, are doing what they have always done: finding ways to protect and nurture their children. They are fighting the battle for their families in three ways: by fighting against the loss of quality family time, by fighting against the loss of community, and by fighting against the influence of the media and technology.

This is the first page of an essay where the instructor has required a title page.

Double-space between lines of the text. Leave a one-inch margin all around the page.

Common knowledge is not documented.

A typical first-time citation, or integrated citation, consists of the author's last name or (if no author is provided) the title of the source and a page number. The Works Cited provides full information about the source.

Extended thesis, followed by plan of development.

Phillips 2

Source is identified by name and area of expertise.

It is true that these days, parents face more challenges than ever before when it comes to finding quality time to spend with their children. Economist Edward Wolff explains the loss of time:

Direct quotations of more than four lines of prose are double spaced and indented five spaces more than the body of the essay's left margin. Quotation marks are not used.

Over a thirty-year time span, parental time has declined 13 percent. The time parents have available for their children has been squeezed by the rapid shift of mothers into the paid labour force, by escalating divorce rates and the subsequent abandonment of children by their fathers, and by an increase in the number of hours required on the job. The average worker is now at work 163 hours a year more than in 1969, which adds up to an extra month of work annually. (qtd. in Hewlett and West 48)

The abbreviation *qtd.* means *quoted*. No comma is used between the authors' names and the page number.

As a result, more children are at home alone than ever before. And this situation does leave children vulnerable to getting in trouble.

Numerous studies show that children who are home alone after school are twice as likely to experiment with drugs and alcohol than children who have a parent (or another adult) home in the after-school hours.

When citing a work in general, not a part of the work, it is preferable to introduce the author's name in the text instead of using a parenthetical citation. No page number is needed as the citation refers to the findings of the study overall.

Yet, creative parents still come up with ways to be there for their kids. For some, it has been a matter of cutting back on working hours and living more simply. For example, in her book *The Shelter of Each Other*, Mary Pipher tells the story of a couple with three-year-old twin boys. Eduardo worked sixty-hour weeks at a factory. Sabrina supervised checkers at a Kmart, cared for the boys, and tried to watch over her mother, who had cancer. Money was tight, especially since daycare was expensive, and the parents felt they had to keep the twins stylishly dressed and supplied with new toys. The parents were stressed over money problems, their lack of time together, and especially having so little time with their boys. It bothered them that the twins had begun to cry

Phillips 3

when their parents picked them up at daycare, as if they would rather stay with the daycare workers. Finally, Sabrina and Eduardo made a difficult decision. Sabrina quit her job, and the couple invited her mother (whose illness was in remission) to live with them. With the three adults pooling their resources, Sabrina and Eduardo found that they could manage without Sabrina's salary. The family no longer ate out, and they gave up their cable TV. Their sons loved having their grandmother in the house. Sabrina was able to begin doing relaxed, fun projects with the boys. They planted a garden and built a sandbox together. Sabrina observed, "I learned I could get off the merry-go-round" (195). Other parents have "gotten off the merry-go-round" by working at home, even if it means less money than they had previously. "[H]eading home is a real possibility for those parents who can master the new home-office technology. . . . If enough people can manage to do this, the neighbourhoods might once again come alive for workers and their children" (Louv 285).

Some parents even home school their children as a way to be sure they have plenty of time together. Home schooling used to be thought of as a choice made only by very religious people or back-to-nature radicals. In Canada, home schooling is sometimes now called home-based learning, or HBL. HBL, or "deschooling" or "unschooling," is so popular that provincial governments have issued guidelines for parents, and the HBL central organization sponsors an extensive website full of resources including online courses and information for parents (*Canadian Home-Based Learning*). Home-based learning is seen by its adherents as a superior form of education. Some Canadian universities even have admissions officers whose job it is to review applications from home-schooled students. Parents who home school have different reasons for doing so,

Only the page number is needed as the author has already been named in the text.

Quotation marks acknowledge the phrase is copied from previous citation.

The capital letter in brackets shows the word was capitalized by the student but did not begin the sentence in the original source.

The ellipses show that material from the original source has been omitted.

Author and page number with no comma.

Phillips 4

but, according to a cover story in *Newsweek*, “Some . . . are looking for a way to reclaim family closeness in an increasingly fast-paced society. . . . Still others worry about unsavoury influences in school—drugs, alcohol, sex, violence” (Kantrowitz and Wingert 66). Home schooling is no guarantee that a child will resist those temptations, but some families do believe it is a great way to promote family closeness. One fifteen-year-old, home schooled since kindergarten, explained why he liked the way he had been raised and educated. He ended by saying, “Another way I’m different is that I love my family. One guy asked me if I’d been brainwashed. I think it’s spooky that liking my family is considered crazy” (Pipher 103).

Quitting their jobs or teaching children at home are things that many parents cannot do. However, other parents find a second way to nurture their children through building community ties. They help their children develop a healthy sense of belonging by creating links with positive, constructive people and activities. In the past, community was not so hard to find. In *The Way We Really Are*, author Stephanie Coontz writes, “Right up through the 1940s, ties of work, friendship, neighborhood, ethnicity, extended kin, and voluntary organizations were as important a source of identity for most Americans, and sometimes a more important source of obligation, than marriage and the nuclear family” (37). Even when today’s parents were teenagers, neighbourhoods were places where children and teens felt a sense of belonging and responsibility. Today, in many parts of Canada, parents miss what one study calls “the centrality of family.” This centrality meant that “family time was an extremely important aspect of their lives and their leisure . . . that family comes first” (Tirone). Webs of relatives gave children and teens a sense of belonging and provided parents with a sense of security.

Ellipses show where the student has omitted material from the original source. The quoted material is not capitalized because the student has integrated it into a sentence with an introductory phrase.

Phillips 5

Today's parents fear their children may grow up isolated and dependent on media products for companionship and guidance.

One way that some families are trying to build old-fashioned community is through "intentional community" or "cohousing." Begun in Denmark in 1972, the cohousing movement is modelled after the traditional village. It brings together a number of families who live in separate houses but share some common space. For instance, families might share central meeting rooms, dining areas, gardens, daycare, workshops, or office space. They might own tools and lawn mowers together rather than each household having its own. The point is that they treat their neighbours as extended family, not as strangers. *The Canadian Cohousing Network* states on its site that "Cohousing provides personal privacy combined with the benefits of living in a community where people know and interact with their neighbours" ("Cohousing"). More than twenty such communities currently exist in Canada.

Other families turn to religion as a source of community. Michael and Diane Medved, authors of *Saving Childhood*, are raising their family in a religious Jewish home. Their children attend Jewish schools, go to synagogue, and follow religious customs. They frequently visit, eat, play with, and are cared for by neighbouring Jewish families. The Medveds believe their family is stronger because of their belief "in planting roots—in your home, in your family, in your community. That involves making a commitment, making an investment both physically and emotionally, in your surroundings" (Medved and Medved 200). Other religious traditions offer a similar sense of community, purpose, and belonging for a family. Marcus and Tracy Glover are members of the Nation of Islam. They credit the Nation with making their marriage and family strong and breaking a three-generation cycle of single motherhood (Hewlett and West 201–202).

Citation for an online source: no page number is given because the online document does not provide it.

Quoted material extends from one page to another, so both page numbers are given.

A final way that families are fighting to protect their children is by controlling the impact of the media and technology. Authors Hewlett and West and Pipher use similar words to describe the effect of this impact. As they describe growing up today, Hewlett and West write about children living “without a skin” (xiii), and Pipher writes about “houses without walls” (12). The authors mean that, unlike in the old days when children were protected from the outside world while they were in the home, there is little such protection today. Even in their own living rooms, children only have to turn on a TV, radio, or computer to be hit with a flood of violence and sick humour. Children are growing up watching reality TV, full of programs that celebrate materialism, vulgarity, and winning at any cost. Sadly, many parents seem to have given up even trying to protect their growing kids against this onslaught. Canadian parents are blessed with children’s programming that has been shown all over the world, but Canadian children prefer soaps, music videos, wrestling, and Home Shopping. Canadian parents are like the mother quoted in *USA Today* as saying, “How can I fight five hundred channels on TV?” (Donahue DI).

Fortunately, other parents are still insisting on control over the information and entertainment that comes into their homes. Some limit their children to public TV stations like Ontario’s TVO; others subscribe to *The TV Project*, an online educational organization that helps parents “understand how television affects their families and community and propose alternatives that foster positive emotional, cognitive, and spiritual development within families and communities” (*The TV Project*). Others ban TV entirely from their homes. More try to find a way to use TV, the Internet, and other consumer electronics as useful tools but not allow them to dominate their homes. One American family, the Millers, who home school their children, described to Mary Pipher their

Phillips 7

attitude towards TV. They had not owned a TV for years but purchased one to watch the Olympics. The set is stored in a closet unless a program is on that the family agrees is worthwhile. Some programs the family has enjoyed together include the World Cup soccer games, the TV drama *Sarah Plain and Tall*, and an educational TV course on sign language. Pipher was impressed by the Miller children, and she thought their limited exposure to TV was one reason why. In her words,

Calm, happy children and relaxed, confident parents are so rare today. Probably most notable were the long attention spans of the children and their willingness to sit and listen to the grown-ups talk. The family had a manageable amount of information to deal with. They weren't stressed by more information than they could assimilate. The kids weren't overstimulated and edgy. Nor were they sexualized in the way most kids now are. (107)

The conclusion provides a summary and restates the thesis.

Pipher's words describe children raised by parents who will not give in to the idea that their children are lost. Such parents structure ways to be present in the home, build family ties to a community, and control the impact of the media and technology in their homes. Through their efforts, they succeed in raising nurtured, grounded, successful children. Such parents acknowledge the challenges of raising kids in today's Canada, but they are up to the job.



Works Cited list is double spaced. Titles of books, magazines, and the like are italicized.

### Works Cited

"A Lot Easier Said Than Done: Parents Talk About Raising Children in Today's America."

*Public Agenda*. Oct. 2002. Web. 9 Mar. 2013.

*Canadian Home-Based Learning Resource Page*. 2001. Web. 12 Mar. 2013.

Coontz, Stephanie. *The Way We Really Are*. New York: Basic Books, 1997. Print.

Donahue, Deirdre. "Struggling to Raise Good Kids in Toxic Times." *USA Today* 1 Oct. 1998: D1–D2. Print.

Hewlett, Sylvia Ann, and Cornel West. *The War Against Parents*. Boston, New York: Houghton Mifflin, 1998. Print.

*The Intentional Communities Home Page*. Fellowship of Intentional Communities. Web. 8 Mar. 2013.

Kantrowitz, Barbara, and Pat Wingert. "Learning at Home: Does It Pass the Test?" *Newsweek* 5 Oct. 1998: 64–70. Print.

Louv, Richard. *Childhood's Future*. Boston: Houghton Mifflin, 1990. Print.

Medved, Michael, and Diane Medved. *Saving Childhood*. New York: HarperCollins/Zondervan, 1998. Print.

"Parents on Parenting: Part IV." *Ipsos News Center*. April 2004. Web. 10 Mar. 2013.

Pipher, Mary. *The Shelter of Each Other*. New York: Putnam, 1996. Print.

*The Television Project Home Page*. The Television Project. Web. 8 Mar. 2010.

Tirone, Susan. "Leisure and Centrality of Family." *Journal of Leisurability* 24.3 (1997). ProQuest. Web. 10 Mar. 2010.

"What is Cohousing?" *The Canadian Cohousing Network*. Winter 2007. Web. 10 Mar. 2013.

Include the date you accessed a Web source—in this case, March 10, 2013.

## Checklist of Learning Outcomes for Chapter 20

- ✓ What are the two aspects of MLA documentation, and how do they relate to each other?
- ✓ Why is the extra stage of *assembling* necessary to the writing process for a research paper?
- ✓ How does a research paper's outline differ from a brief essay's outline?

# Documenting and Writing an APA-Style Research Paper

## CHAPTER 21

### LEARNING OUTCOMES

After reading this chapter and working through its activities, you will

- use APA style correctly and consistently, paying close attention to citation of online sources
- assemble, write, and revise your drafts to create an effect research paper
- prepare the Abstract for your research paper

## Document Your Research and Prepare an APA References List

Once you have completed the second draft of your research paper, and have prepared and inserted your research materials (quotations, paraphrases, and summaries), you should leave yourself at least two days before working on your third draft and creating your References list. The final two steps in creating a successful research paper require strong focus and attention to detail, so do not undertake them when tired or pushed for time.

While working on your final draft, you will check each item of research material you have prepared and inserted in your second draft by referring to the appropriate

item in the APA in-text citation information on the pages that follow. You must be accurate in citing each piece of research; follow the patterns shown exactly.

Once you have checked each in-text citation for accuracy, you are ready to create your References page. In this chapter are instructions for creating an accurate APA References list. Follow the instructions exactly; correctness is essential to good research.

## APA-Style Documentation

Like MLA style, APA style (the documentation style of the *Publication Manual of the American Psychological Association*), requires that you use in-text citation of sources for each paraphrase, quotation, or summary, as well as make a list of sources at the end of the research paper. The information below is from the 6th edition of the APA manual. Introductory coverage of some aspects of APA style follows; as always, for more information, check your campus's library website, or consult your instructor or a librarian.

MLA and APA styles differ in a number of specific areas. One significant difference concerns the importance of dates of publication in the social sciences. Therefore, in APA style, the date is always included in in-text citations.

There are a few other rules that apply to essays and documents formatted in APA style:

- Capitalize all words that are four letters or more in the titles of sources you refer to in your essay. Short words that are verbs, nouns, pronouns, adjectives, and adverbs are capitalized: e.g., *Seeing in Old Ways, Everything Is Different in Heaven*.
- This can be a bit confusing at first, because in your References list, only the first word of a title will be capitalized: *Seeing in old ways*.
- In APA style, as opposed to MLA, capitalize both words in a hyphenated compound word: *In-Text Citation*.
- APA documentation requires you to capitalize the first word after a dash or colon: “Redesigning the Self: A Look at Sean Combs.”

### APA In-Text Citations

Whether you are introducing a paraphrase or quotation, or placing the documentation within parentheses at the end of borrowed material, APA style requires you to include both the author's name and the date of publication; this is called the author/date method. You have already seen some APA examples, along with MLA-style examples, in Chapter 19. Below you will find a few further examples of integrating source material into sentences in author/date APA style; these introduce the APA methods for in-text citation. APA style requires that you use the present tense (e.g., “states,” or “has stated” in the present-perfect tense) in your introductory signal words and phrases. Signal words and phrases include the verbs that express your viewpoint of a given author's statement, relative to your essay's thesis.

### Integrating a Paraphrase into a Sentence

Developments in satellite carrier digital transmission have sped up the progress of convergence among different media, according to Miller's 2003 article.

If you do not mention the author's name or date at the beginning or end of a sentence containing a paraphrase, then these items must be included in parentheses at an appropriate place in the sentence:

As noted in a recent article (Miller, 2003), developments in satellite carrier digital transmission have sped up the progress of convergence among different media.

Both citations above refer to a listing of Miller's article in the References list.

### Integrating a Quotation into a Sentence

More students than ever are "suffering financially through years, even decades of their careers because of enormous loans incurred to pay tuition fees" (LaRose, 2002, p. 310).

In the example above, the student is quoting a specific sentence from the source. In APA style, the number of the page on which the quoted material appears is placed after the complete work's publication date and is preceded by the abbreviation *p.* for *page*. Other abbreviations used in such APA parenthetical citations include *pp.* for *pages*, *chap.* for *chapter*, and *sec.* for *section*.

### Placing In-Text Citation in a Block Quotation

In an APA-style research paper, as noted in the preceding section on using quotations, a quotation longer than 40 words is set in a block that begins on a new line separate from the preceding line of the body of the essay. The quoted material is not placed in quotation marks and it is indented five spaces from the normal left margin of the essay. The block quotation is double spaced, and the in-text citation appears after the final punctuation of the quotation.

From the Greeks, this revised alphabet passed to the rest of Western Europe through the Romans and, along the way, underwent several modifications to fit the requirements of spoken languages encountered. As a result, we talk about the Roman alphabet as the writing system used for English. Another line of development took the same basic Greek writing system into Eastern Europe, where Slavic languages were spoken. (Yule, 2006, p. 24)

### APA In-Text Citation for Books in Print Form

**1. If you are citing an entire book by one author as the source of your information,** place the author's last name, a comma, and the year of the book's publication in parentheses at the end of that sentence.

Marino's argument concerning urban redevelopment receives serious criticism from more mainstream groups of architects and developers (Smith, 2006).

- 2. If you are citing a specific page within a book by a single author,** place *p.* plus the page number (or *pp.* for a sequence of pages) after the year of publication and a comma within the parentheses.

Photosynthesis is the start of the journey of energy and the basic materials of life from plant to animal to animal to decomposer (Watson, 2009, p. 12).

- 3. If you are citing a work with two authors,** place an ampersand between the names of the authors in the parenthetical citation. You must name both authors in your parenthetical citation each time you cite those authors:

(Rimes & Blackwell, 2002, p. 60)

You must also name both authors in signal phrases, but in the text of your essay use *and* between the names, not an ampersand.

- 4. If you are citing a work with three to five authors,** list the name of every author, up to five names.

Changes in patient behaviour are rapid and long lasting during intensive therapies (Annis, McLellan, Stuart, & Main, 2001, chap. 6).

Here, a chapter, rather than a particular page is cited, so *chap.* is used to refer to the source. Every time you cite the same multiple authors after the initial citation, use only the first author's last name followed by *et al.* in the signal phrase or in the parentheses: (Annis *et al.*, 2001)

- 5. If there are six or more authors for a source,** include the first author's name, followed by *et al.*, (meaning *and others*) followed by a comma and the year
- 6. If you cite the same source twice or more in the same paragraph,** you may omit the year from the signal phrase or the parenthetical information. For example, using the in-text citations, the first citation would read: (Smith *et al.*, 2002, p. 22), and later citations would read: (Smith *et al.*, p. 23).
- 7. If you cite a source by an unknown author,** place the title of the source in the signal phrase or a shortened version of the title (its first two words) in the parenthetical citation. For a citation from page 152 of a book called *Latin Grammar: An Intensive Course*, published in 2003, the in-text citation would be (*Latin Grammar*, 2003, p. 152).

In APA format, titles of books and reports are italicized, and titles of chapters and sections appear in double quotation marks.

- 8. If you cite an organization as author of any publication,** use the full name of the group in the signal phrase and in the parenthetical citation.

Management of malaria has shown great improvement due to faster delivery of malaria nets and treatments to afflicted areas (World Health Organization, 2009).

If the organization or group has a brief, well-known acronym, such as WHO for the World Health Organization, the abbreviation or acronym may be used in all citations after the first instance.

- 9. If you cite more than one work by a single author,** include in your parenthetical citation the author's last name and the year of publication for each work.

For example, when quoting from two different books by Michael Mann for a sociology essay, if you have not previously introduced Mann's name, your first citation, referring to his book *The Dark Side of Democracy: Explaining Ethnic Cleansing*, published in 2004, would be (Mann, 2004). Your second citation, referring to his book *Incoherent Empire*, published in 2005, would be (Mann, 2005). APA, even for direct quotations, does not always specify including page numbers; however, it is best to check with your instructor before omitting them from in-text citations.

Here are the References list entries to which these citations refer:

Mann, Michael. (2004). *The dark side of democracy: Explaining ethnic cleansing*.

London, England: Cambridge University Press.

Mann, Michael. (2005). *Incoherent empire*. London, England: Verso Books.

Notice that the books are listed in order of year of publication, and that the author's name appears in each entry.

10. **If you cite multiple works published the same year**, add *a*, *b*, *c*, and so on after the year. By doing so, you enable readers to distinguish between the books or other works as they will appear in your References list.
11. **If you use information that is quoted within another source**, use, in the parenthetical citation, the phrase *as cited in...* followed by the last name of the author of the work in which you found the quotation. Always name the first source in your signal phrase.

Melandro states that... (as cited in Alexander, 2005, p. 95).

### APA In-Text Citation: Articles from Periodicals, Journals, and Other Print Sources

In general, the rules that apply to citations from books also apply to citations from other print sources. The author/date information is always crucial.

1. **If you cite a journal or magazine article from a print source**, follow the basic author/date rules. If you are citing the entire work, supply author and date of publication:

The rules of the game, apparently, have changed radically in the past ten years (Jones, 2003).

**If you cite a specific page**, include the page number in the parenthetical citation:

Joannes' studies (2007, p. 26) have shown that quantifiable improvements in yield occur...

2. **If you cite the print version of an article with no author given**, list the first two or three words of the title of the article (leaving out any initial *a*, *an*, or *the*, with its capitalization as it appears in the source). Put the title in quotation marks, if it refers to an article, chapter of, or selection from a book. Italicize the title if it refers to a periodical or report. Follow with the date of publication in the parentheses.

Statistics published over a decade ago on climate change... ("Climate and Weather," 1997).

3. **If you cite any type of printed personal communication**, such as a letter, interview, or email, include the name of the person you communicated with, the phrase

*personal communication*, and the full date of the communication. In APA style, items of personal communication are not included in the References list.

The survey results received were insufficient to include in a report (D. Ibare-Keith, personal communication, May 13, 2009).

### APA In-Text Citation for Electronic Sources

APA mainly follows the same author/date conventions for electronic sources as it does for print sources. There are, however, a few exceptions worth noting.

1. **If you refer to an entire website, rather than a specific page from a site**, you place the site's DOI, or if there is no DOI, a stable URL in parentheses at the end of the final sentence referencing the site.

As an introduction to museology, the International Council of Museums website is useful; it offers an array of links to museums, codes of ethics documents, and archival information (<http://www.icom.org/>).

An entire website does not appear as an entry in the References list; it is only shown in the text of the essay.

2. **If you cite an individually authored website**, treat it as you would a print document: cite author and most recent revision date.

Recent interviews with epidemiologists confirm . . . (Landis, 2010).

3. **If you cite a specific page within a website with no author**, put the site's title and date of publication or most recent revision in the parentheses:

Red tide along the Gulf Coast of Florida continues to cause food sensitivities in those who have previously not reacted adversely to certain shellfish (*Tidelands Research*, 2008).

In this case, the full entry for the site, including the article or page referenced, will appear in the References list.

4. **If you cite an article from a website that has no author**, place the title of the article, in double quotation marks, in parentheses, along with the most recent publication date for the site or article:

On the Election Guide website, one article shows that Belgium appears to have a similar type of government to that of the U.K., a constitutional monarchy ("Country Profile: Belgium," 2008).

5. **If you cite an online article where there is no author and no date given**, place the title of the article in your introductory signal phrase in the author position, then use the abbreviation *n.d.*, for *no date*, in the parentheses. Or, if you do not place the title in the signal phrase, use the title's first or second words, followed by *n.d.* in parentheses:

"Improving medical charting skills involves helping nursing staff to recognize common documentation errors related to patient injury" ("Nursing Documentation Skills," *n.d.*).

**6. If you cite an online article where no page numbers appear,** check for numbered paragraphs.

Smyth's coverage of the increases in the size and number of fandoms with a decade-long increase in internet use . . . (para. 7).

Either use the abbreviation *para.* as above, or the paragraph symbol: ¶.

If there is no paragraph numbering, but there are sections or headings, put the title of the heading or section in the parentheses and count the paragraphs after the heading until you reach the one containing your source material.

Studies of fan behaviour are still relatively recent entries in academic publishing (Smyth, *Respectability*, para. 7).

Only include page numbers in your citation if you are referring to articles available as PDF files or html files with page numbers embedded in the coding. Page numbers that appear after an article is printed cannot be used.

## References List

The APA References list is the equivalent of an MLA Works Cited list. To set up your References list, refer to the model entries later in this chapter and follow the steps below. Pay particular attention to the capitalization rules in the APA system.

Keep in mind that the model entries do not show all possible sources. You will probably find a section devoted to APA documentation on your campus library's website; printed style sheets may also be available. Your library will have a copy of the 6th edition of the publication manual, but if you are uncertain of any aspect of APA style, ask your instructor or a librarian for assistance.

1. The References list appears on separate sheets of paper, placed after the last page of your essay.
2. APA requires a one-inch margin on all sides of the page. This page will have one-inch margins, and the same short-title and page-number header in the upper right corner as the rest of the pages of your essay.
3. Centre the title, References, in regular typeface with normal capitalization, at the top of your page. Do not use italics, quotation marks, bolding, or underlining for this title.
4. Double space before the first entry.
5. Begin each entry at the left margin. When an entry runs more than one line of text, indent each additional line by five spaces or hanging indent, or use the indent tab on your keyboard.
6. Double space your entire list, including the lines within entries.
7. Do not number entries.
8. When creating entries, place authors' last names first, then, after a comma, the first name or first name and initial(s). For every author of any work, use the last name and initials for all the authors, unless there are more than six authors. If there are more than six authors for a source, include the first six authors, followed by a



three-dot ellipsis, followed by the last author's name. Use commas after authors' names.

9. Organize your list alphabetically by the authors' last names. List works with multiple authors by the last name of the first author as it appears on the book's title page. If no author is given for a work, the entry is alphabetized by title, ignoring *A*, *An*, and *The*.
10. When there is more than one work by an author, list each in order of year of publication, beginning with the earliest published work.
11. Capitalize only the first words in the titles and subtitles of major works (book, article in magazine, film, Web page). Capitalize the first word after a colon or a hyphen in such titles, and capitalize proper nouns.
12. For journal articles, use initial capitals for titles.
13. Italicize titles of larger or complete works, such as books, journals, magazines, newspapers, websites, movies, television series, works of art, and computer software.
14. Do not use double quotation marks around the titles of journal and magazine articles, chapters in books, essays in anthologies and collections, articles from websites, or episodes from television shows. Use regular roman font, following the capitalization rules above.
15. Use a single space after periods and other final punctuation.
16. When listing online sources, include the source's URL. When listing sources with a DOI (digital object identifier), include those.
17. When you list an American city as a place of publication, include (after a comma) the US postal abbreviation for its state; e.g., MA for Massachusetts. Do the same for Canadian cities and provinces, and for global capitals, list their country in full, after a comma (London, England).

**Reminders:** In addition to the importance of dates in APA, another notable difference between MLA and APA styles of documentation lies in the formatting of titles. In an MLA Works Cited list, a major published work's title (book, magazine, journal, newspaper, film, TV show, and so on) is capitalized, as it appears in the source, and italicized (e.g., *The Common Writer*). In an APA References list, only the first word of the title is capitalized (e.g., *The common writer*). In MLA citation, the titles of articles, chapters in books, essays, poems, songs, and other short selections published in larger works are placed in double quotation marks. In APA style, the titles of magazine articles, book chapters, essays, and other short items are shown in plain font with no quotation marks. Only journal articles appear with their main words capitalized.

### Model Entries for an APA References List

Use these entries as guides as you prepare your APA-style list of reference sources. Be very careful to use capitals and lower-case letters in titles exactly as the models below present them. Use the exact punctuation marks you see between items for each type of entry you list.

## Books in Print

### Book by One Author

Author's last name, Initials. (Year of publication). Title: Subtitle.  
 ↓  
 Stanley, R. (2003). *Making sense of movies: Filmmaking in the Hollywood style*. New York, NY: McGraw-Hill.  
 ↑  
 Hanging indent, City and state (province or country) of publication: Publisher  
 5 spaces

### Book by Two or More Authors

Marriott, L., & Lennard, P. (1997). *Heralding the new age*. Vancouver, BC: Raincoast Press.

### Two or More Books by the Same Author (published the same year)

McLuhan, M. (1970a). *Culture is our business*. New York, NY: McGraw-Hill.  
 McLuhan, M. (1970b). *From cliché to archetype*. New York, NY: Viking Press.

### Books by More than Six Authors

Brown, D., Harper, H., Friel, M., Ingham, M., Otter, G., Raskin, J., . . . Daley, A., (2008). *Basic writing skills*. Toronto, ON: McGraw-Hill Ryerson.

### Second or Later Edition of a Book

Garofalo, R. (2003). *Rockin' out: Popular music in American culture* (2nd ed.). New York, NY: Pearson.

### Revised Edition of a Book

Coleman, L. (2001). *Mysterious America: The revised edition* (Rev. ed.). New York, NY: Paraview Press.

### Book with an Editor or Editors

Cawkwell, T., & Smith, J.M. (Eds.). (1972). *The world encyclopedia of film*. New York, NY: A & W Visual Library.

### Book with Unknown Author

*The Merriam-Webster dictionary*. (2005). Springfield, MA: Merriam-Webster.

### Organization or Group as Author

Canadian Diabetes Association. (2005). *Living with diabetes*. Toronto, ON: Digitach.

### Book by Unknown Author

*Study of waste retrieval*. (2005). Windsor, ON: Urban Press.

### One Volume from a Multivolume Series

Fredrickson, B. (1997). *Jungian studies* (Vol. 3). Chicago, IL: Northeastern Press.

### Chapter from a Book

Wellinski, J. (2000). Variable audience demographics. In *Media patterns* (pp. 134–156). Toronto, ON: Sigma.

## Print Articles in Periodicals

### Article by a Single Author in a Magazine

Author's Last name,  
Initials.  
↓  
Silberman, S. (2001, December). The geek syndrome. *Wired*, 9(12), 174–183.

(Year of publication, Month).  
For weekly publication,  
(Year of publication, Month and Day).

↑ ↑ ↑ ↑  
Title of article. Title of Magazine, Volume(Issue), pages.

After the year of publication, insert the month for magazines published monthly or month and day for magazines published weekly. The volume number is included as well, as it is for scholarly journals.

### Article by Two Authors

Thysman, M., & Smythe, L. (1998). Browning's puzzle. *Poetry*, 387–411.

Here, there is no volume or issue number to include.

### Article with an Unknown Author

Evolutionary ecology. (2005, April). [Editorial]. *Canadian Science*, 23, 10.

### Article in a Reference Book or Entry in an Encyclopedia

Guignon, C. B. (1998). Existentialism. In E. Craig (Ed.), *Routledge encyclopedia of philosophy* (Vol. 3, pp. 493–502). London, England: Routledge.

If no author is known, the citation begins with the article title.

### Article in a Newspaper

Gilbert, P. (2004, February 8). Snow removal financing issues. *The Toronto Star*, pp. B1, B6.

## Editorial

Marbert, P. (2005, November 8). Social services let-down. [Editorial]. *Saskatoon Star Phoenix*, p. A11+.

## Article in Government Document

Foreign Affairs Canada. (2005). *Foreign policy and EU representation*. Ottawa.

## Article in a Scholarly Journal with Continuous Paging through the Volume

Limb, G. E., & Hodge, D. R. (2008). Developing spiritual competency with Native Americans: Promoting wellness through balance and harmony. *Families in society*, 89, 615–622.

In APA style, the title of the article does not appear in quotation marks and only the first word of the title is capitalized. As well, the title and volume number of the journal are both italicized. Note as well that in entries for journal articles, page numbers appear without the *p.* or *pp.* designation.

## Article in a Scholarly Journal with Paging by Issue

Devine, P. G., & Sherman, S. J. (1992). Intuitive versus rational judgment and the role of stereotyping in the human condition: Kirk or Spock? *Psychological Inquiry*, 3(2), 153–159.

## Sources in Electronic Media

### The DOI System

With the 6th edition of the publication manual, the APA includes the addition to journal documentation of the DOI or digital object identifier. The DOI is a unique number assigned to an article that may be in print or online; it is a reliable and consistent way of accessing digital information, generally more reliable than a URL. Library databases relevant to disciplines that use APA, among them PsycARTICLES and PsycINFO, list a digital object identifier (DOI) for individual articles.

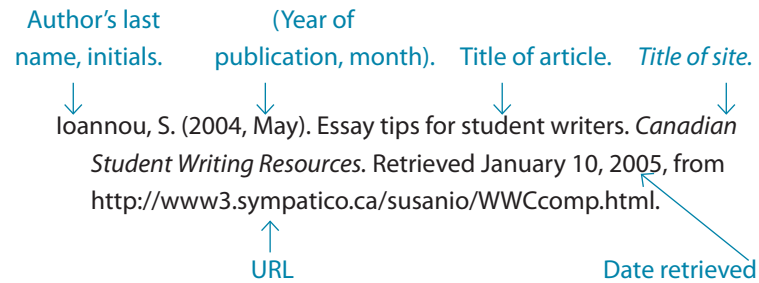
When you search through your library's databases, you will see in an article's record the phrase *Digital Object Identifier*, followed by a series of digits and periods. In References lists, include the DOI at the end of your APA citation, preceded by doi: in regular font. Do not place a period after the digits in the DOI, as this can change the meaning of the identifier.

Here are two article citations from the section above, shown with their DOIs.

Limb, G. E., & Hodge, D. R. (2008). Developing spiritual competency with Native Americans: Promoting wellness through balance and harmony. *Families in society*, 89, 615–622. doi:10.1606/1044–3894.3816

Devine, P. G., & Sherman, S. J. (1992). Intuitive versus rational judgment and the role of stereotyping in the human condition: Kirk or Spock? *Psychological Inquiry*, 3(2), 153–159. doi:10.1207/s15327965pli0302\_13

### Article from a Website



Notice, first, the APA citations for material retrieved from the Internet do include the URL. Next, note that the article on this website appears first, with no quotation marks and only the first word of its title capitalized. The date that the student accessed the information is preceded by the word *Retrieved*, and the word *from* precedes the URL.

### Article in an Online Encyclopedia, No Known Author

Boss brass. (2009). In H. Kallmann & G. Potvin (Eds.), *Encyclopedia of music in Canada*. Retrieved May 28, 2010, from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0000367>

### Article from an Online Database (No DOI)

Melino, L. (2003). New treatments for dysgraphia. *Journal of Research Psychology*, 15, 210–228. Retrieved May 12, 2006, from Proquest database.

### Article from an Online Database with DOI

Sagarin, B. J., & Lawler-Sagarin, K. A. (2005). Critically evaluating competing theories: An exercise based on the Kitty Genovese murder. *Teaching of Psychology*, 32(3), 167–169. doi:10.1207/s15328023top3203\_8

### Article in an Online Scholarly Journal with Paging by Issue (No DOI)

Barry, J. M. (2004). The site of origin of the 1918 influenza pandemic and its public health implications [Commentary]. *Journal of Translational Medicine*, 2(3), 1–4. Retrieved November 18, 2009, from <http://www.translational-medicine.com/content/2/1/3>

### Article in an Online Scholarly Journal with DOI

Zhao, S., Grasmuck, S., & Martin, J. (2008). Identity construction on Facebook: Digital empowerment in anchored relationships. *Computers in Human Behavior*, 24(5), 1816–1836. doi:10.1016/j.chb.2008.02.012

### Article in an Online Newspaper

Bradsher, K. (2005, November 3). Poverty and superstition hinder drive to block bird flu at source. *New York Times*. Retrieved November 3, 2009, from <http://www.nytimes.com/2005/11/03/international/asia/03bird.html?th&emc=th>

### Blog Post

McAdoo, T. (2009, September 10). Use of First Person in APA Style [Web log message]. Retrieved from <http://blog.apastyle.org/>

### Tweet

Although APA has not officially recognized social media as scholarly sources, the *APA Style Blog*, <http://blog.apastyle.org/apastyle/social-media>, does list the following Tweet as an example:

BarackObama. (2009a, July 15). Launched American Graduation Initiative to help additional 5 mill. Americans graduate college by 2020: <http://bit.ly/gcTX7> [Twitter post]. Retrieved from <http://twitter.com/BarackObama/status/2651151366>

APA recommends identifying successive Tweets in the same year by including *a*, *b*, and so on after the year of the date, as above.

### Email, Interview, and Personal Communication

In APA style, no personal communication (email, interview, conversation) is included in the References list, but, as noted previously, they can be cited parenthetically in an essay's main text: (E. Robbins, personal communication, January 4, 2009).

### Electronic Mailing List Posting

SaFeddern, T. (2004, May 10). Summary: EBN (nursing) resources [Electronic mailing list message]. Retrieved from Nursing & Allied Health Resources Section of the Medical Library Association (NAHRS), <http://listserv.kent.edu/cgi-bin/wa.exe?LIST=NAHRS>

## Sources in Other Media

### Television Program

Waldman R. (Writer). (2006). Darkness calls [Television series episode]. D. Chase (Producer), *The sopranos*. New York: HBO.

### Film

Jackson, P. (Director). (2001). *The lord of the rings: The fellowship of the ring* [Motion picture]. United States: New Line Productions, Inc.

### YouTube Video or Video Blog Post

This is APA's most recent listing from their guide; example 277, page 215:

Author or Producer Last Name,	(Year, Month Date of item's posting).	Title of the video.	Type of file or entry.
↓	↙	↓	↓
Bellofolletti. (2009, April 8). <i>Ghost caught on surveillance camera</i> [Video file]. Retrieved from <a href="http://www.youtube.com/watch?v=Dq1ms2JhYBI&amp;feature=related">http://www.youtube.com/watch?v=Dq1ms2JhYBI&amp;feature=related</a>			
↑			
Retrieved from (full website URL)			

### Music CD

Waits, T. (1980). Ruby's arms. On *Heartattack and vine* [CD]. New York: Elektra.



**Note:** For practice activities on APA Reference lists go to Connect.

## The APA-Style Research Paper: The Format

Unlike MLA-style papers, research essays in APA format must have title pages. The APA paper has four parts: title page, abstract, body, and references. While APA does require an abstract for all research essays, check for your instructor's preference in this respect. Instructors may not ask for an abstract for a brief two- or three-page essay in APA style, but always confirm such arrangements with your own instructor.

### General Requirements

An APA-style research essay, like any other essay, is word-processed on 8.5" × 11" paper, and the entire essay is double spaced. Times New Roman in 12-point font is preferred, as is placing one space after final sentence punctuation.

Before starting on a near-to-final draft, set your margins to one inch all around, and set up a header, or running head, that is your title (or a shorter version of it), to appear flush right, in the top right-hand corner of each page, including your title page. For the title page only, begin with the words, *Running head*, followed by a colon, then your title or abbreviation in full caps. On every other page, only your title and page number will appear. Place page numbering flush right in the running head, and allow your title page to be page one. Use normal capitalization for your title or abbreviated title. The two-part running head does not appear on your title page.

### The Title Page

Begin your title page by placing your essay's title (in regular capitalization, with only the main words capitalized) centred on the top half of the page. The title page is double spaced. In APA style, titles must be brief, preferably no more than twelve words long, so that a title occupies, at most, only two lines on your title page. Type your title in upper- and lowercase letters centred in the upper half of the page. Next, include your name, with your middle initial, and on the next line, the name of your college or university.

## The Abstract

The first page of your essay is the abstract; as you have learned, an abstract is a summary. In the APA-style paper, an abstract is a one-paragraph (150–200 words) summation of the main points of your paper. Your summary will, at a minimum, state the topic of your research, your paper’s intention, your main points, and conclusion.

Because the abstract is actually page two of your essay, your running head (without the words *running head*) will appear at the top, and you will title this page Abstract, centred at the top of the page. This title appears in regular font, with no italics, no bolding, no full caps, no underlining, and no quotation marks.

The abstract paragraph does not begin with an indentation; it begins flush left with the margin.

## The Body

Now you are ready to begin typing the draft of your essay. Centre your title at the top of the first page after the abstract (page 3), and type it with regular capitalization, with no bolding, no underlining, no italics, and no quotation marks. Indent your first paragraph and all subsequent paragraphs, and pay attention to in-text citation, referring to this chapter’s model entries as needed.

## The References

Follow the instructions earlier in the chapter for setting up and creating entries for your references page.

The research essay that follows is the work of Mark Moreira, a student in a first-year “Writing for the Sciences” course. Note that in the example below a sans serif font has been used, not Times New Roman.

# The APA-Style Research Paper: A Model

## Model Title Page

On title page only, the words “Running head” appear before the text of the running head. For all pages following only the text of the running head itself appears at the top of each page, as does the page number.

Running head: SPECIALIZATION AND SURVIVAL

1

Specialization and Survival: Dinosaurs and Gigantism

Mark Moreira

Simon Fraser University



## Model Abstract Page

"Abstract" is centred as a title.

There is no indent for the first line of the paragraph that contains the abstract. This rule applies only to the Abstract page.

Abstracts should contain 150–250 words. Any abbreviations or acronyms used in the essay should be defined in the abstract.

The running head is the essay's full title or a short version of it. The running head is printed in full caps, and is flush with the left margin.

Titles summarize the essay's general idea, then name the specific aspects to be covered.

Titles are centred on the page in 12-point Times New Roman. Titles are not bolded, underlined, or italicized. They follow standard capitalization.

Writer's name and educational institution are double-spaced and centred under title.

### SPECIALIZATION AND SURVIVAL: DINOSAURS AND GIGANTISM

2

#### Abstract

Dinosaurs dominated the earth's terrain from 250 million years ago to 65 million years ago, during the Mesozoic Era (Macleod et al., 1997). Of these, the largest, and the largest of all land animals, was the sauropod (Senter, 2007). Why this creature grew to extraordinary sizes is likely due to its unique biology and anatomical specializations (Sander & Clauss, 2008). Physical specializations that enabled them to grow to their gargantuan size included methods of digestion, diffused lung structure, and elongated necks (Wedel 2003; Sander & Clauss, 2008). Scientists also hypothesize that a variable basal metabolic rate (BMR) and efficient production of numerous and fast-growing offspring (Sander & Clauss, 2008) contributed to the thriving and surviving of these giant creatures. This paper will examine the sauropod, focusing on its size and possible causes for the extreme growth of these mega-herbivores.

## Model Research Essay, APA Style

### SPECIALIZATION AND SURVIVAL

3

#### Specialization and Survival: Dinosaurs and Gigantism

Title of paper is centred, not bolded.

The first paragraph here sets up the context and precise background information needed for the essay's content.

Dinosaurs, especially the largest among them, the sauropods, must have been highly efficient animals. They thrived for over one hundred million years from the Late Triassic to the end of the Cretaceous, when they were more than likely wiped out by the Chixulub meteorite impact (Sander & Clauss, 2008, p. 203). Fossilized remains are found worldwide, spread through North America, Africa, Europe, and Asia (Curry Rogers & Wilson, 2005; Thilborn, 2004). Size is the singular characteristic of the sauropod. From fossils, scientists have been able to approximate that sauropod mass more than likely exceeded seventy tonnes in some cases—these creatures were considerably larger than today's largest land animal, the elephant, which has a mass of approximately ten tonnes (Sander & Clauss, 2008; Curry Rogers & Wilson, 2005). Their linear dimensions were just as impressive; it is believed that sauropods were up to forty metres long and seventeen meters tall. Dinosaur anatomy of the sauropod variety included an exceedingly long neck and tail, as well as a bulky torso, all supported by four pillar-like legs (Sander & Clauss, 2008, p. 206). Senter (2007) documented neck lengths found among various species of sauropods as reaching over nine metres in length; with comparable tail lengths, these were massive and elongated creatures.

In-text citations include author's names(s) and year of publication.

If there are three to five authors for an article, place all authors' names in the first citation; after that, use only the first author's name and the phrase *et al.*

The thesis or statement of the problem to be addressed appears in the second paragraph.

The evolution of those irregularly long necks is a well-researched aspect of the mega-herbivores (Curry Rogers & Wilson, 2005; Clauss, Schwarm, Ortmann, Streich, & Hummel, 2007; Senter, 2007; Sander & Clauss, 2008; Wedel, 2003). To understand why and how their necks developed this way, scientists turn to other related physical traits. Their small heads and highly specialized respiratory systems are two additional, equally important characteristics that help explain why sauropods developed such long necks.

## SPECIALIZATION AND SURVIVAL

4

The relatively small, light head was critical for the development of the long neck. Like a bowling ball on a finger, a long neck would not support a large, heavy skull. One reason for the lightness of this dinosaur's cranium is the general lack of any major dental development—the sauropods were not chewers. Sander and Clauss (2008) report that, unlike modern herbivores such as cows, sauropods did not chew their food at all, and therefore had no use for large, heavy teeth or massive jaws. This fact has even more implications for gigantism: it allowed for the evolution of a long neck, and also contributed to the sheer mass of this saurian's torso (Sander & Clauss, 2008). The dinosaur's digestive tract did all the work of digesting its food; there was no breaking down of the leaves and branches they ate by biting, grinding, or chemicals in the mouth. Long digestive times were needed, as was a long digestive tract (Clauss et al., 2007). This extended alimentary canal was one of the main reasons for this dinosaur's massive torso. As with cows and ruminants, a raw plant diet does require a larger gut capacity, an extended digestive tract, and increased digestion time (Hummel et al., 2008; Clauss et al., 2007). Thus the knowledge of dinosaur dentition, as well as the relationship between body mass and digestion time is critical to understanding saurian gigantism.

Due to their long necks and massive size, sauropods would have had difficulty breathing, had their respiratory systems been one-piece, nose-to-lungs operations, as they are with modern humans. If a dinosaur were to attempt to move air along the great distance from mouth to lungs, it would have been similar to trying to breathe through a hose. Instead, sauropods developed a specialized, spread-out, heterogeneous respiratory system (Sander & Clauss, 2008). Similar to modern birds, where a lung-and-air-sac respiratory system overcomes such problems (Wedel, 2003), the sauropods of the Mesozoic era utilized air sacs in their neck vertebrae, ribs, and abdomen to control breathing (Bakker, 1972; Curry Rogers & Wilson, 2005; Sander & Clauss, 2008; Wedel, 2003). Sauropod air sacs had

In-text citations for multiple articles consulted for any statement show the authors listed alphabetically by last name.

## SPECIALIZATION AND SURVIVAL

5

two main purposes: first, they ventilated the lungs by ensuring that air only flowed in one direction through the long neck at any given time. Second, using air sacs created increased surface area for gas exchange, and in turn, more efficient oxygen exchange with the blood (Bakker, 1972). Efficient oxygen exchange, the process of oxygenating the blood, was crucial for the massive sauropods during the Mesozoic era, as the atmospheric oxygen levels were less than today's levels (Berner & VandenBrooks, 2007). Using such a diversified respiratory system allowed for the development of long dinosaur necks without resultant oxygen deprivation.

Although sauropods did reach gigantic sizes, it is not likely that they were born that way. Sauropod mothers are believed to have laid many eggs at once, a fairly primitive form of reproduction, but one that increases the odds of survival (Sander & Clauss, 2008). Once the eggs hatched, the newborn sauropods weighed only ten kilograms, meaning that there would have been significant growth from infancy to adulthood. Scientists now believe that growth among these creatures was not constant throughout life, but was much more rapid during infancy, slowing over the thirty years it would take the dinosaur to reach adulthood (Sander & Clauss, 2008; Curry Rogers & Wilson, 2005). A variable metabolic rate, or BMR, was responsible for this. BMR is defined as the amount of energy used by an organism in a resting state, relative to its mass. Among other things such as heat production and food energy needed, BMR can also be related to growth (Bakker, 1972; Seebacher, 2003). Infant sauropods likely had a considerably higher BMR than adults (Sander & Clauss, 2008). The higher BMR in young dinosaurs would allow for the rapid growth that would slow gradually during the decades needed to reach maturity. Sander and Clauss (2008) also noted that without this gradual slowing in metabolic rate, the massive adult dinosaur would have had difficulty managing the resulting high body temperatures and huge food requirements that accompany a high BMR. The idea of variable metabolic and growth rates throughout their lives helps explain how sauropods could grow to such huge sizes without severe consequences.

## SPECIALIZATION AND SURVIVAL

6

Mesozoic sauropods had several defining characteristics as creatures, as well as causes for their extreme growth. Their massive body dimensions were largely a result of specialized anatomical and biological specializations. Their long necks could develop because of their light skulls containing no heavy grinding teeth. Because of not chewing their food, they developed a long digestive tract and, in turn, a large, bulky torso to contain it. Their long necks caused further specialization—their heterogeneous, dispersed respiratory system that used air sacs throughout the neck and body to ensure efficient oxygen exchange. During their life spans, their variable metabolic rates allowed for rapid growth in infancy and a natural slow-down of BMR during adulthood, protecting them from problems that could have arisen from massive size and high metabolism. All their physical specializations allowed these dinosaurs to grow to their massive adult size and become the largest organisms ever to walk on earth.

The conclusion restates the problem addressed by the paper, and returns to the more general context of the paper's opening paragraph.

## SPECIALIZATION AND SURVIVAL

7

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The References list is a separate page, with the title, References, centred at the top. The running head continues on this page.

All entries are double spaced, and listed (with no numbering) in alphabetical order by authors' last names.

## Checklist of Learning Outcomes for Chapter 21

- ✓ How, in APA style, does the presentation of titles differ between in-text citation and the Reference list, and what is a DOI?
- ✓ What should be included in an APA Abstract, other than a summary of your paper?
- ✓ Why is the extra stage of *assembling* necessary to the writing process for a research paper?



### PRE-TEST

Test your knowledge of subjects and verbs in the following five sentences. Draw one line under the subject and two lines under the verb.

1. At the end of each day, the nurse writes his report.
2. This year, Ashley is taking night classes at the University of Manitoba.
3. Emilio, after two semesters of Business Administration, switched to Broadcast Journalism.
4. The baby giggled while her mother massaged her small toes.
5. Anna's concerns about her final marks were eased when she saw her transcript.

Subjects and verbs are the basic building blocks of English sentences. Understanding them is an important first step toward mastering sentence skills.



**TIP:** Think of the subject of a sentence as the “actor” or the “doer” of an action. For example, in the sentence “Ruth enjoys playing soccer on the weekend,” “Ruth” is the actor of the action “enjoys.”

Every sentence has a subject and a verb. *Who* or *what* the sentence speaks about is called the *subject*; what the sentence says about the subject is called the *verb*. In the following sentences, the subject is underlined once and the verb twice:

The professor asks for questions from the class.

Many therapists attended the conference.

That lecture hall is new.

The technologist fixed the computer.

## A Simple Way to Find the Subject

To find the subject, ask *whom* or *what* the sentence is about. As shown below, your answer is the subject.

*Whom* is the first sentence *about*? The professor.

*What* is the second sentence *about*? Many therapists.

*Whom* is the third sentence *about*? That lecture hall.

*What* is the fourth sentence *about*? The technologist.

## A Simple Way to Find the Verb

To find the verb, ask what the sentence says *about* the subject, or what action the subject takes. As shown below, your answer is the verb.

What does the first sentence *say about* the professor? He or she asks.

What does the second sentence *say about* the therapists? They attended.

What does the third sentence *say about* the lecture hall? It is new.\*

What does the fourth sentence *say about* the technologist? He or she fixed the computer.

A second way to find the verb is to put *I*, *you*, *he*, *she*, *it*, or *they* in front of the word you think is a verb. If the result makes sense, you have a verb. For example, you could put *he* in front of *asks* in the first sentence above, and the result, *he asks*, would make sense. Therefore, you know that *asks* is a verb.

\*Certain other verbs, known as *linking verbs*, do not show action. These are verbs of being, seeming, or appearing, or becoming. They say something about the state of the subject, and join the subject to words that identify or describe it. In “The lecture hall is new,” the linking verb (*is*) joins the subject (*lecture hall*) with a word that identifies or describes it (*new*). Other common linking verbs include *feel*, *appear*, *look*, *become*, and *seem*.

Finally, most verbs show action, so with the exception of the third sentence about the lecture hall, you can decide on a verb by asking yourself what action the subject performs. The three action verbs are *asks*, *attended*, and *visited*.

### ACTIVITY

In each of the following sentences, draw one line under the subject and two lines under the verb.

1. Daily massage eases my baby's tension and fussiness.
2. A heavy course load causes many students to feel anxious.
3. Chin graduated with honours from the Business Executive program at Sir Sandford Fleming College.
4. The physics professor lectures about black holes and the size of the universe.
5. The police car raced along the freeway at a frightening speed.
6. Marta's website confuses me.
7. On St. Patrick's Day, the student federation sells green cupcakes to raise funds.
8. My nine-year-old brother learned cursive writing in his grade 3 class.
9. These days, more men want to become educational assistants.
10. The inexperienced paramedic shrank from touching the patient's raw, burned skin.

## More About Subjects and Verbs

1. A sentence may have more than one verb, more than one subject, or several subjects and verbs.

The law student coughed and sneezed.

Broken glass and empty cans littered the college parking lot.

Juliet, Ming, and Andrew met after math class and headed downtown.

2. The subject of a sentence never appears within a *prepositional phrase*. A prepositional phrase is simply a group of words that begins with a preposition. Following is a list of common prepositions:

about	before	by	inside	over
above	behind	during	into	through
across	below	except	like	to
among	beneath	for	of	toward
around	beside	from	off	under
at	between	in	on(to)	with

**TIP:** Subjects and verbs are *never* in prepositional phrases.

**TIP:** The word *preposition* contains the word *position*. Many prepositions begin a phrase showing the position of something or someone relative to something else or someone else: The printer is *beside* the computer.

Crossing out prepositional phrases will help you find the subject or subjects of a sentence.

~~At the end of the day,~~ Dale types his class notes on a laptop.

~~On the fourth floor of the residence at Sheridan College,~~ students studied diligently.

A ~~ray of bright sunlight~~ filled the Registrar's Office of Camosun College in Victoria, British Columbia.

~~On the last day of his ethics exam,~~ Chang celebrated with his friends until well after midnight.

At night, my grandmother knits in the lounge at the retirement home.

3. Many verb forms consist of more than one word. Here, for example, are some of the many forms of the verb *work*:

work	worked	should work
works	were working	will be working
does work	have worked	can work
is working	had worked	could be working
are working	had been working	must have worked

4. Words like *not*, *just*, *never*, *only*, and *always* are not part of the verb, although they may appear within the verb.

The new manual confused ~~only~~ one of the IT staff.

Raine has ~~just~~ finished her fire-protection engineering program.

The orientation session at Simon Fraser University will ~~not~~ run for two days this year.

5. No verb preceded by *to* is ever the main verb of a sentence.

On Tuesday afternoons, the professor's teaching assistant has decided *to work* from home.

My roommate Consuela wants *to be* a police officer in Calgary, Alberta.

6. No *-ing* word by itself is ever the verb of a sentence. (It may be part of the verb, but it must have a helping verb in front of it.)

The interns *working* the night shift this weekend. (not a sentence because the verb is not complete)

The interns *are working* the night shift this weekend. (a sentence)

**ACTIVITY** Draw a single line under subjects and a double line under verbs. Crossing out prepositional phrases may help you to find the subjects.

1. On a busy street in downtown Winnipeg, the accident victim complained of dizziness.
2. The graduates of the esthetician program stood outside in the hot sun.
3. On the counsellor's couch, the young man talked about his childhood.
4. On the weekends, my brother works out for an hour each day to reach his desired goals.
5. A newspaper advertisement that offered internships at a local television station attracted my attention.
6. Two of the oldest banks in Kamloops are being torn down.
7. Antonio enjoys his work rehabilitating people with head injuries.
8. In the summer, my roommate will be working with Habitat for Humanity in Waterloo.
9. The pen fell from the student's hand and landed on the floor.
10. The scar in the hollow of Brian's throat is the result of an emergency operation to clear his windpipe.

**POST-TEST** Draw a single line under subjects and a double line under verbs. Crossing out prepositional phrases may help you to find the subjects.

1. Before the accounting test, Lidia and Cory ran to the coffee shop on the second floor.
2. In Quebec, people refer to all colleges as CEGEPs, even if this is not the case.
3. Waiting in the long ticket line, Matt shifted his weight from one foot to the other.
4. The youths completed 100 hours of community service work.
5. The mail carrier abruptly halted her Jeep and backed up toward the mailbox.
6. I am impressed with my father's use of social media; he is proud of his Facebook page.
7. Many people complain about the rising costs in the Canadian health-care system.
8. The rewards of being a police officer far outweigh the challenges.
9. In October, the Global Environmental Convention takes place in St. John's, Newfoundland.
10. The students in the residence lounge looked tired and solemn.



# CHAPTER 23 Regular and Irregular Verbs

## Regular Verbs

### A Brief Review of Regular Verbs

Every verb has four principal parts: *present*, *past*, *past participle*, and *present participle*. These parts can be used to build all the verb tenses (the times shown by a verb).

Most verbs in English are regular. The past and past participles of a regular verb are formed by adding *-d* or *-ed* to the present. The *past participle* is the form of the verb used with the helping verbs *have*, *has*, or *had* (or some form of *be* with passive verbs). The *present participle* is formed by adding *-ing* to the present tense.

Here are the principal parts of some regular verbs:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>	<i>Present Participle</i>
shout	shouted	shouted	shouting
prepare	prepared	prepared	preparing
surprise	surprised	surprised	surprising
tease	teased	teased	teasing
frighten	frightened	frightened	frightening

### A Note About Verb Tenses and Other Languages

English verb tenses can be particularly confusing to students from other language backgrounds. Not all languages express time distinctions through their verbs in the same ways that English does. Some language groups may have only three tense forms; others may have tenses English does not use. Because of the structural differences between Asian languages and English, ESL students from Asian cultures may find English verb tenses confusing. Asian languages do not alter verb forms to indicate changes in time; instead a “time marker” word is used, and the verb’s form does not change. For these students, extra patience and practice with English verb tenses are required, but with continued attention to verb tenses, students can master their use.

**TIP:** Remember that adding an *s* to a regular verb in the third person does not make it plural in English; it makes it singular.  
e.g., Paula sits in the chair.

**Present-Tense Endings:** The verb ending *-s* or *-es* is needed with a regular verb in the present tense when the subject is *he*, *she*, *it*, or any *one person* or *thing*. Take care to make the subject *agree* with its verb, and refer to Chapter 24, for more information on subject–verb agreement.

The designer knows that printed images are made of tiny round dots of cyan, magenta, yellow, and black ink. She realizes that the lines of coloured dots are arranged as a fine grid. She then teaches the class that the resolution of the grid is given as a measurement of lines per inch.

**Past-Tense Endings:** The verb ending *-d* or *-ed* is needed with a regular verb in the past tense.

The English professor explained that an allegory is a metaphor that has been expanded into a scheme or idea that governed an entire work, such as George Orwell’s *Animal Farm*.

#### ACTIVITY

Verbs in the sentences that follow need *-d* or *-ed* endings. Cross out each incorrect verb form, and write the standard form, the past tense, in the space provided.

- \_\_\_\_\_ 1. The wall of the historic building cave in when the wrecking ball hit it.
- \_\_\_\_\_ 2. The accident victim complains of dizziness right before she passed out.

- \_\_\_\_\_ 3. Malika realize an entire section of her document had been deleted by mistake.
- \_\_\_\_\_ 4. The Technical Communications student revise three pages of her report today.
- \_\_\_\_\_ 5. The impatient driver edges her car into the intersection while the light was still red.

## Irregular Verbs

**TIP:** One of the most common errors with irregular verbs is in the following example:

Incorrect:  
I have *ate* the apple.

Correct:  
I have *eaten* the apple.

Irregular verbs have irregular forms in the past tense and past participle. For example, the past tense of the irregular verb *choose* is *chose*; its past participle is *chosen*.

Almost everyone has some degree of trouble with irregular verbs. When you are unsure about the form of a verb, you can check the list of irregular verbs on this page and the next. (The present participle is not shown on this list because it is formed simply by adding *-ing* to the base form of the verb.) You can also check a dictionary, which gives the principal parts of irregular verbs.

### A List of Irregular Verbs

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
arise	arose	arisen
awake	awoke	awoken
be (am, are, is)	was (were)	been
become	became	become
begin	began	begun
bend	bent	bent
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
cost	cost	cost
cut	cut	cut
do (does)	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
fly	flew	flown
freeze	froze	frozen
get	got	got <i>or</i> gotten
give	gave	given
go (goes)	went	gone
grow	grew	grown
have (has)	had	had
hear	heard	heard
hide	hid	hidden
hold	held	held
hurt	hurt	hurt
keep	kept	kept
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
light	lit	lit
lose	lost	lost
make	made	made
meet	met	met
pay	paid	paid
ride	rode	ridden
ring	rang	rung
run	ran	run
say	said	said
see	saw	seen
sell	sold	sold
send	sent	sent
shake	shook	shaken
shrink	shrank	shrank
shut	shut	shut



<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
sing	sang	sung
sit	sat	sat
sleep	slept	slept
speak	spoke	spoken
spend	spent	spent
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
swear	swore	sworn
swim	swam	swum
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
wake	woke or waked	woken or waked
wear	wore	worn
win	won	won
write	wrote	written

**ACTIVITY**

Cross out the incorrect verb form in each of the following sentences. Then write the correct form of the verb in the space provided.

    *flown*     **Example:** After it had ~~flaw~~ into the picture window, the dazed bird huddled on the ground.

1. As graduation neared, Michelle worried about the practicality of the program she'd chose.  
\_\_\_\_\_
2. Before we could find seats, the theatre darkened and the opening credits begun to roll.  
\_\_\_\_\_
3. If the essay had began with a clear thesis statement, the rest of the paper might have made sense.  
\_\_\_\_\_
4. The inexperienced tutorial leader drunk the too-hot coffee and could not speak to the class for a few moments while he recovered.  
\_\_\_\_\_
5. After Lawrence Hill had speak about his novel *The Book of Negroes*, the audience asked many questions.  
\_\_\_\_\_
6. Sheila had forget to write her student number on the test form, so the computer rejected her answer sheet.  
\_\_\_\_\_
7. If I had went to work ten minutes earlier, I would have avoided being caught in the gigantic traffic snarl.  
\_\_\_\_\_
8. The students would have wrote the exam on Monday, but the professor changed the date to Thursday.  
\_\_\_\_\_

**POST-TEST 1** Cross out the incorrect verb form in each sentence. Then, write the correct form in the space provided.

- \_\_\_\_\_ 1. The health inspectors walk into the kitchen as the cook was picking up a hamburger off the floor.
- \_\_\_\_\_ 2. The thieves would have stole my sound system, but I had had it engraved with a special identification number.
- \_\_\_\_\_ 3. Canadian actor Keanu Reeves struggled with dyslexia for years and finally overcome the learning disorder.
- \_\_\_\_\_ 4. Because you recognize basic shapes in what you look at, you used these shapes, called *geons*, to identify most objects.
- \_\_\_\_\_ 5. Peter Robinson is a Canadian mystery writer whose novels have been popular and recognize all over the world.
- \_\_\_\_\_ 6. The neglected ivy was parched and has drank all the water it was given two days ago.
- \_\_\_\_\_ 7. Statistics show that incidences childhood diseases, such as diphtheria, scarlet fever, and whooping cough, have shrank considerably in Canada during the last fifty years.
- \_\_\_\_\_ 8. Measha Brueggergosman has sang in many famous opera houses throughout the world.

**POST-TEST 2** Write short sentences that use the form requested for the following verbs.

**Example:** Past of grow I grew my own tomatoes last year.

- \_\_\_\_\_ 1. Past of *know* \_\_\_\_\_
- \_\_\_\_\_ 2. Present of *take* \_\_\_\_\_
- \_\_\_\_\_ 3. Past participle of *give* \_\_\_\_\_
- \_\_\_\_\_ 4. Past participle of *write* \_\_\_\_\_
- \_\_\_\_\_ 5. Past of *do* \_\_\_\_\_
- \_\_\_\_\_ 6. Past of *talk* \_\_\_\_\_
- \_\_\_\_\_ 7. Present of *begin* \_\_\_\_\_
- \_\_\_\_\_ 8. Past of *go* \_\_\_\_\_
- \_\_\_\_\_ 9. Past participle of *see* \_\_\_\_\_
- \_\_\_\_\_ 10. Present of *drive* \_\_\_\_\_

### A Note About Non-Standard Forms of Regular Verbs

Many people have grown up in communities where non-standard forms of regular verbs are used in everyday speech. Instead of saying, for example, “That girl *looks* tired,” a person using a community dialect or patois might say, “That girl *look* tired.” Community dialects have richness and power but are generally not accepted in academic and professional writing tasks, where standard English verb forms must be used.

# CHAPTER 24 Subject–Verb Agreement

**PRE-TEST** Test your knowledge of subject–verb agreement by selecting the correct verb in parentheses in the following sentences.

1. The professor was annoyed because each of the students (was, were) using Twitter in the classroom.
2. Either Tatjana or her friends (is, are) starting the study group for Russian-speaking students.
3. My computer-programming professor, as well as my counsellor, (has, have) advised me to switch programs.
4. The social committee of the student federation (is, are) planning a fundraiser.
5. In the fashion-design lab, a pair of left-handed pattern shears (is, are) in the second drawer.

A verb must agree with its subject in number. A *singular subject* (one person or thing) takes a singular verb. A *plural subject* (more than one person or thing) takes a plural verb. Mistakes in subject-verb agreement are sometimes made in the following situations:

1. When words come between the subject and the verb
2. When a verb comes before the subject
3. With compound subjects
4. With indefinite pronouns
5. With units of time, mass, money, length, and distance

Each of these situations is explained on the following pages.

## Words Between Subject and Verb

Words that come between the subject and the verb do not change subject-verb agreement. Note the following sentence:

The crinkly lines *around Joan's eyes* give her a friendly look.

In this sentence, the subject (*lines*) is plural, so the verb (*give*) is plural. The words that come between the subject and the verb are a prepositional phrase: *around Joan's eyes*. They do not affect subject-verb agreement. (A list of prepositions can be found in Chapter 22.)

To find the subject of certain sentences, cross out prepositional phrases.

One thing the culinary-arts students did not notice was that the lumpy salt ~~in the shakers~~ needs to be changed.

The vintage television set ~~with a round screen~~ has been displayed in the MZTV Museum and Archive for years.

**ACTIVITY** Underline the subject and lightly cross out any words that come between the subject and the verb. Then double-underline the verb in parentheses that you believe is correct.

1. Some members of the students' historical society (want, wants) to retain the artwork they created for the bicentennial of the War of 1812.
2. Chung's trench coat, with its big lapels and shoulder flaps, (make, makes) him feel like a tough private eye.
3. In the Culinary Arts program, one of the practical courses (involve, involves) field placement.
4. The rising costs of necessities like food and shelter (force, forces) some people to live on the streets.
5. According to *Music Canada*, the Canadian music blog, Broken Social Scene and its members (is, are) a music collective.
6. Members of the second-semester Digital Arts class (design, designs) their own websites as term work.

## Verb Before Subject

A verb agrees with its subject even when the verb comes *before* the subject. Words that may precede the subject (when the verb comes before the subject) include *there*, *here*, and, in questions, *who*, *which*, *what*, and *where*.

Here are some examples of sentences in which the verb appears before the subject:

There are spelling mistakes in the report the Business Administration students submitted.

At a great distance from the oil spills was a shapeless mass of black substance in the lake.

Here is the confirmation email from registration at the university.

Who were the first European sailors to reach the Canadian coast?

If you are unsure about the subject, ask *who* or *what* of the verb. With the first example above, you might ask, “*What* are in the report?” The answer, *mistakes*, is the subject.

**ACTIVITY** Write the correct form of each verb in the space provided.

1. There \_\_\_\_\_ dozens of frenzied shoppers waiting for the store to open. (is, are)
2. Here \_\_\_\_\_ the notes from yesterday’s computer graphics lecture. (is, are)
3. When \_\_\_\_\_ the life-drawing students take their break? (do, does)
4. There \_\_\_\_\_ scraps of yellowing paper stuck between the pages of the cookbook. (was, were)
5. At the very bottom of the grocery list \_\_\_\_\_ an item that meant a trip all the way back to aisle one. (was, were)
6. Among the students in the class \_\_\_\_\_ those who cannot keep up with the assignments. (is, are)

## Compound Subjects

A compound subject is two subjects separated by the joining word *and*. Subjects joined by *and* generally take a plural verb.

A patchwork quilt and a sleeping bag cover my bed in the winter.

Journalism and Event and Media Planning are a couple of the programs in the School of Media Studies.

When subjects are joined by *either...or*, *neither...nor*, or *not only...but also*, the verb agrees with the subject closer to the verb.

Neither the negotiator nor the union leaders want the strike to continue.

Until the rise of monasteries in Early Modern Europe, not only the general public but also monks themselves were poorly educated.

The nearer subject, *monks*, is plural, so the verb is plural.

**ACTIVITY** Write the correct form of the verb in the space provided.

1. In Emily Brontë's *Wuthering Heights*, Heathcliff and Catherine \_\_\_\_\_ the focal characters. (is, are)
2. Spidery cracks and a layer of dust \_\_\_\_\_ the ivory keys on the old piano. (cover, covers)
3. Not only the assistant manager but also the support staff \_\_\_\_\_ that the company is folding. (know, knows)
4. Online cartoon sites, such as Sidereel.com, \_\_\_\_\_ many viewers. (attract, attracts)
5. Neither the History students nor the English students in that course \_\_\_\_\_ to work on that project. (want, wants)
6. Either Joe Schuster, a Canadian, or Paul Cassidy \_\_\_\_\_ the main artist on all the early Superman comic strips. (was, were)

## Indefinite Pronouns

**Tip:** Words ending in *-one*, *-body*, and *-thing* always take singular verbs.

The following words, known as *indefinite pronouns*, always take singular verbs:

( <i>-one words</i> )	( <i>-body words</i> )	( <i>-thing words</i> )	
one	nobody	nothing	each
anyone	anybody	anything	either
everyone	everybody	everything	neither
someone	somebody	something	

**Note:** *Both* always takes a plural verb.

**ACTIVITY** Write the correct form of the verb in the space provided.

1. Students at McMaster have become “foodies,” and \_\_\_\_\_ created a gourmet vegetarian cafeteria. (has, have)
2. People without much sensitivity \_\_\_\_\_ such things as birthmarks or scars. (mention, mentions)
3. The people at the local hardware store \_\_\_\_\_ friendly advice about home fix-it projects. (give, gives)
4. Everyone at this campus \_\_\_\_\_ to enter their college's dragon-boat races in the spring. (want, wants)
5. One of the VG cables \_\_\_\_\_ to come unplugged whenever the professor tries to start a presentation. (tend, tends)
6. Each of the graphic design students in the typography courses \_\_\_\_\_ in careful block letters. (print, prints)
7. Anybody in the groups we saw \_\_\_\_\_ who should belong to the committee. (decide, decides)

## [ Units of Time, Mass, Money, Length, and Distance ]

Units of time, mass, money, length, and distance take singular verbs.

Four hours is a short time to wait for concert tickets.

Fifteen dollars is a good price for a child's haircut.

**ACTIVITY** Write the correct form of the verb in the space provided.

1. Two weeks' vacation \_\_\_\_\_ all that the new position Luis applied for offered. (was, were)
2. As Fan learned at the currency exchange, ten pesos \_\_\_\_\_ only about eighty cents Canadian. (is, are)
3. Students in the surveying course estimated that five hectares \_\_\_\_\_ approximately 12.5 acres. (equal, equals)
4. Five centimetres \_\_\_\_\_ like a small amount, but my hair looks much shorter. (seem, seems)
5. In Vancouver's Punjabi market, three metres of cloth \_\_\_\_\_ said to be enough to make a sari. (is, are)

**POST-TEST 1** In the space provided, write the correct form of the verb.

A marketing mix or sectorized approach to marketing \_\_\_\_\_ (is, are) comprised of the "four Ps" of marketing: Product, Price, Promotion, and Placement. Each of these aspects \_\_\_\_\_ (is, are) equally important. Many of the experts \_\_\_\_\_ (argues, argue), though, that this approach, where the marketing of consumer goods \_\_\_\_\_ (is, are) concerned, \_\_\_\_\_ (originates, originate) with assuming that consumers are not differentiated and \_\_\_\_\_ (has, have) only mass-market properties. Marketing managers, retailers, and the text's author \_\_\_\_\_ (assumes, assume), however, that more flexibility is needed to allow for variations in customer taste and demand. Neither in theory nor in real marketing practices \_\_\_\_\_ (does, do) a belief in a non-segmented market exist. Thus, even though the "four Ps" \_\_\_\_\_ (is, are) of key importance, the consuming public \_\_\_\_\_ (is, are) usually divided into various segments of similar types of customers.

**POST-TEST 2** Cross out the incorrect verb form in each sentence. In addition, underline the subject or subjects that go with the verb. Then write the correct form of the verb.

1. Why is Thomas and his mother working on his PowerPoint slides so late at night?
2. Seventy hours of a mix of classes and work are too exhausting in one week.
3. Jerk chicken, veggie burgers, and an ice-cream buffet was on the menu for the campus spring "picnic in the quadrangle."
4. Here is the low-calorie cola, the poutine, and the double-chocolate cake you ordered.

5. The odour of those perfumed ads interfere with people's enjoyment of magazines and causes allergic reactions.
6. One of the alternatives are less appealing than the others.
7. A man or woman in his or her forties often begin to think about making a contribution to the world and not just about him-or herself.
8. Each of the family's donations to the food drive were over fifty dollars.

### POST-TEST 3

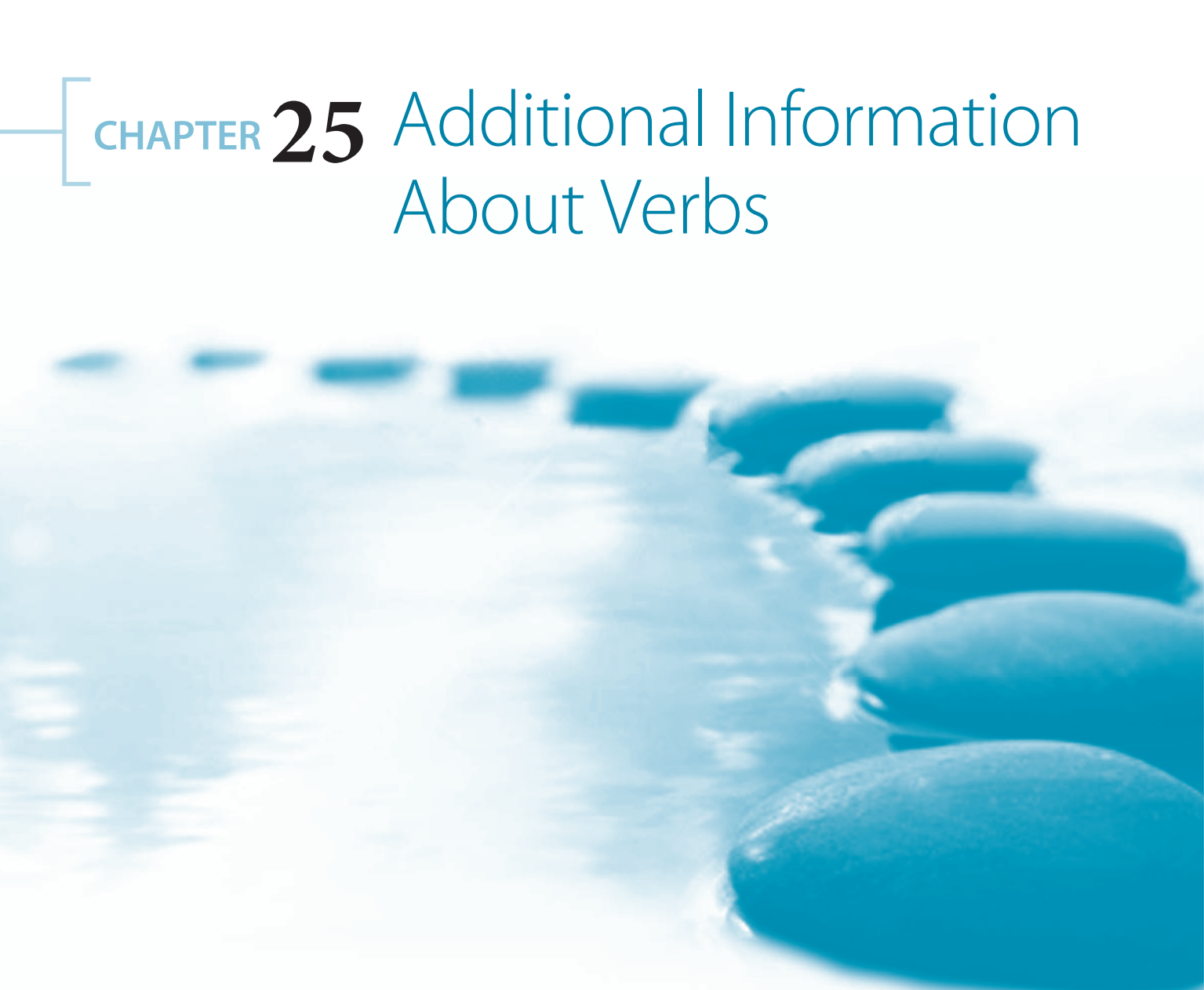
Complete each of the following sentences using *is*, *are*, *was*, *were*, *has*, or *have*. Then underline the subject.

**Example:** For me, popcorn at the movies *is like coffee at breakfast*.

1. The magazines under my roommate's bed \_\_\_\_\_
2. The student with more experience \_\_\_\_\_
3. My colleague and her friend \_\_\_\_\_
4. Neither of the hockey players \_\_\_\_\_
5. Twenty dollars \_\_\_\_\_



# CHAPTER 25 Additional Information About Verbs



The purpose of this special section is to provide additional information about verbs. Some people will find the grammar terms here helpful reminders of what they learned earlier in school about verbs. The terms will increase their understanding of how verbs function in English. Other people may welcome more detailed information about terms used elsewhere in this book. Remember that the most common mistakes with using verbs are discussed in Chapter 22.

## Verb Tense

Verbs tell us the time of an action. The time that a verb shows is usually called the *tense*. The most common tenses are the simple present, past, and future. In addition, there are nine other tenses that enable us to express more specific ideas about time

than we could with the simple tenses alone. Below are the twelve verb tenses and examples of each one. Read them over to increase your sense of the many different ways of expressing time in English.

## The Twelve English Verb Tenses

**Tip:** In your writing, choose one verb tense and be consistent. If you're writing in the present tense, for example, stick to the present throughout (unless, of course, you need to shift tenses for logic).

<i>Tenses</i>	<i>Examples</i>
<b>Simple Tenses</b>	
<i>Present</i>	I <i>work</i> . Tony <i>works</i> .
<i>Past</i>	Ellen <i>worked</i> on her report.
<i>Future</i>	You <i>will work</i> on a new project next week.
<b>Perfect Tenses</b>	
<i>Present perfect</i>	We <i>have hired</i> two salespeople. Patricia <i>has tried</i> to form a union for contract workers.
The present perfect most commonly refers to an action that took place in the past, at a time that is <i>not</i> specified. With certain verbs that suggest a prolonged activity, the present perfect can indicate an action that starts in the past and continues until the present.	
	We <i>have applied</i> for hospitality jobs in Whistler.
	Roxa <i>has found</i> a managerial position at the Royal Bank in Moncton.
<i>Past perfect</i>	The businessman was not able to get a hotel room because he <i>had not booked</i> in advance. By the end of 2014, the Target store chain <i>had expanded</i> to 135 locations across Canada.
The past perfect tense indicates an action that took place <i>before</i> a specified time in the past or <i>before</i> another action expressed in the simple past.	
<i>Future perfect</i>	Economists hope any tendency toward a recession <i>will have receded</i> by the end of the year. I <i>will have completed</i> my performance reviews by the end of the year.
The future perfect tense refers to an action taking place <i>before</i> a specified future time or another future action.	

<b>Tenses</b>	<b>Examples</b>
<b>Progressive (or Continuous) Tenses</b>	
<i>Present progressive</i>	I <i>am working</i> on my speech for the upcoming conference.
	You <i>are working</i> too hard.
	The printer <i>is not working</i> properly.
<i>Past progressive</i>	He <i>was working</i> at home today.
	The chefs <i>were working</i> on their new recipes.
<i>Future progressive</i>	My son <i>will be working</i> in our store this summer.
Progressive or continuous tenses, as the word <i>continuous</i> suggests, refer to ongoing actions in the present, past, or future.	
<i>Present perfect progressive</i>	Milos <i>has been working</i> late this week. (Milos began <i>working</i> late earlier this week, and <i>continues to do so</i> .)
<i>Past perfect progressive</i>	Until yesterday, I <i>had been working</i> nights. (I <i>worked</i> nights for some time in the past, and <i>continued to do so</i> until yesterday. The action, while continuous, was <i>in the past, and is completed</i> .)
<i>Future perfect progressive</i>	My mother <i>will have been working</i> as a nurse for 45 years by the time she retires. (My mother <i>worked</i> as a nurse in the past, <i>continues to do so</i> , and <i>will continue to work as a nurse</i> in the future, until retirement.)

**ACTIVITY** On a separate piece of paper, write twelve sentences using the twelve verb tenses.

## Helping Verbs

**Tip:** Think of helping verbs as “linking” verbs. Here’s a sentence with a linking verb:  
*Molly is happy.*  
In this sentence, the verb *is* links the word *happy* to the subject *Molly*.

There are three common verbs that can either stand alone or combine with (and “help”) other verbs. Here are the verbs and their forms:

be (am, are, is, was, were, being, been)	do (does, did)
have (has, having, had)	

Here are examples of the verbs:

<b>Used Alone</b>	<b>Used as Helping Verb</b>
I <i>was angry</i> to be laid off work.	I <i>was growing</i> angry to have been laid off work.
Jill <i>has</i> the key to the filing cabinet.	Jill <i>has forgotten</i> the key to the filing cabinet.
He <i>did</i> well on the training course.	He <i>did fail</i> the previous training course.

## Modal Auxiliaries

There are ten other helping verbs (traditionally known as *modals*, or *modal auxiliaries*) that are always used in combination with other verbs. Here are the nine modals and sentence examples of each:

can	I <i>can see</i> the rainbow.
could	I <i>could not find</i> a high-paying job.
may	The financial meeting <i>may be postponed</i> .
might	Keesha <i>might resent</i> your advice.
shall	I <i>shall see</i> you tomorrow.
should	He <i>should get</i> his car serviced.
will	Terry <i>will want</i> to see you.
would	They <i>would not understand</i> .
must	You <i>must visit</i> us again.
ought	Marisa <i>ought to write</i> her exam in the test centre.

Note from the examples that these verbs have only one form. They do not, for instance, add an *-s* when used with *he*, *she*, *it*, or any one person or thing.

**ACTIVITY** On a separate piece of paper, write ten sentences using the ten helping verbs (modals) listed above.

## Verbals

Verbals are forms of verbs. Verbals, like most verb forms, express action, but unlike other verb forms, verbals do not change. They can add variety to your sentences and vigour to your writing style. (Verbals, as you will see in Chapter 26, are not finite or “true” verbs.) The three kinds of verbals are *infinitives*, *participles*, and *gerunds*.

### Infinitive

An infinitive is *to* plus the base form of the verb.

I have *to practise* many times before making a speech.

Lina hopes *to write* for a newspaper.

I asked my team *to submit* their travel reports.

### Participle

A participle is a verb form used as an adjective (a descriptive word). The present participle ends in *-ing*. The past participle ends in *-ed* or has an irregular ending, such as in the past participle of know—known.

*Hearing* the news that she was fired, the *crying* woman wiped her eyes.

The *astounded* man stared at his *winning* lottery ticket.

After *interviewing* the first candidate, Muhammad made a phone call.

## Gerund

A gerund is the *-ing* form of a verb used as a noun.

*Exercising* helps relieve stress from work.

*Eating* makes people feel sluggish during the day.

While *doodling* in his notebook, Jordan lost track of the discussion.

**ACTIVITY** Write three sentences using infinitives, three sentences using participles, and three sentences using gerunds.

## Active and Passive Verbs

When the subject of a sentence *performs the action* of a verb, the verb is in the *active voice*. When the subject of a sentence *receives the action* of a verb, the verb is in the *passive voice*.

The passive form of a verb consists of a form of the verb *be* plus the *past participle of the main verb*. Look at the active and passive forms of the verbs below:

Active Voice	Passive Voice
Iva <i>proofread</i> the PowerPoint slides. (The subject, <i>Iva</i> , is the doer of the action.)	The PowerPoint slides <i>were proofread</i> by Iva. (The subject, <i>PowerPoint slides</i> , does not act. Instead, it receives the action of proofreading.)
Marco <i>delivered</i> the paycheques. (The subject, <i>Marco</i> , is the doer of the action.)	The paycheques <i>were delivered</i> by Marco. (The subject, the <i>paycheques</i> , does not act. Instead, it receives the action of delivering.)

In general, active verbs are more effective than passive ones. Active verbs give your writing a simpler and more vigorous style. At times, however, the passive form of verbs is appropriate; for example, when the performer of the action is unknown or is less important than the receiver of the action. For example:

The performance reports *were reviewed* yesterday.

(The performer of the action is unknown.)

Alan *was hurt* by your thoughtless remark.

(The receiver of the action, Alan, is being emphasized.)

**ACTIVITY** Change the following sentences from the passive to the active voice. Note that you may have to add a subject in some cases.

**Examples:** The suspect was detained by a police officer.  
*The police officer detained the suspect.*

The annual conference was cancelled.  
*The president of Sears cancelled the annual conference.*  
*(Here a subject had to be added.)*

1. The interview was led by a panel of executives.
2. Karl's travel expense forms were signed by the head nurse.
3. The income tax returns were reviewed by the accountant.
4. The supermarket shelves were restocked after the truckers' strike.
5. Dinner was served as soon as I took it out of the oven.

# CHAPTER 26 Fragments

## PRE-TEST

Test your knowledge of fragments by trying to correct the following incomplete sentences:

1. Studying in the comfort of my own home.
2. Jeremy has switched programs. Because he has decided to become a social-service worker.
3. Proofreading essays for spelling mistakes is a difficult task. Especially when your paper has lots of homonyms.
4. Werner often procrastinates when he should be studying. To prepare for final exams.
5. The debating team beginning its first round of speeches.

Every sentence must have a subject and a verb and must express a complete thought. A word group that lacks a subject or a verb and that does not express a

complete thought is a *fragment*. Following are the most common types of fragments that people write:

1. dependent-word fragments
2. *-ing* and *to* fragments
3. added-detail fragments
4. missing-subject fragments

Once you understand the specific kind or kinds of fragments that you tend to write, you should be able to eliminate them from your writing. The following pages explain all four fragment types.

## Dependent-Word Fragments

Some word groups that begin with a dependent word are fragments. Below is a list of common dependent words. Whenever you start a sentence with one of these words, you must be careful that a fragment does not result.

after	if, even if	when, whenever
although, though	in order that	where, wherever
as	since	whether
because	that, so that	which, whichever
before	unless	while
even though	until	who
how	what, whatever	whose

In the example below, the word group beginning with the dependent word *after* is a fragment:

After Cihan visited the *Livemocha* site. He decided to learn Italian.

A *dependent statement*—one starting with a dependent word like *after*—cannot stand alone. It depends on another statement to complete the thought. *After Cihan visited the Livemocha site* is a dependent statement. It leaves us hanging. We expect in the same sentence to find out what happened *after* the writer visited the site. When a writer does not follow through and complete a thought, a fragment results.

To correct the fragment, simply follow through and complete the thought:

After Cihan visited the *Livemocha* site, he decided to learn Italian.

Remember, then, that dependent statements by themselves are fragments. They must be attached to a statement that makes sense standing alone.



**Tip:** Read sentences out loud to find the fragments. Are you left hanging? Do you sense a lack of completion? If so, then you've probably found a fragment.

Here are two other examples of dependent-word fragments:

Tonina felt she had made some progress. Until she read her instructor's critique.

The students finally submitted the exam books. That they had been agonizing over for two hours.

*Until she read her instructor's critique* is a fragment; it does not make sense standing by itself. We want to know in the same statement how Tonina felt *until she read her instructor's critique*. The writer must complete the thought. Likewise, *That they had been agonizing over for two hours* is not in itself a complete thought. We want to know in the same statement what *that* refers to.

## How to Correct Dependent-Word Fragments

In most cases you can correct a dependent-word fragment by attaching it to the sentence that comes after it or the sentence that comes before it:

After Cihan visited the *Livemocha* site, he decided to learn Italian.  
(The fragment has been attached to the sentence that comes after it.)

Tonina felt she had made some progress until she read her instructor's critique.  
(The fragment has been attached to the sentence that comes before it.)

The students finally submitted the exam books that they had been agonizing over for two hours.  
(The fragment has been attached to the sentence that comes before it.)

Another way of correcting a dependent-word fragment is simply to eliminate the dependent word by rewriting the sentence.

Cihan visited the *Livemocha* site and then he decided to learn Italian.

For a while Tonina felt she had made some progress.

The students submitted the exam books they had been agonizing over.

**Tip:** Dependent-word fragments are often the most common among student writers. Be extra careful when starting sentences with such words as *after*, *when*, *while*, and *since*.

## Notes

1. Use a comma if a dependent-word group comes at the *beginning* of a sentence (see above):

After Cihan visited the *Livemocha* site, he decided to learn Italian.

However, do not generally use a comma if the dependent word group comes at the end of a sentence:

Tonina felt she had made some progress until she read her instructor's critique.

The students finally submitted the exam books that they had been agonizing over for two hours.

2. Sometimes the dependent words *who*, *that*, *which*, or *where* appear not at the very start but *near* the start of a word group. A fragment often results:

I drove slowly past the old brick house. The place where I grew up.

*The place where I grew up* is not in itself a complete thought. We want to know in the same statement *where the place was* that the writer grew up. The fragment can be corrected by attaching it to the sentence that comes before it:

I drove slowly past the old brick house, the place where I grew up.

### ACTIVITY 1

Turn each of the dependent-word groups into a sentence by adding a complete thought. Use a comma after the dependent-word group if a dependent word starts the sentence. Note the examples.

**Example:** Although the odds were against her succeeding

*Although the odds were against her succeeding, she persevered and ran the marathon.*

The student who found my i-clicker under the desk

*The student who found my i-clicker under the desk returned the device the next day.*

1. If forming a good habit is so difficult
2. After the students interviewed each other about behaviour patterns
3. When I heard the news of the power failure downtown
4. Because it takes an average of 66 days to form any habit
5. Zagefka's research that she tried to improve upon

### ACTIVITY 2

Underline the dependent-word fragment in each selection. Then rewrite the selections, correcting each fragment by attaching it to the sentence that comes before or the sentence that comes after—whichever sounds more natural. Use a comma after the dependent-word group if it starts the sentence.

1. When there are fewer competitors. People score better on tests. That may be quite challenging.
2. Since Kim was not read to as a child. She has a difficult time keeping up with her course readings. As a result, she has vowed to read every day to her own children.
3. Many students enjoy group-work activities. Because they feel less isolated in groups. More active learning may also take place.
4. Whenever he has time. Dimitri likes to paint outdoors. He finds it relaxing and therapeutic.
5. Before I turn on the microwave to cook something. I have to turn off the fluorescent light above it. Otherwise the circuits overload.

## Fragments with *–ing* and *To*

When an *–ing* word appears at or near the start of a word group, a fragment may result. Such fragments often lack a subject and part of the verb. *Doing*, *walking*, and other such verb forms ending in *ing* are *verbals*, not complete verbs; these words alone cannot be the true verb in a sentence. *To do*, *to receive*, and other *to* forms of verbs are *infinitive forms of verbs*, not personal finite forms of verbs; these must be limited, or “made finite,” as in *we do*, or *they received*, or used in combination with true verbs (see Chapter 25).

Underline the word groups in the selections below that contain *–ing* words. Each is a fragment.

1. Ellen walked two kilometres again yesterday. Trying to increase her stamina. She has a specific fitness goal in mind.
2. We sat back to watch the movie. Not expecting anything special. To our surprise, we clapped, cheered, and cried for the next two hours.
3. Cyril worked for months on his portfolio website. Using cascading style sheets to give it more flexibility. The results were professional looking.

People sometimes write *–ing* fragments because they think the subject in one sentence will work for the next word group as well. Thus, in the first selection, they think the subject *Ellen* in the opening sentence will also serve as the subject for *Trying to increase her stamina*. But the subject must actually be *in* the sentence.

### How to Correct *–ing* Fragments

1. Attach the fragment to the sentence that comes before or the sentence that comes after it, whichever makes sense. Example 1 could read, “Ellen walked two kilometres again yesterday trying to increase her stamina.”
2. Add a subject and change the *–ing* verb to the true form of the verb. Example 2 could read, “We didn’t expect anything special.”
3. Change *being* to the “true” form of the verb *be* (*am*, *are*, *is*, *was*, *were*). Example 3 could read, “He used cascading style sheets to give it more flexibility.”

### How to Correct *To* Fragments

When *to* appears at or near the start of a word group, a fragment sometimes results:

At the commencement ceremony, Sal was afraid his gown would slip off his shoulders. To trip him as he crossed the stage. He need not have worried.

The second word group is a fragment and can be corrected by adding it to the preceding sentence.

At the commencement ceremony, Sal was afraid his gown would slip off his shoulders to trip him as he crossed the stage.

**ACTIVITY 1** Underline the *-ing* fragment in each of the examples that follow. Then make it a sentence by rewriting it, using the method described in parentheses.

**Example:** Rushing home from work. Stan was excited about his new promotion. He had now made the leap from police officer to sergeant.

(Add the fragment to the sentence that comes after it.)

*Rushing home from work, Stan was excited about his new promotion.*

1. Preparing for my PowerPoint presentation for two days. I was proud of my efforts. Everyone in the room clapped at the end of my talk.  
(Add the fragment to the sentence that follows it.)
2. Martin Luther King, Jr. encouraged protesters to break racist laws. Causing considerable backlash from clergy as well as some politicians. He took a strong stance for civil rights.  
(Correct the fragment by adding a subject to it and by changing the verbal to a “true verb” form.)
3. My phone doesn’t ring. Instead, a light on it blinks. The reason for this added feature being that I am partially deaf.  
(Correct the fragment by changing the verbal to a “true verb” form.)

**ACTIVITY 2** Underline the *-ing* or *to* fragment in each example. Then rewrite each example, correcting the fragment using one of the methods described above.

1. Taking French immersion all through school, even though she did not always enjoy it. Samantha decided she was lucky in the end. She was able to converse with ease on her vacation in France.
2. Leif bought a new laptop for college. To make note taking easier and faster in class and help with quick research. As a result, his grades are strong.
3. Staring at the clock on the far wall and shifting from foot to foot. I nervously began my speech. I was afraid to look at any of the people in the room.
4. Thinking about the upcoming Thanksgiving weekend at home and daydreaming. Winston found it hard to concentrate as he sat in the library. He was looking forward to seeing his old friends again.
5. To find the only available public transportation around here. You have to walk two blocks out of your way. The endless sidewalk construction continuing throughout the season.

## Added-Detail Fragments

Added-detail fragments lack a subject and a verb. They often begin with *also*, *especially*, *except*, *for example*, *like*, *including*, and *such as*.

Underline the one added-detail fragment in each of the examples that follow:

1. Before a race, I eat starchy food. Such as bread and pasta. The carbohydrates provide quick energy.

2. Bob is taking a night course in accounting and finance. Also another one in marketing. He is ready for a change of career and wants to start preparing for it.
3. Journalists in North America have developed a sense of professionalism over the last century or so. Including codes of fairness and ethics.

People often write added-detail fragments for the same reasons they write *-ing* fragments. They think the subject and verb in one sentence will serve for the next word group. But the subject and verb must be in *each* word group.

### How to Correct Added-Detail Fragments

1. Attach the fragment to the complete thought that precedes it. Example 1 could read, “Before a race, I eat starchy foods such as bread and pasta.”
2. Add a subject and a verb to the fragment to make it a complete sentence. Example 2 could read, “Bob is taking a night course in accounting and finance. Also, he is taking another one in marketing.”
3. Insert the fragment within the preceding sentence. Example 3 could read, “Journalists in North America have developed a sense of professionalism, including codes of fairness and ethics, over the last century or so.”

#### ACTIVITY 1

Underline the added-detail fragment in each of the selections below. Then, make it a sentence by rewriting it, using the method described in parentheses.

**Example:** My sister likes watching daytime television shows. Especially talk shows and soap operas. She actually enjoys commercials, too.

(Add the fragment to the preceding sentence.)

*My sister likes watching daytime television shows, especially talk shows and soap operas.*

1. Lois works evenings in a book store. She enjoys the fringe benefits. For example, receiving employee discounts on book purchases and being first to see new releases.  
(Correct the fragment by adding a subject and verb to the fragment.)
2. Students in the physiotherapy course find their hands are sore after practising massage techniques in lab. And their fingertips sometimes feel numb. Like pins and needles, with no feeling.  
(Add the fragment to the preceding sentence.)
3. Electronic devices keep getting smaller. Such as cameras and cell phones. Some are so tiny they look like toys.  
(Correct the fragment by inserting it into the preceding sentence.)

#### ACTIVITY 2

Underline the added-detail fragment in each selection. Then, rewrite to correct the fragment. Use one of the three methods described above.

1. Left-handed students face problems. For example, right-handed desks that make writing almost impossible. Spiral notebooks can also be uncomfortable to use.

2. Students have a lot of superstitious practices during exam weeks. Such as a wearing the same shirt or sweater for three days running, so as not to change their luck. They also carry lucky objects, like old wishbones.
3. Hundreds of moths were fluttering around the stadium lights. Like large flecks of snow in a blizzard. The thirty-degree weather, though, made this form of precipitation unlikely.
4. Luc buys and sells paper collectors' items. For instance, vintage comic books, trading cards, and movie posters. He sets up a display at local flea markets and fall fairs.
5. I wonder now why I had to learn certain subjects. Such as algebra. No one has ever asked me to complete a quadratic equation.

## Missing-Subject Fragments

In each item below, underline the word group in which the subject is missing:

1. Like Harry Potter, alchemists searched for the “philosopher’s stone.” But, in spite of all their efforts, never found it.
2. Mike has orange pop and potato chips for breakfast. Then eats more junk food, like root beer, chocolate bars, and cookies, for lunch.

## How to Correct Missing-Subject Fragments

1. Attach the fragment to the preceding sentence. Example 1 could read, “Like Harry Potter, alchemists searched for the ‘philosopher’s stone,’ but in spite of all their efforts, they never found it.”
2. Add a subject (which can often be a pronoun standing for the subject in the preceding sentence). Example 2 could read, “Then, he eats more junk food, like root beer, chocolate bars, and cookies, for lunch.”

**ACTIVITY** Underline the missing-subject fragment in each example. Then rewrite that part of the example needed to correct the fragment. Use one of the two methods described above.

1. Every other day, Karen runs three kilometres. Then, after a short rest, does fifty sit-ups. She hasn’t lost weight, but she is more muscular.
2. I love good French fries, especially with gravy. But refuse, under any conditions, to eat frozen fries. Their texture is always dry and they have no taste.
3. Some people are allergic to seafood. Their mouths swell up and they choke when they eat it by mistake. And can even have trouble breathing or need to go to the emergency ward.
4. The Nurses’ Association meets once a month. The members discuss patient rules and protocol. And even hygiene concerns and vaccinations.
5. Last semester, I took six courses. And worked part-time in a dollar store, snoozing during some of the late shifts. Now that the semester is all over, I don’t know how I did it.

## A Review: How to Check for Sentence Fragments

1. Read your paper aloud from the *last* sentence to the *first*. You will be better able to see and hear whether each word group you read is a complete thought.
2. Ask yourself about any word group you think is a fragment: Does it contain a subject and a verb, and express a complete thought?
3. More specifically, be on the lookout for the most common fragments:
  - dependent-word fragments (starting with words like *after*, *because*, *since*, *when*, and *before*)
  - *-ing* and *to* fragments (*-ing* or *to* at or near the start of a word group)
  - added-detail fragments (starting with words like *for example*, *such as*, *also*, and *especially*)
  - missing-subject fragments (a verb is present but not the subject)

**POST-TEST 1** Each word group in the following student paragraph is numbered. In the spaces provided, write *C* if a word group is a complete sentence; write *F* if it is a fragment. You will find eight fragments.

<sup>1</sup>I'm starting to think that there is no safe place left. <sup>2</sup>To ride a bicycle. <sup>3</sup>When I try to ride on the highway, in order to go to school. <sup>4</sup>I feel like a rabbit being pursued by predators. <sup>5</sup>Drivers whip past me at high speeds. <sup>6</sup>And try to see how close they can get to my bike without actually killing me. <sup>7</sup>When they pull onto the shoulder of the road or make a right turn. <sup>8</sup>Drivers completely ignore my vehicle. <sup>9</sup>On city streets, I feel more like a cockroach than a rabbit. <sup>10</sup>Drivers in the city despise bicycles. <sup>11</sup>Regardless of an approaching bike rider. <sup>12</sup>Doors of parked cars will unexpectedly open into the street. <sup>13</sup>Frustrated drivers who are stuck in traffic will make nasty comments. <sup>14</sup>Or shout out obscene propositions. <sup>15</sup>Even pedestrians in the city show their disregard for me. <sup>16</sup>While jaywalking across the street. <sup>17</sup>The pedestrian will treat me, a law-abiding bicyclist, to a withering look of disdain. <sup>18</sup>Pedestrians may even cross my path deliberately. <sup>19</sup>As if to prove their higher position in the pecking order of the city streets. <sup>20</sup>Today, bicycling can be hazardous to the rider's health.

- \_\_\_\_\_ 1.
- \_\_\_\_\_ 2.
- \_\_\_\_\_ 3.
- \_\_\_\_\_ 4.
- \_\_\_\_\_ 5.
- \_\_\_\_\_ 6.
- \_\_\_\_\_ 7.
- \_\_\_\_\_ 8.
- \_\_\_\_\_ 9.
- \_\_\_\_\_ 10.

- \_\_\_\_\_ 11.  
 \_\_\_\_\_ 12.  
 \_\_\_\_\_ 13.  
 \_\_\_\_\_ 14.  
 \_\_\_\_\_ 15.  
 \_\_\_\_\_ 16.  
 \_\_\_\_\_ 17.  
 \_\_\_\_\_ 18.  
 \_\_\_\_\_ 19.  
 \_\_\_\_\_ 20.

Now re-write, correcting the fragments you have found. Attach the fragments to sentences that come before or after them, or make whatever other change is needed to turn each fragment into a sentence.

## POST-TEST 2

Underline the two fragments in each example below. Then, make whatever changes are needed to turn the fragments into sentences.

**Example:** Sharon was going to charge her new suit (b)But then decided to pay cash instead. She remembered her New Year's resolution (t)To cut down on her use of credit cards.

1. We both began to tire. As we passed the halfway mark in the race. But whenever I heard Reggie's footsteps behind me. I pumped my legs faster.
2. Slang is a form of jargon, meaning specialized language created by a group of people. Such as a group of students living in residence at Simon Fraser university. Who created a webpage called *Residence Vocabulary and Slang*.
3. The law-enforcement students have to exchange their arrest reports. With their classmates eager to criticize other students' work. All students have a list of items necessary in an arrest report. Including incident, time and date, people involved, location, and injuries resulting.
4. Independence being part of a greater need for self-fulfillment. Shanice kept looking for an apartment she could afford. She felt she needed to strike out on her own. And find out who she really was.
5. A target market is defined as the audience to whom advertising is directed. Having similar tastes, buying patterns, and incomes. Copywriters who know exactly who their audience is can write a statement of benefit and appeal. To create the most important part of the advertising-copy platform.
6. People are inherently lazy. And unwilling to do any extra work. By doing the least amount of work possible. They have, in some cases, learned a valuable survival skill.
7. The alley behind our house was flat. Except for a wide groove in the centre. We used to sail paper boats down the groove. Whenever it rained hard enough to create a "river" there.
8. Don passed the media-arts school's aptitude test. Which qualifies him for two semesters of broadcasting training. Don joked that anyone could be accepted. If he or she had four thousand dollars.



**POST-TEST 3** Turn each of the following word groups into a complete sentence.

**Example:** With trembling hands

*With trembling hands, I headed for the front of the classroom.*

As the race wore on

*Some runners dropped out as the race wore on.*

1. After the lecture
2. Such as editing for spelling and grammar
3. During the mystery movie
4. But soon grew frustrated
5. Nico, who works at his uncle's restaurant
6. To get to class on time
7. People lining up for the flu shot
8. Hurrying to get dressed
9. On the day of the open house
10. Losing my temper



**PRE-TEST** Test your knowledge of run-ons. Decide whether each of the following sentences is a fused sentence or a comma splice.

1. Paola wants to be a library technician, she enjoys helping people find information.
2. The computer network in a Winnipeg company failed someone had hacked into it overnight.
3. Personal training sessions are an investment in long-term health, people have more energy after a few weeks.
4. Some people always work better in the morning, others concentrate better in mid-afternoon.
5. Many students in the Environmental Management program enjoy working in the field, they prefer that to lectures in the classroom.

## What Are Run-Ons?

**Tip:** One of the best ways to catch a run-on is by reading your work out loud. As you read, look for the subject and the verb, and try to hear where the natural break comes in the sentence.

A *run-on* is two complete thoughts that are run together with no adequate sign given to mark the break between them.\*

Some run-ons have no punctuation at all to mark the break between the thoughts. Such run-ons are known as *fused sentences*: they are fused, or joined together, as if they were only one thought:

Competition in the workforce is prevalent additional certifications can increase job security.

Facebook is a popular social-networking site people from around the globe use it to keep in touch with friends and relatives.

In other run-ons, known as *comma splices*, a comma is used to connect, or “splice” together, the two complete thoughts. However, a comma alone is *not enough* to connect two complete thoughts. Some stronger connection than a comma alone is needed:

Competition in the workforce is prevalent, additional certifications can increase job security.

Facebook is a popular social-networking site, people from around the globe use it to keep in touch with friends and relatives.

Comma splices are the most common kind of run-on. Students sense that some kind of connection is needed between two thoughts, so they often put a comma at the dividing point. Again, however, the comma alone is not sufficient. A comma is simply a punctuation pause mark, and it cannot join ideas. A stronger, clearer mark is needed between the two complete thoughts.

**Words That Can Lead into Run-Ons:** People often write run-ons when the second complete thought begins with one of the following words:

I	we	there	now
you	they	this	the
he, she, it	that	next	

Remember to be on the alert for run-ons whenever you use one of these words in your writing.

**\*Note:** Some instructors refer to each complete thought in a run-on as an *independent clause*. A *clause* is simply a group of words having a subject and a verb. A clause may be *independent* (expressing a complete thought and able to stand alone) or *dependent* (not expressing a complete thought and not able to stand alone). Using this terminology, we would say that a run-on is two independent clauses run together with no adequate sign given to mark the break between them.

## How to Correct Run-Ons

Here are three common methods of correcting a run-on:

1. Use a period and a capital letter to break the two complete thoughts into separate sentences:

Competition in the workforce is prevalent. Additional certifications can increase job security.

Facebook is a popular social-networking site. People from around the globe use it to keep in touch with friends and relatives.

2. Use a comma plus a joining word (*and, but, for, or, nor, so, yet*) to connect the two complete thoughts:

Competition in the workforce is prevalent, so additional certifications can increase job security.

Facebook is a popular social-networking site, and people from around the globe use it to keep in touch with friends and relatives.

3. Use a semicolon to connect the two complete thoughts:

Competition in the workforce is prevalent; additional certifications can increase job security.

Facebook is a popular social-networking site; people from around the globe use it to keep in touch with friends and relatives.

A semicolon is a form of “punctuation glue.” It can join two complete thoughts into one sentence without a joining word.

A fourth method of correcting a run-on is to use *subordination*. The following activities will give you practice in the first three methods. Subordination is described in Chapter 6 and mentioned near the end of this chapter.

### Method 1: Period and a Capital Letter

One way of correcting a run-on is to use a period and a capital letter between the two complete thoughts. Use this method when the thoughts are not closely related or if another method would make the sentence too long.

#### ACTIVITY

In each of the following run-ons, locate the point at which one complete thought ends and another begins. Each is a *fused sentence*—that is, with no punctuation at all between the two clauses. Reading each sentence aloud will help you hear where a major break or split between the thoughts occurs. At that point, your voice will probably drop and pause.

Correct the run-on by putting a period at the end of the first thought and a capital letter at the start of the next thought.

**Tip:** Please note that the word *for* means “because” and even though it is included in this list of joining words, it is less common in daily usage. Instead, writers simply use *because*.

**Tip:** Use the semicolon to connect sentences that are similar and relatively short. The semicolon is a useful punctuation mark but should be used sparingly.

**Example:** Nik’s watch is no longer working. (H)e accidentally dropped it in the lake.

1. The men at the door claimed to have paving material left over from another job they wanted to pave the driveway for a “bargain price.”
2. It is hard to remember a time when email didn’t exist it has become an essential part of our personal and professional lives.
3. Linh, a legal assistant who speaks Vietnamese, helps other people from her country write wills she assists others by going with them when they have to appear in court.
4. A five-year-old child knows over 6,000 words he or she has also learned more than 1,000 rules of grammar.
5. Sarah considers herself lucky to have met her husband online she now owns a successful online dating company to help others find love.
6. Coco is working on a Graphic Design diploma she already has a degree in English and Philosophy.
7. In their Workplace Communications course at Niagara College some students create brochures using InDesign others design their own newsletters.
8. On Valentine’s Day, patients receive a red rose at the Cape Breton Regional Hospital this act of kindness boosts their spirits.

## Method 2: Comma and a Joining Word

Another way of correcting a run-on is to use a comma plus a joining word to connect the two complete thoughts. Joining words (also called *conjunctions*) include *and*, *but*, *or*, *nor*, *so*, and *yet*. Here is what the three most common joining words mean:

**and:** in addition

Blane works full-time as a massage therapist, and he takes small-business management classes.

(Blane works full-time as a massage therapist; *in addition*, he takes small-business management classes.)

**but:** however, on the other hand

Broadcast Journalism is a good program, but it does not prepare students to be print journalists.

(Broadcast Journalism is a good program; *however*, it does not prepare students to be print journalists.)

**so:** as a result, therefore

The weather in southern Ontario was cool and damp in the late spring, so strawberries were scarce and expensive.

(The weather in southern Ontario was cool and damp in the late spring; *as a result*, strawberries were scarce and expensive.)

---

**Tip:** FANBOYS (*for, and, nor, but, or, yet, so*) is an easy way to remember these joining words.

---

**ACTIVITY 1** Insert the joining word (*and*, *but*, *so*) that logically connects the two thoughts in each sentence.

1. Elaine woke up to discover her computer had crashed, \_\_\_\_\_ luckily she saved everything on an external hard drive.
2. The library had just closed, \_\_\_\_\_ I couldn't get any of the reserved books.
3. The PowerPoint slides used in the professor's lecture at Algonquin College made use of video and sound files, \_\_\_\_\_ the classes were often exciting and interesting.
4. Although the Japanese course looks intimidating, it is really fascinating, \_\_\_\_\_ learning the characters is not as difficult as you might think.
5. Some people like dressing as their favourite TV or cartoon characters, \_\_\_\_\_ most do not get involved in serious cosplay.
6. Maintaining a garden, no matter how small, is rewarding, \_\_\_\_\_ it makes a relaxing change from studying.
7. I like my psychology course, \_\_\_\_\_ the workload is time consuming.
8. The classroom was eerily quiet, \_\_\_\_\_ the only sound was the clicking noise of fingers on keyboards.

**ACTIVITY 2** Add a complete and closely related thought to go with each of the following statements. Use a comma plus the joining word in parentheses when you write the second thought.

**Example:** I had a pounding headache, (so) so I decided to leave school early.

1. The corner store is convenient, (but)
2. Gloria could not decide whether to attend night class, (or)
3. Aisha studied for an hour before dinner, (and)
4. Paul can't download his university email, (so)
5. Wilfrido's dog always looks like it needs a haircut, (but)

**ACTIVITY 3** Correct each run-on with either (1) a period and a capital letter or (2) a comma and a logical joining word. Do not use the same method of correction for every sentence.

Some of the run-ons are *fused sentences* (there is no punctuation between the two complete thoughts), and some are *comma splices* (there is only a comma between the two complete thoughts).

**Example:** There was a strange odour in the house, (so) Chin called the gas company immediately.

1. Devon quickly sent an email while eating the baby watched with interest.
2. The professor likes to receive her students' essays online a great deal of paper is saved.
3. Our environmental studies class is working on a weather project with students from Russia we communicate by computer almost every day.
4. The bristles of the paintbrushes were very stiff, soaking them in turpentine made them soft again.
5. Throughout the day, Jordynn logs her patients' progress on a chart, she always remembers to include precise detail.

6. Mario got a can of pop from the refrigerator he walked outside to sit on the porch steps.
7. Lin wants to become a dental hygienist there are many job opportunities in dentistry.
8. Rosario borrows CDs from the library to listen to on the way to work, some are music and some are recordings of best-selling books.

### Method 3: Semicolon

A third method of correcting a run-on is to use a *semicolon* to mark the break between two thoughts. A semicolon (;) looks like a period above a comma. It signals more of a pause than a comma alone but not quite the full pause of a period. When it is used to correct run-ons, the semicolon can be used alone or with a transitional word.

**Semicolon Alone:** Here are some earlier sentences that were connected with a comma plus a joining word. Now, they are connected by a semicolon alone. Notice that the semicolon alone—unlike the comma alone—can be used to connect the two complete thoughts in each sentence:

The PowerPoint slides used in the professor's lecture at Algonquin College made use of video and sound files; the classes were often exciting and interesting.

Some people like dressing as their favourite TV or cartoon characters; most do not get involved in serious cosplay.

Maintaining a garden, no matter how small, is rewarding; it makes a relaxing change from studying.

Broadcast Journalism is a good program; it does not prepare students to be print journalists.

Using semicolons can also add to sentence variety.

**ACTIVITY** Insert a semicolon where the break occurs between the two complete thoughts in each of the following sentences.

**Example:** The plumber gave me an estimate of \$150; I decided to repair the tap myself.

1. Rob couldn't find his forensics textbook he was at a loss as to whether to attend class or not.
2. The battery light started to flicker on Rob's laptop he quickly plugged it in to save his work.
3. The Great Wall of China is immense it is the only architectural structure visible from the moon.
4. When Cheyenne kept squinting at the blackboard in class, she realized the problem she needed a new pair of eyeglasses.
5. When Samuel first entered the virtual world of *Second Life*, he was amazed the three-dimensional characters looked so real.
6. In the neonatal unit of the Vancouver General Hospital, loud noises could be heard throughout the halls newborn babies were crying.

**Semicolon with a Transitional Word:** A semicolon can be used with a transitional word and a comma to join two complete thoughts. Here are some examples:

Vladek took his emergency training a bit too seriously; therefore, he stockpiles canned goods in his basement.

I tried to cash my uncle's birthday cheque at the bank; however, I had forgotten to bring my identification.

Ahmed finds shopping online is addictive; consequently, he tries to hide his credit cards in different places around his apartment.

Most people agree that drinking and driving is dangerous; however, some believe that texting and driving is riskier.

A short nap at the end of the day relaxes me; in addition, it gives me energy to finish my homework.

Peter downloaded his favourite songs onto his phone; meanwhile, his cat stretched out on the floor.

Following is a list of common transitional words (also known as *adverbial conjunctions*), with brief meanings.

Transitional Word	Meaning
however	but
nevertheless	however
on the other hand	however
instead	as a substitute
meanwhile	in the intervening time
otherwise	under other conditions
indeed	in fact
in addition	also, and
also	in addition
moreover	in addition
furthermore	in addition
as a result	thus, therefore
thus	as a result
consequently	as a result
therefore	as a result

### ACTIVITY

For each sentence, choose a logical transitional word or phrase from the box above, and write it in the space provided. Use a semicolon *before* the connector and a comma *after* it.

**Example:** Agoraphobics dread going outside; however, claustrophobic people cannot wait to get outdoors.



1. Jasmine suffers from migraine headaches \_\_\_\_\_ her doctor has advised her to avoid caffeine and alcohol.
2. Ray's apartment is always neat and clean \_\_\_\_\_ the interior of his car looks like the aftermath of a tornado.
3. I try to attend all my math classes \_\_\_\_\_ I'll get too far behind to pass the weekly quizzes.
4. B.J. was singing along with Drake in the shower \_\_\_\_\_ his toast was burning in the kitchen.
5. The reporter at the scene of the Calgary flooding in 2013 was tough and experienced \_\_\_\_\_ even he was stunned by the extent of the damage.

### A Note on Subordination

A fourth method of joining related thoughts is to use *subordination*. Subordination is a way of showing that one thought in a sentence is not as important as another thought. (Review the description of subordination in Chapter 6.) Below are three sentences, written so that one idea is subordinated to (made less important than) the other idea. In each case, the subordinate (or less important) thought is underlined. Note that each subordinate clause begins with a dependent word.

Because the library had just closed, I couldn't get any of the reserved books.

When the entrance exam was over, Elena felt confident about her answers.

Doug Englebart, inventor of the computer mouse, named it after the small furry animal because the tail comes out the end.

### A Review: How to Check for Run-Ons

1. To see if a sentence is a run-on, read it aloud and listen for a break marking two complete thoughts. Your voice will probably drop and pause at the break.
2. To check an entire paper, read it aloud from the last sentence to the first. Doing so will help you hear and see each complete thought.

3. Be on the lookout for words that can lead to run-on sentences:

I	he, she, it	they	this	then	now
you	we	there	that	next	

4. Correct run-ons by using one of the following methods:

- A period and a capital letter
- A comma and a joining word (*and, but, for, or, nor, so, yet*)
- A semicolon alone or with a transitional word
- Subordination

**POST-TEST 1** Correct each run-on with either (1) a period and a capital letter or (2) a comma (if needed) and a joining word (*and*, *but*, *for*, or *so*). Do not use the same method of correction for every sentence.

Some of the run-ons are fused sentences (there is no punctuation between the two complete thoughts), and some are comma splices (there is only a comma between the two complete thoughts). One sentence is correct.

1. Our sociology professor lectured last night for three hours, by the end we were tired and hungry.
2. Sheila forgot to write her student number on the test form the computer rejected her answer sheet.
3. Our boss expects us to work four hours without a break he wanders off to the food truck at least once an hour.
4. The thieves would have stolen my iPad it was engraved with a special identification number.
5. For the past year, Joshua blogged constantly with his college friends, but now he is addicted to Tweeting.
6. A few years ago, this class wanted to help the Haitian victims they sent a donation to the Red Cross.
7. I bought Wii Fit for my best friend, I visit her house every week to play tennis.
8. Claire wants to study kinesiology at the University of Lethbridge the tuition fees are too high.

**POST-TEST 2** Correct each run-on by using (1) a period and a capital letter, (2) a comma and a joining word, or (3) a semicolon. Do not use one method exclusively.

1. Aunt Jeanne wanted to live in a warmer climate for her health she moved to Vancouver.
2. The average Canadian teenager spends 38 hours a week on school work, the average Japanese teenager spends about 60.
3. The real Laura Secord had nothing to do with chocolate, she was a brave woman who ran through the forests of southern Ontario, she relied on the help of Native Canadians to warn British troops of an American attack.
4. Spell-check is a blessing for many writers it doesn't catch words that sound alike and look alike.
5. Marek accepted the business award his classmates applauded his hard work.
6. When Charlotte set up her own business online, she was excited her sales soared in the first year.
7. My son uses a calculator for his grade 6 math homework the teacher insists it is not a crutch.
8. The words *month*, *silver*, *purple* and *orange* have something in common, no other English words rhyme with them.

**POST-TEST 3** Locate and correct the four run-ons in the passage that follows.

Email has changed the way I communicate. Every day at work I send and receive several messages emailing is an efficient way for me to reach my colleagues, supervisors, and clients. With email, I don't necessarily need to rely on voicemail or face-to-face contact for quick, non-urgent answers when I'm not at work, I use my personal email or texting to "chat" with friends and family. The cost is relatively low compared to long-distance phone calls. And many of my friends prefer to text rather than pick up the phone. Email does have its drawbacks however some people use it to avoid personal contact. For sensitive issues, whether at work or with friends and family, I always make an effort to meet in person.

**POST-TEST 4** **In-class Activity:** On your own, write a run-on sentence (either fused or a comma splice). Afterward, trade your paper with a partner. Correct each other's run-on sentence using three of the following methods:

1. Comma and a joining word
2. Period and a capital
3. Semicolon
4. Semicolon with a transitional word

# Pronoun Agreement and Reference

## CHAPTER 28



**PRE-TEST** Test your knowledge of pronoun use in the following sentences. Can you spot the unclear or vague pronoun references?

1. A student has their own writing style.
2. A college or university education prepares someone for their future career choice.
3. Everyone wants to get the best job they can.
4. When Patti's mother told her she was having an operation, she was obviously upset.
5. If anyone has a question, they may ask at the end of the presentation.

*Pronouns* are words that take the place of *nouns* (persons, places, or things), shortcuts that keep you from unnecessarily repeating words when you write. Here are some examples of pronouns:

Eddie left *his* camera on the bus. (*His* is a pronoun that takes the place of *Eddie's*.)

Elena drank the coffee even though *it* was cold. (*It* replaces *coffee*.)

As I turned the newspaper's damp pages, *they* disintegrated in my hands.

(*They* is a pronoun that takes the place of *pages*.)

This section presents rules that will help you avoid two common mistakes people make with pronouns. Here are the rules:

1. A pronoun must agree in number with the word or words it replaces.
2. A pronoun must refer clearly to the word it replaces.

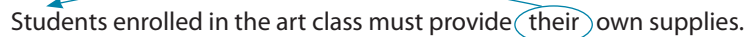
## Pronoun Agreement

A pronoun must agree in number with the word or words it replaces. If the word a pronoun refers to is singular, the pronoun must be singular; if that word is plural, the pronoun must be plural. (Note that the word a pronoun refers to is known as the *antecedent*, or “before-goer.” The antecedent is the pronoun’s point of reference in the sentence.)

Marie showed me **her** antique wedding band.



Students enrolled in the art class must provide **their** own supplies.



In the first example, the pronoun *her* refers to the singular word *Marie*; in the second example, the pronoun *their* refers to the plural word *Students*.

**ACTIVITY** Write the appropriate pronoun (*their, they, them, it*) in the blank space in each of the following sentences.

**Example:** I opened the wet umbrella and put *it* in the bathtub to dry.

1. Keshia and Bruce left for the movies earlier than usual because \_\_\_\_\_ knew the theatre would be packed.
2. The designs were still unfinished and unclear, but the print department decided to print \_\_\_\_\_ anyway.
3. Young adults often face a difficult transition period when \_\_\_\_\_ leave home for the first time.
4. Biotechnology students take courses in virology and cell biology as parts of \_\_\_\_\_ degree/diploma program.
5. The Humber Arboretum is an amazing urban-ecology resource, and two big snapping turtles make \_\_\_\_\_ home there.

## Indefinite Pronouns

The following words are always singular:

<b>(-one Words)</b>	<b>(-body Words)</b>	
one	nobody	each
anyone	anybody	either
everyone	everybody	neither
someone	somebody	

**Tip:** To avoid sexist pronoun references, use *his* or *her*, *him* or *her*, *he* or *she* where applicable. An even easier option is to use the plural form in your writing.

Incorrect:  
*The student is writing his test.*

Better:  
*The student is writing his or her test.*

Best:  
*The students are writing their test.*

If a pronoun in a sentence refers to one of these singular words (also known as *indefinite pronouns*), the pronoun should be *singular*.

Somebody left **her** backpack on the chair.

One of the servers just called and said **he** would be an hour late.

Everyone in the club must pay **his** dues next week.

Each circled *pronoun* is *singular* because it refers to an *indefinite pronoun*.

**Note:** There are two important points to remember about indefinite pronouns:

1. In the last example, if everyone in the club was a woman, the pronoun would be *her*. If the club had women and men, the pronouns would be *his* or *her*:

Everyone in the club must pay his or her dues next week.

Some writers follow the traditional practice of using *his* to refer to both women and men. Most writers now use *his* or *her* to avoid an implied sexual bias. To avoid using *his* or the somewhat awkward *his* or *her*, a sentence can often be rewritten in the plural:

Club members must pay their dues next week.

2. In informal spoken English, *plural* pronouns are often used with the indefinite pronouns. We would probably not say this:

Everybody has *his* or *her* own opinion about the election.

Instead, we are likely to say this:

Everybody has *their* own opinion about the election.

Here are other examples:

Everyone in the choir must buy *their* robes.

Everybody in the line has *their* ticket ready.

No one in the class remembered to bring *their* books.

In such cases, the indefinite pronouns are clearly plural in meaning. Also, the use of such plurals helps people to avoid the awkward *his or her*. In time, the plural pronoun may be accepted in formal speech or writing.

**ACTIVITY** Underline the correct pronoun.

1. Neither of the potential buyers had really made up (her, their) minds.
2. Not one of the new IT personnel knows what (he, they) should be doing.
3. Each of these computers has (its, their) drawbacks.
4. Anyone trying to proofread (his or her, their) research paper should use the instructor's checklist.
5. If anybody calls when I'm out, tell (him, them) I'll return in an hour.

## Pronoun Reference

A sentence may be confusing and unclear if a pronoun appears to refer to more than one word or does not refer to any specific word. *Pronouns must have a clear point of reference, or antecedent.* Look at this sentence:

Miriam was annoyed when they failed her car for a faulty turn signal.

*Who* failed her car? There is no specific word to which *they* refers. Be clear:

Miriam was annoyed when the Safety Standard inspectors failed her car for a faulty turn signal.

Here are sentences with other faulty pronoun references. Read the explanations of why they are faulty and look carefully at how they are corrected.

Faulty	Clear
<p><i>Peter told Vijay that he cheated on the exam.</i></p> <p>(Who cheated on the exam: Peter or Vijay? Be clear about your pronoun reference.)</p>	<p><i>Peter told Vijay, "I cheated on the exam."</i></p>
<p><i>Mia is really a shy person, but she keeps it hidden.</i></p> <p>(There is no specific word, or antecedent, that it refers to. The adjective <i>shy</i> must be changed to a noun.)</p>	<p><i>Mia is really a shy person, but she keeps her shyness hidden.</i></p>
<p><i>Rosa attributed her success in business to her parents' support, which was generous.</i></p> <p>(Does <i>which</i> mean that Rosa's action was generous or that her parents' support was generous?)</p>	<p><i>Generously, Rosa attributed her success in business to her parents' support.</i></p> <p>Or:</p> <p><i>Rosa attributed her success in business to her parents' generous support.</i></p>

## ACTIVITY

Rewrite each of the following sentences to make the vague pronoun reference clear. Add, change, or omit words as necessary.

**Example:** Susan and her mother wondered if she had been working out long enough to enter a competition.

*Susan's mother wondered if Susan had been working out long enough to enter a competition.*

1. Cameron spent all morning birdwatching but didn't see a single one.
2. The supervisors told the nurses that they would receive a pay raise.
3. Ruth told Annette that her homesickness was affecting her study habits.
4. Kyle took the radio out of his new car and replaced it.
5. Sal visited the tutoring centre because they could help him with his economics course.

## POST-TEST 1

Underline the correct word in parentheses.

1. Each of the girls in the competition may choose one prize for (her, their) own.
2. I asked at the computer shop how quickly (they, the shop employees) could fix my laptop.
3. The coaches told each member of the university basketball team that (his or her, their) position was the most important one in the game.
4. Marianna tried to take notes during the class, but she didn't really understand (it, the subject.)
5. When someone is late for class, (they, he or she) should quietly enter through the back door of the classroom.

## POST-TEST 2

Cross out the pronoun error in each sentence below, and write the correction in the space provided at the left. Then, circle the letter that correctly describes the type of error that was made.

**Example:** *Anyone without a ticket will lose their place in the line.*  
his (or her) *Mistake in:* a. pronoun reference (b.) pronoun agreement

- \_\_\_\_\_ 1. Could someone volunteer their services to clean up after the orientation party?  
*Mistake in:* a. pronoun reference b. pronoun agreement
- \_\_\_\_\_ 2. The referee watched the junior hockey game closely to make sure they didn't hurt each other during checking.  
*Mistake in:* a. pronoun reference b. pronoun agreement
- \_\_\_\_\_ 3. If job hunters want to make a good impression at an interview, he should be sure to arrive on time.  
*Mistake in:* a. pronoun reference b. pronoun agreement
- \_\_\_\_\_ 4. Neither of those women appreciated their parents' sacrifices.  
*Mistake in:* a. pronoun reference b. pronoun agreement
- \_\_\_\_\_ 5. There wasn't much to do on Friday nights after they closed the only movie theatre in the northern Manitoba town.  
*Mistake in:* a. pronoun reference b. pronoun agreement



# CHAPTER 29 Pronoun Types

This section describes some common types of pronouns: *subject and object pronouns*, *possessive pronouns*, and *demonstrative pronouns*.

## PRE-TEST

Read the following sentences and try to spot the confusion in pronoun use. How would you correct the following pronoun errors?

**Tip:** Pronouns are words that take the place of nouns. Instead of writing *Bob* throughout an essay, you would naturally alternate with *he*, *his*, and *him*. Pronouns add variety to your writing.

1. Marc is taller than me.
2. That there briefcase belongs to the entrepreneur.
3. My father and me enjoy watching the Toronto Blue Jays.
4. Are the tickets to the soccer game yours'?
5. Her and Natalie are best friends.

## Subject and Object Pronouns

Pronouns change their form depending upon the place they occupy in a sentence. The following box contains a list of subject and object pronouns.

<i>Subject Pronouns</i>	<i>Object Pronouns</i>
I	me
you	you (no change)
he	him
she	her
it	it (no change)
we	us
they	them

### Subject Pronouns

Subject pronouns are subjects of verbs.

*He* is leaving home for college. (*He* is the subject of the verb *is leaving*.)

*They* are moving into our old apartment. (*They* is the subject of the verb *are moving*.)

*We* physiotherapists should have a say in the decision. (*We* is the subject of the verb *should have*.)

Several rules for using subject pronouns—and examples of mistakes that people sometimes make with subject pronouns—are explained below.

**Rule 1:** Use a subject pronoun in spots where you have a compound (more than one) subject.

#### *Incorrect*

My brother and *me* are enrolled at Queen's University.

*Him* and *me* meet every Wednesday night for a game of basketball

#### *Correct*

My brother and *I* are enrolled at Queen's University.

*He* and *I* meet every Wednesday night for a game of basketball.

**Hint for Rule 1:** If you are not sure which pronoun to use, try each pronoun by itself in the sentence. The correct pronoun will be the one that sounds right. For example, “*Him* knows the lyrics to all their songs” does not sound right. “*He* knows the lyrics to all their songs” does.

**Rule 2:** Use a subject pronoun after forms of the verb *be*. Forms of *be* include *am*, *are*, *is*, *was*, *were*, *has been*, *have been*, and others.

It was *I* who left the light on.

It may be *they* in that car.

It is *he*.

The sentences above may sound strange and stilted to you because they are seldom used in conversation. When we speak with one another, forms such as “It was me,” “It may be them,” and “It is him” are widely accepted. In formal writing, however, the grammatically correct forms are still required.

**Hint for Rule 2:** You can avoid having to use the subject pronoun form after *be* by simply rewording a sentence. Here is how the preceding examples could be reworded:

I was the one who left the light on.

They may be in that car.

He is here.

**Rule 3:** Use subject pronouns after *than* or *as*. The subject pronoun is used because a verb is understood after the pronoun.

You play better than *I* (play). (The verb *play* is understood after *I*.)

Jenny is as bored as *I* (am). (The verb *am* is understood after *I*.)

We don’t need the money as much as *they* (do). (The verb *do* is understood after *they*.)

**Hint for Rule 3:** Avoid mistakes by mentally adding the “missing” verb at the end of the sentence.

## Object Pronouns

Object pronouns (*me, him, her, us, them*) are the objects of verbs or prepositions. (*Prepositions* are connecting words like *for, at, about, to, before, by, with, and of*. See also Chapter 22.)

Tamara helped *me*. (*Me* is the object of the verb *helped*.)

We took *them* to the campus. (*Them* is the object of the verb *took*.)

Leave the children with *us*. (*Us* is the object of the preposition *with*.)

I got in line behind *him*. (*Him* is the object of the preposition *behind*.)

People are sometimes uncertain about which pronoun to use when two objects follow the verb.

### **Incorrect**

I gave a gift to Arundhati and she.

She came to the movie with Kara and I.

### **Correct**

I gave a gift to Arundhati and her.

She came to the movie with Kara and *me*.

**Hint:** If you are not sure which pronoun to use, try each pronoun by itself in the sentence. The correct pronoun will be the one that sounds right. For example, “I gave a gift to she” does not sound right; “I gave a gift to her” does.

**ACTIVITY** Underline the correct subject or object pronoun in each of the following sentences. Then, show whether your answer is a subject or object pronoun by circling the S or O in the margin. The first one is done for you as an example.

- |   |                                  |  |
|---|----------------------------------|--|
| S | <input checked="" type="radio"/> | 1. The textbooks my parents purchased for Victor and (I, <u>me</u> ) are very expensive.                       |
| S | <input type="radio"/>            | 2. No one has a quicker temper than (she, her).  |
| S | <input type="radio"/>            | 3. Your grades seem to show that you worked harder than (they, them).  |
| S | <input type="radio"/>            | 4. (We, Us) runners train indoors when the weather turns cold.   |
| S | <input type="radio"/>            | 5. (She, Her) and Betty applied for a bursary.   |
| S | <input type="radio"/>            | 6. Chris and (he, him) are the most energetic participants in the spinning class.                              |
| S | <input type="radio"/>            | 7. Repeating the words we have just learned in Japanese class is essential for the other students and (I, me). |
| S | <input type="radio"/>            | 8. The head of the ticket committee asked Sam and (I, me) to help with sales.                                  |

## Possessive Pronouns

Here is a list of possessive pronouns:

my, mine	our, ours
your, yours	your, yours
his	their, theirs
her, hers	
its	

Possessive pronouns show ownership or possession.

Delan revved up *his* motorcycle and blasted off.

The keys are *mine*.

**Note:** A possessive pronoun *never* uses an apostrophe. (See also Chapter 35.)

### **Incorrect**

That coat is hers'.

The drafting table is theirs'.

### **Correct**

That coat is hers.

The drafting table is theirs.

**ACTIVITY** Cross out the incorrect pronoun form in each of the sentences below. Write the correct form in the space at the left.

**Example:** hers Those gloves are ~~hers~~.

- |       |   |
|-------|---|
| _____ | 1. The computer stores information on its' hard drive.                    |
| _____ | 2. Are those seats theirs'?   |
| _____ | 3. I knew the sweater was hers' when I saw the Parkland College monogram. |
| _____ | 4. They gave us their telephone number, and we gave them our's.           |
| _____ | 5. My circuit diagrams are complete but yours' is missing.                |

## Demonstrative Pronouns

Demonstrative pronouns point to or single out a person or thing. There are four demonstrative pronouns:

this	these
that	those

*This* is my house right in front of us.

*Those* are your books on the shelf over there.

Generally speaking, *this* and *these* refer to things close at hand; *that* and *those* refer to things farther away. The four pronouns are commonly used in the role of demonstrative adjectives as well.

*These* magazine articles are useful for my research paper.

Are *those* articles any good?

*That* one is the most credible.

The writing is good in *this* one.

**Note:** Do not use *them*, *this here*, *that there*, *these here*, or *those there* to point out. Use only *this*, *that*, *these*, or *those*.

### ACTIVITY

Cross out the incorrect form of the demonstrative pronoun, and write the correct form in the space provided.

**Example:** Those ~~Them~~ tires look worn.

- \_\_\_\_\_ 1. This here textbook is the wrong edition for the fall semester.
- \_\_\_\_\_ 2. Leave them keys out on the coffee table.
- \_\_\_\_\_ 3. I've seen them lessons over and over, but I still make the same mistakes.
- \_\_\_\_\_ 4. Jack entered that there dog in an obedience contest.
- \_\_\_\_\_ 5. Do you remember exactly where you put them new knives?

### POST-TEST

Underline the correct pronoun in the parentheses.

1. If the contract negotiations are left up to (they, them), we'll have to accept the results.
2. (Them, Those) student poster designs have won several awards.
3. The maintenance person told David and (I, me) to leave our skateboards in the foyer.
4. The judge decided that the fault was (theirs', theirs) and ordered them to pay the damages.
5. The black-masked raccoon stared at Rudy and (I, me) for an instant and then ran quickly away.
6. When the reports were handed back to Lynn and (I, me) the professor congratulated us on our high grades.
7. (This here, This) is our new educational assistant.
8. This test without a name must be (hers, her's); I recognize the handwriting.

# Adjectives and Adverbs

## CHAPTER 30



### Adjectives

#### What Are Adjectives?

*Adjectives* describe nouns (names of persons, places, or things) or pronouns.

He is a *diligent* counsellor. (The adjective *diligent* describes the noun *counsellor*.)

He is also *intelligent*. (The adjective *intelligent* describes the pronoun *he*.)

Seamus writes an *investigative* report. (The adjective *investigative* describes the noun *report*.)

It is *detailed*. (The adjective *detailed* describes the pronoun *it*.)

Adjectives usually come before the word they describe (as in *diligent* counsellor and *investigative* report). They also come after forms of the verb *be* (*is, are, was, were,* and so on) and verbs of appearance or perception such as *look, appear, seem, become, sound, taste, and smell*.

Your passport is *lost*. (The adjective *lost* describes your passport.)

The border crossing seems *busy* at the Rainbow Bridge. (The adjective *busy* describes the border crossing.)

The lawyers looked *impatient* as they waited for the judge. (The adjective *impatient* describes the lawyers.)

That fresh coffee smells *enticing* on the early-morning air. (The adjective *enticing* describes the fresh coffee.)

## Using Adjectives to Compare

For all one-syllable adjectives and some two-syllable adjectives, add *-er* when comparing two things and *-est* when comparing three or more things.

Andrew's beard is *longer* than mine, but Lee's is the *longest*.

Meg may be the *quieter* of the two sisters; however, no one notices since they're the *loudest* girls in the Northern Studies class.

For some two-syllable adjectives and all longer adjectives, add *more* when comparing two things and *most* when comparing three or more things.

Kiefer Sutherland is *more famous* than his siblings; however, his father, Donald Sutherland, is still the *most famous* member of the family.

The red letters on the sign are *more noticeable* than the black ones, but the Day-Glo letters are the *most noticeable*.

You can usually tell when to use *more* and *most* by the sound of a word. For example, you can probably tell by its sound that “carefuller” would be too awkward to say and that *more careful* is thus correct. In addition, there are many words for which both *-er* or *-est* and *more* or *most* are equally correct. For instance, either “a more fair rule” or “a fairer rule” is correct.

To form negative comparisons, use *less* and *least*.

During my officer training, I was *less fearful* than some of my colleagues.

When the detective came to our law-enforcement class to speak to the students, I offered her the *most comfortable* chair in the room.

## Points to Remember About Comparing

**Point 1:** Use only one form of comparison at a time. In other words, do not use both an *-er* ending and *more* or both an *-est* ending and *most*:

**Incorrect**

My backpack is always *more heavier* than my friend's.

Kingston Penitentiary is the *most cleanest* prison I've ever seen.

**Correct**

My backpack is always *heavier* than my friend's.

Kingston Penitentiary is the *cleanest* prison I've ever seen.

**Point 2:** Learn the irregular forms of the words shown below.

	<b>Comparative</b> (for comparing things)	<b>Superlative</b> (for comparing three or more things)
bad	worse	worst
good, well	better	best
little (in amount)	less	least
much, many	more	most

Do not use both *more* and an irregular comparative or *most* and an irregular superlative.

**Incorrect**

Riding your bicycle to campus is *more better* than driving that distance.

Last night, I got the *most worst* chocolate cravings I ever had.

**Correct**

Riding your bicycle to campus is *better* than driving that distance.

Last night, I got the *worst* chocolate cravings I ever had.

**ACTIVITY**

Add to each sentence the correct form of the adjective in parentheses.

**Examples:** The worst part of my counselling job is conveying bad news to families. (bad)  
The most wonderful part of fundraising is giving back to the community. (wonderful)

1. The \_\_\_\_\_ law clerk I ever had was trustworthy and sincere. (good)
2. Aunt Sonja is the \_\_\_\_\_ of the three sisters. (young)
3. A rain that freezes is \_\_\_\_\_ than a snowstorm. (bad)
4. That's the \_\_\_\_\_ *Amazing Race Canada* episode I've ever seen. (exciting)
5. Being painfully shy has made Leon the \_\_\_\_\_ friendly person I know. (little)

**Adverbs****What Are Adverbs?**

*Adverbs* describe verbs, adjectives, or other adverbs. They often end in *-ly*.

The father *gently* hugged the sick child. (The adverb *gently* describes the verb *hugged*.)

The jury member was temporarily tongue-tied. (The adverb *temporarily* describes the adjective *tongue-tied*.)

The lecturer spoke so *terribly* fast that I had trouble taking notes. (The adverb *terribly* describes the adverb *fast*.)



## A Common Mistake with Adverbs and Adjectives

People often mistakenly use an adjective instead of an adverb after a verb.

### *Incorrect*

Lindsay needs a haircut *bad*.

I laugh too *loud* when I'm embarrassed.

You might have won the race if you hadn't run so *slow* at the beginning.

### *Correct*

Lindsay needs a haircut *badly*.

I laugh too *loudly* when I'm embarrassed.

You might have won the race if you hadn't run so *slowly* at the beginning.

### ACTIVITY

Underline the adjective or adverb needed. (Remember that adjectives describe nouns, and adverbs describe verbs or other adverbs.)

1. As Alyssa texted, her thumbs moved (rapid, rapidly).
2. The speedboat operators were (foolish, foolishly) to think they could outrun the Royal Newfoundland Constabulary officers.
3. The shock of the accident caused me to hiccup (continuous, continuously) for fifteen minutes.
4. The detective looked (careful, carefully) around the open doorway.
5. All she heard when she answered the phone was (heavy, heavily) breathing.

### *Well and Good*

Two words that are often confused are *good* and *well*. *Good* is an adjective that describes nouns. *Well* is usually an adverb that describes verbs.

### ACTIVITY

Write *good* or *well* in each of the sentences that follow.

1. If the students do a \_\_\_\_\_ job with their charity carwash, they will raise hundreds of dollars.
2. If I organize your notes too \_\_\_\_\_, you will not learn how to do it yourself.
3. Learning how to cite your research correctly is a \_\_\_\_\_ beginning for any first-year student.
4. Just because brothers and sisters fight when they're young doesn't mean they will not get along \_\_\_\_\_ as adults.

**Tip:** Most sources recommend using *well* in reference to your health. So if someone asks you how you are feeling, it's appropriate to say, "I am well." Otherwise, if no one is asking specifically about your health, it is acceptable to say, "I am good."

### REVIEW TEST 1

Underline the correct word in the parentheses.

1. The server poured (littler, less) coffee into my cup than into yours.
2. When the firefighters arrived at the burning house, the flames had grown (more worse, worse).
3. The movie is so interesting that the three hours pass (quick, quickly).
4. The talented boy sang as (confident, confidently) as a seasoned performer.
5. Our band played so (good, well) that a local firm hired us for its annual dinner.
6. Tri Lee is always (truthful, truthfully), even when it might be better to tell a white lie.
7. The driver stopped the bus (sudden, suddenly) and yelled, "Everybody out!"
8. Dressing in one solid colour make you look (more thin, thinner) than wearing a shirt and pants of different colours.

**REVIEW TEST 2** Write a sentence that uses each of the following adjectives and adverbs correctly.

1. careless
2. angrily
3. well
4. most relaxing
5. best

# CHAPTER 31 Misplaced Modifiers

**PRE-TEST** The following sentences contain misplaced modifiers. Try to determine the confusion and humour in each. How could each of these sentences be reworded?

1. Curtis never texts me, he asks me to play tennis on the telephone.
2. Professors and instructors who care often about their jobs can make a difference in the classroom.
3. The historic school building was located beside a river, which was made of yellow brick.
4. Frances wrote an email to her friend that was short.
5. I nearly earned \$1,000 last summer.

Misplaced modifiers are words that, because of awkward placement, do not describe the words the writer intended them to describe. This often results in the

meaning of a sentence being confused. To avoid this, place words as closely as possible to what they describe.

**Tip:** Look at how the placement of the word *just* changes the meaning in the following sentences:  
*Sue was just chosen to organize the contest.*  
**Just** *Sue was chosen to organize the contest.*  
*Sue was chosen just to organize the contest.*

### Misplaced Words

Kevin couldn't drive to work in his small sports car *with a broken leg*.

(The sports car had a broken leg?)

The toaster oven was sold to us by a charming salesperson *with a money-back guarantee*.

(The salesperson had a money-back guarantee?)

He *nearly* brushed his teeth for twenty minutes every night.

(He came close to brushing his teeth, but in fact did not brush them at all?)

### Correctly Placed Words

With a broken leg, Kevin couldn't drive to work in his small sports car.

(The words describing Kevin are now placed next to *Kevin*.)

The toaster oven with a money-back guarantee was sold to us by a charming salesperson.

(The words describing the toaster are now placed next to it.)

He brushed his teeth for nearly twenty minutes every night.

(The meaning—that he brushed his teeth for a long time—is now clear.)

## ACTIVITY

Underline the misplaced word or words in each sentence. Then rewrite the sentence, placing related words together to make the meaning clear.

**Examples:** Frozen shrimp lay in the steel pans that were thawing rapidly.

*Frozen shrimp that were thawing rapidly lay in the steel pans.*

The speaker discussed the problem of crowded prisons at the college symposium.

*At the college symposium, the speaker discussed the problem of crowded prisons.*

1. The patient talked about his childhood on the psychiatrist's couch.
2. The crowd watched the tennis players with swivelling heads.
3. Damian put four hamburger patties on the counter, which he was cooking for dinner.
4. Lucy carefully hung the new suit that she would wear to her first job interview in the bedroom closet.
5. Alexandra ripped the shirt on a car door that she made in pattern-making class.
6. The latest Superman movie has almost opened in 200 theatres across the country.
7. The newscaster spoke softly into a microphone wearing a bullet-proof vest.
8. The tenants left town in a dilapidated old car owing two months' rent.

## POST-TEST 1

Write *MM* for *misplaced modifier* or *C* for *correct* in the space provided for each sentence.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

1. I nearly napped for twenty minutes during the biology lecture.
2. I napped for nearly twenty minutes during the biology lecture.
3. Ryan paused as the girl he had been following stopped at a shop window.
4. Ryan paused as the girl stopped at a shop window he had been following.
5. Marta dropped out of school after taking ten courses on Friday.
6. On Friday, Marta dropped out of school after taking ten courses.
7. Under his shirt, the player wore a good luck charm that resembled a tiny elephant.
8. The player wore a good luck charm under his shirt that resembled a tiny elephant.

**POST-TEST 2** Make the changes needed to correct the misplaced modifier in each sentence.

1. Margaret Atwood wrote that someone was as innocent as a bathtub full of bullets in a poem.
2. I almost filled an entire notebook with biology-lab drawings.
3. The apprentice watched the master carpenter expertly fit the door with envious eyes.
4. The photographer pointed the camera at the shy deer equipped with a special night-vision scope.
5. The students on the bus stared at the ceiling or read newspapers with tired faces.



**PRE-TEST** The following sentences contain dangling modifiers. Try to determine the confusion and humour in each. How could each of these sentences be reworded?

1. Racing down the street, the thunderstorm frightened the young child.
2. While sitting in front of my Playstation, the cat jumped on my lap.
3. At the age of five, my grandfather taught me how to make cookies.
4. Writing legibly, the letter was completed in one hour.
5. Hiking in the Rocky Mountains, the Pacific Ocean was a beautiful sight.

A modifier that opens a sentence must be followed immediately by the word it is meant to describe. Otherwise, the modifier is said to be dangling, and the sentence takes on an unintended meaning. Note, for example, the following sentence:

While reading the newspaper, my dog sat with me on the front steps.

In this sentence, the unintended meaning is that the *dog* was reading the paper. What the writer meant, of course, was that *he* (or *she*), the writer, was reading the paper. The writer should have written this:

While reading the newspaper, *I* sat with my dog on the front steps.

The dangling modifier could also be corrected by placing the subject within the opening word group:

While *I* was reading the newspaper, my dog sat with me on the front steps.

Here are other sentences with dangling modifiers. Read the explanations of why they are dangling, and look carefully at the ways they are corrected.

<i>Dangling</i>	<i>Correct</i>
Shaving in front of the steamy mirror, the razor nicked Sean's chin. ( <i>Who</i> was shaving in front of the mirror? The answer is not <i>razor</i> , but <i>Sean</i> . The subject <i>Sean</i> must be added.)	Shaving in front of the steamy mirror, <i>Sean</i> nicked his chin with the razor. <i>Or:</i> When <i>Sean</i> was shaving in front of the steamy mirror, he nicked his chin with the razor.
While stir-frying vegetables, hot oil splashed my arm. ( <i>Who</i> is stir-frying vegetables? The answer is not <i>hot oil</i> , as it unintentionally seems to be, but <i>I</i> . The subject <i>I</i> must be added.)	While <i>I</i> was stir-frying vegetables, hot oil splashed my arm. <i>Or:</i> While stir-frying vegetables, <i>I</i> was splashed by hot oil.
Taking the exam, the room was so stuffy that Keesha nearly fainted. ( <i>Who</i> took the exam? The answer is not <i>the room</i> , but <i>Keesha</i> . The subject <i>Keesha</i> must be added.)	Taking the exam, <i>Keesha</i> found the room so stuffy that she almost fainted. <i>Or:</i> When <i>Keesha</i> took the exam, the room was so stuffy that she almost fainted.
To impress the interviewer, punctuality is essential. ( <i>Who</i> is to impress the interviewer? The answer is not <i>punctuality</i> , but <i>you</i> . The subject <i>you</i> must be added.)	To impress the interviewer, <i>you</i> must be punctual. <i>Or:</i> For <i>you</i> to impress the interviewer, punctuality is essential.

The preceding examples make clear two ways of correcting a dangling modifier. Decide on a logical subject, and do one of the following:

1. Place the subject *within* the opening word group:

When *Sean* was shaving in front of the steamy mirror, he nicked his chin.

**Note:** In some cases an appropriate subordinating word such as *when* must be added, and the verb may have to be changed slightly as well.

2. Place the subject right *after* the opening word group:

Shaving in front of the steamy mirror, *Sean* nicked his chin.

#### ACTIVITY

Ask *Who?* of the opening words in each sentence. The subject that answers the question should be nearby in the sentence. If it is not, provide the logical subject by using either method of correction described above.

**Example:** While pitching his tent, a snake bit Steve on the ankle.

*While Steve was pitching his tent, a snake bit him on the ankle.*

Or: *While pitching his tent, Steve was bitten on the ankle by a snake.*

1. Dancing on their hind legs, the audience cheered wildly as the elephants paraded by.
2. Last seen wearing dark glasses and a blond wig, the police spokesperson said the suspect was still being sought.
3. Pouring out the cereal, a coupon fell into my bowl of milk.
4. Escorted by dozens of police motorcycles, I knew the limousine carried someone important.
5. Tired and exasperated, the fight we had was inevitable.
6. Packed tightly in a tiny can, Farida had difficulty removing the anchovies.
7. Kicked carelessly under the bed, Lisa finally found her sneakers.
8. Working at the photocopy machine, the morning dragged on.

### POST-TEST 1

Write *DM* for *dangling modifier* or *C* for *correct* in the space provided for each sentence.

- \_\_\_\_\_ 1. While riding the bicycle, a vicious-looking Rottweiler snapped at Tim's ankles.
- \_\_\_\_\_ 2. While Tim was riding the bicycle, a vicious-looking Rottweiler snapped at his ankles.
- \_\_\_\_\_ 3. Afraid to look his father in the eye, Scott kept his head bowed.
- \_\_\_\_\_ 4. Afraid to look his father in the eye, Scott's head remained bowed.
- \_\_\_\_\_ 5. Boring and silly, I turned the TV show off.
- \_\_\_\_\_ 6. I turned off the boring and silly TV show.
- \_\_\_\_\_ 7. Munching leaves from a tall tree, the giraffe fascinated the children.
- \_\_\_\_\_ 8. Munching leaves from a tall tree, the children were fascinated by the giraffe.

### POST-TEST 2

Make the changes needed to correct the dangling modifier in each sentence.

1. Not having had much sleep, my concentration during class was weak.
2. Joined at the hip, a team of surgeons successfully separated the Siamese twins.
3. Wading by the lakeshore, a water snake brushed past my leg.
4. While being restrained by court officials, the judge sentenced the kidnapper.
5. In a sentimental frame of mind, Adele's song brought tears to Beth's eyes.

### POST-TEST 3

Complete the following sentences. In each case, a logical subject should follow the opening words.

**Example:** Looking through the door's peephole, I couldn't see who rang the doorbell.

1. Noticing the light turn yellow, \_\_\_\_\_
2. Being fragile, \_\_\_\_\_
3. While washing the car, \_\_\_\_\_
4. Although very expensive, \_\_\_\_\_
5. Driving by the movie theatre, \_\_\_\_\_



# CHAPTER 33 Capital Letters

## Main Uses of Capital Letters

**Tip:** Think of capital letters for *specific* people, places, or things, and lower-case letters for general usage: e.g., The **p**resident of a university versus **P**resident Joe **H**olmes.

Capital letters are used with the

1. First word in a sentence or direct quotation
2. Names of persons and the word *I*
3. Names of particular places
4. Names of days of the week, months, and holidays
5. Names of commercial products
6. Titles of books, magazines, newspapers, articles, stories, poems, films, television shows, songs, papers that you write, and the like
7. Names of companies, associations, unions, clubs, religious and political groups, and other organizations

Each use is illustrated on the pages that follow.

### First Word in a Sentence or Direct Quotation

The corner grocery was robbed last night.

The doctor said, "Please roll up your sleeve."

"If you feel lonely," said Teri, "call us. We'll be over in no time."

**Note:** In the third example above, *If* and *We'll* are capitalized because they start new sentences. But *call* is not capitalized because it is part of the first sentence.

### Names of Persons and the Word I

Last night, I saw a movie starring Jennifer Lawrence and Channing Tatum.

### Names of Particular Places

Although James dropped out of Port Charles High School, he eventually earned his degree and got a job with Atlas Realty Company.

**But:** Use lower-case letters if the specific name of a place is not given.

Although Bill dropped out of high school, he eventually earned his degree and got a job with a real estate company.

### Names of Days of the Week, Months, and Holidays

On the last Friday afternoon in June, the day before Canada Day, my boss is having a barbecue for all the employees.

**But:** Use lower-case letters for the seasons—summer, fall, winter, spring.

Most people feel more energetic in the spring and fall.

### Names of Commercial Products

My little sister knows all the words to the jingles for Maple Leaf hot dogs, Tim Hortons doughnuts, Meow Mix cat food, and Swiss Chalet chicken.

**But:** Use lower-case letters for the *type* of product (hot dogs, doughnuts, cat food, and so on).

### Titles of Books, Magazines, Newspapers, Articles, Stories, Poems, Films, Television Shows, Songs, Papers That You Write, and the Like

We read the book *The Cellist of Sarajevo* for our cultural studies class.

In the doctor's waiting room, I watched *Canada AM*, read an article in *Maclean's*, and leafed through the *Winnipeg Free Press*.

## Names of Companies, Associations, Unions, Clubs, Religious and Political Groups, and Other Organizations

Joe Duffy is a Roman Catholic, but his wife is Baptist.

The Hilldale Square Dancers' Club has won many competitions.

Brian, a member of the Canadian Auto Workers union and the Knights of Columbus, works for Ford of Canada.

**ACTIVITY** Underline the words that need capitals in the following sentences. Then, rewrite the capitalized form of each word.

**Example:** In our resource management class, each student must write a report on an article in the magazine *canadian geographic*.

Canadian

Geographic

- Alexander's collection of Beatles souvenirs includes a pair of tickets from their last concert at Maple Leaf Gardens.
- Yumi read in *chatelaine* magazine that Nelly Furtado grew up in Vancouver.
- When I have a cold, I use Vicks VapoRub and Chew Halls cough drops.
- Since no man volunteered for the job, the Boy Scouts in Dauphin, Manitoba, have a woman pack leader.
- A nature trail for the blind in Point Pelee, Ontario, has signs written in Braille that encourage visitors to smell and touch the plants.
- My father is a confirmed Edmonton Oilers fan, though he lives in Saskatoon.
- Nicole bought a Pepsi to wash down her falafel.
- Vince listened to a Barenaked Ladies CD called *Barenaked Ladies Are Men* while Donna read an article in *Canadian Living* entitled "all the trimmings."

## Other Uses of Capital Letters

Capital letters are also used with

- Names that show family relationships
- Titles of persons when used with their names
- Specific school courses
- Languages
- Geographic locations
- Historical periods and events
- Races, nations, and nationalities
- Opening and closing of a letter

Each use is illustrated on the pages that follow.

### Names That Show Family Relationships

All his life, Father has been addicted to gadgets.

I browsed through Grandmother's collection of old photographs.

Aunt Florence and Uncle Cory bought a mobile home.

**But:** Do not capitalize words like *mother, father, grandmother, grandfather, uncle, aunt*, and so on when they are preceded by a possessive word (*my, your, his, her, our, their*).

All his life, my father has been addicted to gadgets.

I browsed through my grandmother's collection of old photographs.

My aunt and uncle bought a mobile home near Tracadie.

### Titles of Persons when Used with Their Names

I contributed to Premier Wall's campaign fund.

Is Dr. Connor on vacation?

Professor Li announced that there would be no tests in the course.

**But:** Use small letters when titles appear by themselves, without specific names.

I contributed to my premier's campaign fund.

Is the doctor on vacation?

The professor announced that there would be no tests in the course.

### Specific School Courses

The university offers evening sections of Introductory Psychology I, Abnormal Psychology, Psychology and Statistics, and Educational Psychology.

**But:** Use small letters for general subject areas.

The university offers evening sections of many psychology courses.

### Languages

My grandfather's Polish accent makes his English difficult to understand.

### Geographic Locations

He grew up in the Maritimes but moved to the West to look for a better job.

**But:** Use small letters in directions.

Head west for five blocks and then turn east on Queen Street.

### Historical Periods and Events

During the Middle Ages, the Black Death killed over one-quarter of Europe's population.

### Races, Nations, and Nationalities

The survey asked if the head of our household was Caucasian, Asian, or Native Canadian.

Tanya has lived on armed forces bases in Germany, Italy, and Spain.

Denise's beautiful features reflect her Chinese and Filipino parentage.

## Opening and Closing of a Letter

Dear Sir, Sincerely yours,

Dear Ms. Henderson, Truly yours,

**Note:** Capitalize only the first word in a closing.

**ACTIVITY** Underline the words that need capitals in the following sentences. Then rewrite the capitalized forms of the words.

1. During world war II, some canadians were afraid that the japanese would invade British Columbia.
2. On their job site in south korea, the french, swiss, and chinese coworkers used English to communicate.
3. When uncle harvey got the bill from his doctor, he called the ontario medical association to complain.
4. Dr. freeling of the business department is offering a new course called Introduction to biostatistics.
5. The new restaurant featuring vietnamese cuisine has just opened on the south side of the city.

## Unnecessary Use of Capitals

**ACTIVITY** Many errors in capitalization are caused by using capitals where they are not needed. Underline the incorrectly capitalized letters in the following sentences, and rewrite the correct forms.

1. Kim Campbell—the first female prime Minister—also had the shortest tenure in office.
2. For her fortieth birthday, my Aunt bought herself a red Smart car.
3. Canadians were delighted when the Toronto Blue Jays were the first Canadian Baseball team to win the World Series.
4. In his Book titled *Offbeat Museums*, Saul Rubin tells about various Unusual Museums, such as Believe it or not and the Barbed Wire Museum.
5. Einstein's theory of relativity, which he developed when he was only 26, led to the invention of the Electron Microscope, television, and the Atomic bomb.

**REVIEW TEST 1** Add capitals where needed in the following sentences.

**Example:** In an injured tone, Jay demanded, “(W)why wasn't (U)uncle lou invited to the party?”

1. To keep warm, a homeless old man sits on a steam vent near the bay store on main street.
2. Silent movie stars of the twenties, like charlie chaplin and mary pickford, earned more than a million tax-free dollars a year.

3. Unique in Canada to the carolinian zone of southwestern ontario are such plants as the green dragon Lily and sassafras trees.
4. When Jean chrétien was first in ottawa, his idols were Wilfrid laurier and Louis st. laurent.
5. In an old movie, an attractive young lady invites groucho marx to join her.
6. “why?” asks groucho. “are you coming apart?”
7. I was halfway to the wash & dry Laundromat on elm street when i realized that my box of sunlight detergent was still at home on the kitchen counter.
8. Although I know that mother loves holidays, even I was surprised when she announced a party in february to celebrate wiarthon Willie and groundhog day.

**REVIEW TEST 2** On a separate piece of paper, write

1. Seven sentences demonstrating the seven main uses of capital letters
2. Eight sentences demonstrating the eight other uses of capital letters

# CHAPTER 34 Numbers and Abbreviations

## Numbers

**Tip:** In general, numbers smaller than ten should be spelled out.

Here are three helpful rules for using numbers:

**Rule 1:** Spell out numbers that are made up of no more than two words. Otherwise, use the numbers themselves.

In Jody's kitchen is her collection of seventy-two cookbooks.  
Jody has a file of 350 recipes.

It will take about two weeks to fix the computer database.  
Since a number of people use the database, the company will lose over 150 workdays.

Only nine students have signed up for the field trip.  
Nearly 250 students came to the lecture.

**Rule 2:** Be consistent when you use a series of numbers. If some numbers in a sentence or paragraph require more than two words, then use numbers in every case involving the same category of items.

After the storm, maintenance workers unclogged 46 drains, removed 123 broken tree limbs, and rescued 3 kittens that were stuck in a drainpipe.

**Rule 3:** Use numbers to show dates, times, addresses, percentages, and parts of a book.

The burglary was committed on October 30, 2013, but not discovered until January 2, 2014.

Before I went to bed, I set my alarm for 6:45 a.m.

**But:** Spell out numbers before *o'clock*. For example: I didn't get out of bed until seven o'clock.

The library is located at 45 West 52nd Street.

When you take the skin off a piece of chicken, you remove about 40 percent of the fat.

The name of the murderer is revealed in Chapter 8 on page 236.

**ACTIVITY** Cross out any mistakes in numbers, and rewrite the sentence.

1. The Labour Day Parade will begin at three-thirty in front of the newspaper building at one-oh-six Main Street.
2. It took 4 hours to proofread all 75 pages of the manuscript.
3. We expect to have fifty percent of the work completed by March tenth.

## Abbreviations

Using abbreviations can save you time when you take notes. In formal writing, however, you should avoid most abbreviations. Listed below are some of the few abbreviations that are considered acceptable in compositions. Note that a period is used after most abbreviations.

1. *Mr., Mrs., Ms., Jr., Sr., Dr.* when used with proper names:  
Mrs. Levesque Dr. DaSilva Howard Kelley, Jr.
2. Time references:  
A.M. or a.m. P.M. or p.m. B.C. or B.C.E., A.D. or C.E.
3. Initials in a person's name:  
Pierre E. Trudeau John F. Kennedy Philip C. Hoffman
4. Organizations, technical words, and company names known primarily by their initials often omit the periods:  
IBM UNICEF CBC NHL NDP AIDS CAT scan

**ACTIVITY** Cross out the words that should not be abbreviated, and rewrite them.

1. Between mid-Oct. and the beginning of Jan., I typically gain about three kgs.
2. I had such a bad headache this aftern. that I called my doc. for an appt.
3. I stopped at the p.o. at about twenty min. past ten and bought five dol. worth of stamps.



**REVIEW TEST**

Cross out the mistakes in numbers and abbreviations, and rewrite them.

1. Sanjay was shocked when he transferred from a small h.s. to one with over 5,000 students.
2. Grandpa lived to be ninety-nine despite smoking 2 doz. cheap cigars per mo.
3. Although the 2 girls are twins, they have different birthdays: one was born just before midnight on Feb. twenty-fifth, and the other a few minutes later, after midnight.
4. In their first week of Fr. class, students learned to count from 1 to twenty-one and studied Chapter One in their textbook.
5. When I cleaned out the junk drawer in the kitch., I found twelve rubber bands, thirty-seven paper clips, and 3 used-up batteries.



**PRE-TEST** Test your skill in apostrophe use by making corrections in the following sentences. Some sentences need apostrophes, while in others the apostrophe should be omitted.

1. Andrew Lloyd Webbers famous 1986 musical is *Phantom of the Opera*.
2. These two tickets to see the Vancouver Canucks are yours'. This one is mine.
3. My friend James hit single stayed in the top-ten list for five weeks.
4. I babysat the children with my brother-in-laws girlfriend.
5. The ballet company made its' decision to end the Canadian tour early.

The two main uses of the apostrophe are

1. To show the omission of one or more letters in a contraction
2. To show ownership or possession

Each use is explained on the pages that follow.

## Apostrophes in Contractions

**Tip:** *Its* vs. *it's* is many writers' worst enemy. The best way to avoid an error is to spell out the contraction *it's*, as is preferred in formal writing. And remember: there is no such word as *its'* in the English language.

A *contraction* is formed when two words are combined to make one word. An apostrophe is used to show where letters are omitted in forming the contraction. Here are two contractions:

have + not = haven't (the *o* in *not* has been omitted)

I + will = I'll (the *wi* in *will* has been omitted)

Following are some other common contractions:

I + am = I'm

I + have = I've

I + had = I'd

who + is = who's

do + not = don't

did + not = didn't

it + is = it's

it + has = it's

is + not = isn't

could + not = couldn't

I + would = I'd

they + are = they're

**Note:** *Will* + *not* has an unusual contraction: *won't*.

**ACTIVITY** Write the contractions for the words in parentheses. One is done for you.

- (Are not) Aren't the reserve books in the library kept at the circulation desk?
- If (they are) \_\_\_\_\_ coming over, (I had) \_\_\_\_\_ better cook more pasta.
- (I am) \_\_\_\_\_ the kind of student (who is) \_\_\_\_\_ extremely nervous before tests.
- (We are) \_\_\_\_\_ hoping to find out (who is) \_\_\_\_\_ responsible for this error; (it is) \_\_\_\_\_ important to us to keep our customers happy.
- I (can not) \_\_\_\_\_ attend the music recital because (there is) \_\_\_\_\_ a conflict in my schedule.

**Note:** Even though contractions are common in everyday speech and in written dialogue, it is often best to avoid them in formal writing.

## Apostrophe to Show Ownership or Possession

To show ownership or possession, use such words as *belongs to*, *possessed by*, *owned by*, or (most commonly) *of*.

the car that *belongs to* Santo

the DVD player *owned by* the school

the gentleness *of* my father

But an apostrophe plus *s* (if the word does not end in *s*) is often the quickest and easiest way to show possession. Thus, we can say

Santo's car

the school's DVD player

my father's gentleness



## Apostrophe versus Possessive Pronoun

Do not use an apostrophe with possessive pronouns. They already show ownership. Possessive pronouns include *his*, *hers*, *its*, *yours*, *ours*, and *theirs*.

### **Incorrect**

The sun warped his' vinyl albums.

The Alex Colville painting is theirs'.

The decision is yours'.

The plaid suitcase is ours'.

I saw *The Wizard of Oz* during its' initial run.

### **Correct**

The sun warped his vinyl albums.

The Alex Colville painting is theirs.

The decision is yours.

The plaid suitcase is ours.

I saw *The Wizard of Oz* during its initial run.

## Apostrophe versus Simple Plural

When you want to make a word plural, just add an *s* at the end of the word. Do *not* add an apostrophe. For example, the plural of the word *movie* is *movies*, not *movie's* or *movies'*. Look at this sentence:

Nikolas coveted his roommate's collection of vinyl albums and compact discs.

The words *albums* and *discs* are simple plurals, meaning more than one album, more than one disc. The plural is shown by adding *s* only. On the other hand, the 's after *roommate* shows possession—the roommate owns the albums and discs.

### **ACTIVITY**

Insert an apostrophe where needed to show possession in the following sentences. Write *plural* above words where the *s* ending simply means more than one thing.

**Example:** Arlene's tinted contact lenses (plural) protect her eyes (plural) from glare.

1. After dancing for four hours, Jonas leg developed a cramp.
2. Vivians decision to study structural engineering is based on the number of good opportunities for women in that field.
3. The fires extreme heat had melted the telephones in the office and welded the metal chairs into a twisted heap.
4. At the doctors request, Troy pulled up his shirt and revealed the zipper-like scars from his operation.
5. Of all the peoples names in all the worlds countries, one of the most common is Muhammad.
6. At the end of the day, Carmens shirt and pants smelled like gasoline, and her fingernails were rimmed with grease.
7. The childrens shouts of delight grew louder as the clown performed his juggling act.
8. Tinas camping handbook suggests that we bring water purification tablets and nylon ropes.

## Apostrophes with Words Ending in -s

Plurals that end in -s show possession simply by adding the apostrophe rather than an apostrophe plus s.

- the Thompsons' porch
- the players' victory
- her parents' motor home
- the Barenaked Ladies' last album
- the soldiers' hats

**ACTIVITY** Add an apostrophe where needed.

1. The competitors comments on *Come Dine with Me* were often rude.
2. The Murrays phone bills are often over \$200 a month.
3. Users of wheelchairs cannot get up the steep steps at the entrances to many buildings.
4. The twins habit of dressing alike was started by their parents when the twins were children.
5. The screaming fans rushed out to the entrance of the theatre to get the performers autographs.

**POST-TEST** In each sentence, underline the two words that need apostrophes. Then write the words correctly in the spaces provided.

- \_\_\_\_\_ 1. The sagging sofas stuffing was coming out in places, and one of the chairs legs was broken.
- \_\_\_\_\_ 2. A shaky rope ladder led from the barns wooden floor to the haylofts dusty shadows.
- \_\_\_\_\_ 3. The paperback books glaring purple-and-orange cover was designed to attract a hurrying customers eye.
- \_\_\_\_\_ 4. Alicias essay was due in a matter of hours, but she suffered a writers block that emptied her brain.
- \_\_\_\_\_ 5. While she waited in her friends office, Marlas nervous fingers shredded a styro-foam coffee cup into a pile of jagged white flakes.
- \_\_\_\_\_ 6. Ivan could not remember whether he had left his wallet in his cars glove compart-ment or at his friends house.
- \_\_\_\_\_ 7. Members of the parents association constructed a maze made of old tires for the childrens playground.
- \_\_\_\_\_ 8. The cats great green eyes grew even wider as the curious dogs sniffing nose came too close to her.

# CHAPTER 36 Quotation Marks

The two main uses of quotation marks are

1. To set off the exact words of a speaker or writer
2. To set off the titles of short works

Quotation marks, with one exception, noted later in this chapter, are always double quotation marks.

Each use is explained on the following pages.

## Quotation Marks to Set Off the Words of a Speaker or Writer

Use quotation marks to show the exact words of a speaker or writer.

*"I feel as though I've been here before,"* Angie murmured to her husband.  
(Quotation marks set off the exact words that Angie spoke to her husband.)

**TIP** Quotation marks always come in pairs. Therefore, don't forget to open your quotation at the beginning *and* close the quotation at the end of the quoted material.

Dr. Joe MacInnis wrote, "Man has been diving for centuries, but only recently has he been able to dive deep and to live under the sea for prolonged periods." (Quotation marks set off the exact words that Dr. Joe MacInnis spoke.)

"Did you know," asked the nutrition expert, "that it's healthier to be a few kilos overweight?"

(Two pairs of quotation marks are used to enclose the nutrition expert's exact words.)

The biology professor said, "Ants are a lot like human beings. They farm their own food and raise smaller insects as livestock. And, like humans, ants send armies to war."

**Note:** The end quotation marks do not come until the end of the biology professor's speech. Place quotation marks before the first quoted word and after the last quoted word. As long as no interruption occurs in the speech, do not use quotation marks for each new sentence.

In the four examples above and on the previous page, notice that a comma sets off the quoted part from the rest of the sentence. Also, observe that commas and periods at the end of a quotation always go *inside* quotation marks.

### ACTIVITY 1

Place quotation marks around the exact words of a speaker or writer in the sentences that follow.

**TIP** Capitalize the first letter of a direct quote when the quoted material is a complete sentence. Do not use a capital letter when the quoted material is a fragment or only a piece of the original material's complete sentence.

1. Several people have been credited with saying, Homelessness is a growing concern in Canada.
2. Beata asked, Do you give a discount to students or senior citizens?
3. This hamburger is raw! cried Phillip.
4. The bumper sticker on the rear of the battered old car read, Don't laugh—it's paid for.
5. I know why Robin Hood robbed only the rich, said the comedian. The poor don't have any money.
6. These DVDs, proclaimed the television announcer, are not sold in any store.
7. When chefs go to great lengths, the woman at the weight-loss centre said, I go to great widths.
8. On a tombstone in a Saskatchewan cemetery are the words, Here lies an atheist, all dressed up and no place to go.

### ACTIVITY 2

1. Write a sentence in which you quote a favourite expression of someone you know. In the same sentence, identify the person's relationship to you.

**Example:** My grandfather loves to say, "It can't be as bad as all that."

2. Write a quotation that contains the words *Paulo asked Teresa*. Write a second quotation that includes the words *Teresa replied*.
3. Quote an interesting sentence or two from a book or magazine. In the same sentence, identify the title and author of the work.

**Example:** The actor Ryan Gosling is quoted as saying, "I love being Canadian. I think growing up in Canada gives you a world perspective that I certainly enjoy."



## Indirect Quotations

An indirect quotation is a rewording, a paraphrase of someone else's comments rather than a word-for-word direct quotation. The word *that* often signals an indirect quotation.

### Direct Quotation

The nurse said, "some babies cannot tolerate cows' milk."

(The nurse's exact spoken words are given, so quotation marks are used.)

Vicky's note to Dan read, "I'll be home by 7:30."

(The exact words that Vicky wrote in the note are given, so quotation marks are used.)

### Indirect Quotation

The nurse said that some babies cannot tolerate cows' milk.

(We learn the nurse's words indirectly, so no quotation marks are used.)

Vicky left a note for Dan that said she would be home by 7:30.

(We learn Vicky's words indirectly, so no quotation marks are used.)

## ACTIVITY

Rewrite the following sentences, changing words as necessary to convert the sentences into direct quotations. The first one has been done for you as an example.

1. Ted asked Maria if she wanted to see his new Lexus hybrid.  
*Ted asked Maria, "Do you want to see my new Lexus hybrid?"*
2. Sonya said that her uncle will plant a vegetable garden this spring.
3. Angelo said that his children will be most affected by global warming.
4. My boss told me that I could make mistakes as long as I didn't repeat them.
5. The instructor announced that Thursday's test had been cancelled.

## Quotation Marks to Set Off the Titles of Short Works

Titles of short works are usually set off by quotation marks, while titles of long works are italicized. Use quotation marks to set off titles of such short works as articles in newspapers or magazines, chapters in a book, short stories, poems, and songs. You should generally, according to most style guides and citation systems, italicize titles of books, newspapers, magazines, plays, movies, CDs, and television shows. Note the following examples:

### Quotation Marks

the essay "The Internet: A Survival Guide"

the article "Shoppers Tight-Fisted in Sluggish Economy"

the online article "The New Canadian Morality"

the chapter "Complementary and Alternative Medicine"

### Italicized

in the magazine *This Magazine*

in the newspaper the *Globe and Mail*

in the online magazine *Salon.com*

in the book *Health, Illness, and Medicine in Canada*

the story “The Progress of Love”	in the book <i>My Best Stories</i>
the article “Beginner Guitar Lesson Archive”	on the website <i>About.com: Guitar</i>
the song “Someone Who Cares”	in the album <i>Three Days Grace: Life Starts Now</i>
the episode “Holidaze”	in the television show <i>Grey’s Anatomy</i>
the song “Jai Ho”	in the movie <i>Slumdog Millionaire</i>

**Note:** In printed works, italic type is slanted type that looks *like this*. (See Chapters 20 and 21 for more information about the use of italics when using either MLA or APA style.)

**ACTIVITY** Use quotation marks or italics as needed (underline words that should be in italics).

1. In Peter Robinson’s short story *Walking the Dog*, the main character meets another dog lover, and they share more than the unique qualities in their canines.
2. I bought *People* magazine to read an article entitled *Timeless Movie Couples*.
3. We studied the essay titled *Generation WWI* by Ken Alexander in *The Walrus* magazine.
4. Jamila used an article titled *No, No, I’m Not Ready to Go* by Kerry Sulkowicz from *Business Week* magazine in her research paper about retirement.
5. The movie *Casablanca*, which starred Humphrey Bogart, was originally cast with Ronald Reagan in the leading role.
6. I like the TV reality show *The Voice* better than *Canadian Idol*.
7. When the movie *James Bond 24* premiered, fans lined up for hours to get tickets.
8. On my father’s wall is a framed front page of the *Vancouver Sun* of February 25, 1940—the day he was born.

## Other Uses of Quotation Marks

Quotation marks are also used as follows:

1. To set off special words or phrases from the rest of a sentence:

In elementary school, we were taught a little jingle about the “*i* before *e*” spelling rule.

What is the difference between “*it’s*” and “*its*”?

(In this book, *italics* are often used instead of quotation marks to set off words.)

2. To mark off a quotation within a quotation:

The math professor said, “For class on Friday, do the problems at the end of the chapter titled ‘Pythagorean Theorem.’”

Brendan remarked, “Did you know that Humphrey Bogart never actually said, ‘Play it again, Sam’ in the movie *Casablanca*?”

**Note:** A quotation within a quotation is indicated by *single* quotation marks, as shown above.

**REVIEW TEST 1** Insert quotation marks where needed in the sentences that follow.

1. The psychology class read a short story called *Silent Snow*, *Secret Snow*, about a young boy who creates his own fantasy world.
2. While filming the movie *Vertigo*, actress Kim Novak was agonizing over how to play a particular scene until director Alfred Hitchcock reminded her, Kim, it's only a movie!
3. I'm against elementary school students using calculators, said Fred. I spent three years learning long division, and so should they.
4. Composer David Foster wrote many hit movie theme songs including Love Theme from *St. Elmo's Fire* for the movie *St. Elmo's Fire* and I Have Nothing for the movie *The Bodyguard*.
5. When I gagged while taking a foul-tasting medicine, my wife said, Put an ice cube on your tongue first, and then you won't taste it.
6. Jean reported to her business class on an article in *Newsweek* magazine entitled Environmental Economics.
7. When a guest at the wedding was asked what he was giving the couple, he replied, about six months.
8. Barack Obama, the forty-fourth president of the United States, said, Change has come to America.

**REVIEW TEST 2** Go through the comics section of a newspaper to find a comic strip that amuses you. Be sure to choose a strip where two or more characters are speaking to each other. Write a full description that will enable people who have not read the comic strip to visualize it clearly and appreciate its humour. Describe the setting and action in each panel, and enclose the words of the speakers in quotation marks.



### PRE-TEST

Test your knowledge by inserting commas where needed.

**TIP** The old adage, “When in doubt, leave it out” is still a good tip for writers who overuse the comma. By following these six rules, you will be more confident and correct in your punctuation. You will use a comma *only when you have a reason to do so*, not simply to make your writing look attractive.

1. Martin bought vegetables fruit and whole grains at the local farmer’s market near Napanee.
2. In the morning I run a kilometre or two before breakfast.
3. The Cirque du Soleil troupe originally from Quebec fascinated the audience with its athletic agility.
4. I like to exercise at home so I purchased a stationary bicycle.
5. My sister asked “What time does your aerobics class begin?”
6. September 4 2014 is my first day of classes at Algonquin College Ottawa Ontario.

## Six Main Uses of the Comma

Commas are used mainly

1. To separate items in a series
2. To set off introductory material
3. On both sides of words that interrupt the flow of thought in a sentence
4. Between two complete thoughts connected by *and*, *but*, *for*, *or*, *nor*, *so*, and *yet*
5. To set off a direct quotation from the rest of a sentence
6. For dates, addresses, numbers, and openings and closing of letters

You may find it helpful to remember that the comma often marks a slight pause or break in a sentence. Read aloud the sentence examples given for each rule, and listen for the minor pauses or breaks that are signalled by commas.

### Commas Between Items in a Series

Use commas to separate items in a series.

The street vendor sold watches, necklaces, and earrings.

The pitcher adjusted his cap, pawed the ground, and peered over his shoulder.

The exercise instructor told us to inhale, exhale, and relax.

Joe peered into the hot, steaming bowl of chicken noodle soup.

#### Note:

1. The final comma in a series (called a serial comma) is optional, but it is often used. *Be consistent* in your use of commas when you list items.
2. A comma is used between two descriptive words in a series only if the word group sounds natural when the word *and* is inserted between the words. You could say:

Joe peered into the hot *and* steaming bowl of chicken noodle soup.

Notice, however, in the following sentence that the descriptive words do not sound natural when *and* is inserted between them. In such cases, no comma is used.

The health professional wore a pale green lab coat.

(A pale *and* green lab coat does not sound right, so no comma is used.)

**ACTIVITY** Place commas between items in a series.

1. The old kitchen cabinets were littered with dead insects crumbs and dust balls.
2. Renovations for the new forensics building involved installing new lights setting up the computer network and sanding the floors.
3. The children splashed through the warm deep swirling rainwater that flooded the Calgary street.
4. The police officer's warm brown eyes relaxed manner and pleasant smile made him easy to talk to.
5. Training for the Olympics requires perseverance discipline and passion.

## Comma After Introductory Material

Use a comma to set off introductory material.

After yoga class, Kami felt energized and fit.

Muttering under his breath, Matthias reviewed the terms he had memorized.

In a wolf pack, the dominant male holds his tail higher than the other pack members.

Although he had been first in the checkout line, Devon let an elderly woman go ahead of him.

Yes, the new culinary arts instructor has years of experience.

**Note:** If the introductory material is brief, the comma is sometimes omitted. In the activities here, you should include the comma.

**ACTIVITY** Place commas after introductory material.

1. As Chen struggled with the stuck window gusts of cold rain blew in his face.
2. Her heart pounding wildly Jessie opened the letter that would tell her whether or not she had been accepted at McGill.
3. Along the once-pretty Don River valley people used to dump old tires and loads of household trash.
4. When the band hadn't taken the stage 45 minutes after the concert was supposed to begin the audience members started shouting and stamping their feet.
5. Setting down a smudged glass of murky water the server tossed Dennis a greasy menu and asked if he'd care to order.

## Commas Around Words Interrupting the Flow of Thought

Use a comma on both sides of words or phrases that interrupt the flow of thought in a sentence.

The vinyl car seat, sticky from the heat, clung to my skin.

Marty's new mountain bike, which his wife got him as a birthday gift, occupies all of his spare time.

The hallway, dingy and dark, was illuminated by a bare bulb hanging from a wire.

Usually you can “hear” words that interrupt the flow of thought in a sentence by reading it aloud. In cases where you are not sure if certain words are interrupters, remove them from the sentence. If it still makes sense without the words, you know that the words are interrupters and that the information they give is nonessential. *Such nonessential or extra information is set off with commas.*

Note the following sentence:

Perri Elmokadem, who goes to aerobics class with me, was in a serious car accident.

Here, the words *who goes to aerobics class with me* are extra information not needed to identify the subject of the sentence, *Perri Elmokadem*. Commas go around such nonessential information. Note, on the other hand, the next sentence:

The woman who goes to aerobics class with me was in a serious accident.

Here, the words *who goes to aerobics class with me* supply essential information—information needed for us to identify the woman being spoken of. If the words were removed from the sentence, we would no longer know exactly who was in the accident: “The woman was in a serious accident.” Here is another example:

A book by Canadian writer Will Ferguson, *419* is one of the oddest novels I’ve ever read.

Here, the words *a book by Canadian writer Will Ferguson* could be left out, and we would still know the basic meaning of the sentence. Commas set off such non-essential material. However, note the following sentence:

Canadian writer Will Ferguson’s book *419* is one of the oddest novels I’ve ever read.

In this case, the title of the novel is essential. Without it, the sentence would read, “Canadian writer Will Ferguson’s book is one of the oddest novels I’ve ever read.” We would not know which of Will Ferguson’s novels was so odd. Commas are not used around the title because it provides essential information.

**ACTIVITY** Use commas to set off interrupting words.

1. A slight breeze hot and damp ruffled the bedroom curtains.
2. Canadian actor Jim Carrey originally from Newmarket, Ontario now lives in Los Angeles.
3. The spa which is located in the countryside offers special weekend rates.
4. Sarah who is a health-food fan prefers to eat a diet of vegetables and fish.
5. The fleet of tall ships a majestic sight made its way into Halifax Harbour.

## Comma Between Two Complete Thoughts

Use a comma between two complete thoughts connected by *and*, *but*, *or*, *nor*, *so*, *yet*.

Samantha closed all the windows, but the predicted thunderstorm never arrived.  
I like wearing comfortable clothing, so I buy oversized shirts and sweaters.  
Peggy doesn’t envy the skinny models in magazines, because she is happy with her own healthy-looking body.

### Note:

1. The comma is optional when the complete thoughts are short.

The Ferris wheel started and Wilson closed his eyes.  
Irene left the lecture hall for her head was pounding.  
I made a wrong turn so I doubled back.

2. Be careful not to use a comma to separate two verbs that belong to one subject. The comma is used only in sentences made up of two complete thoughts (two subjects and two verbs). In the sentence below, there is only one subject (*doctor*) and a double verb (*stared* and *lectured*). No comma is needed.

The doctor stared over his bifocals and lectured me about not getting enough sleep.

Likewise, the following sentence has only one subject (*Aaron*) and a double verb (*switched* and *tapped*); therefore, no comma is needed.

Aaron switched the lamp on and off and then tapped it with his fingers.

**ACTIVITY** Place a comma before a joining word that connects two complete thoughts (two subjects and two verbs). Remember, do *not* place a comma within a sentence that has only one subject and a double verb. (Some items may be correct as given.)

1. My favourite soap opera was interrupted for a news bulletin about an ice storm and I poked my head out of the kitchen to listen to the announcement.
2. Mariangela was interrupted frequently by her brother and she now hesitates when she speaks.
3. The eccentric woman brought all her own clips and rollers to the hairdresser for she was afraid to use the ones there.
4. The tuna sandwich in my lunch is crushed and the cream-filled cupcake is plastered to the bottom of the bag.
5. The property owner promised repeatedly to come and fix the leaking shower, but three months later he hasn't done a thing.
6. Bonita could only afford basic cable so she visited the town library to pick up some interesting books.
7. You can spend hours driving all over town to look for a particular brand of e-reader or you can check retailers online to find where to buy it quickly.
8. Many people strolled among the exhibits at the comic book collectors' convention and stopped to look at a rare first edition of *Superman*.

### Comma with a Direct Quotation

Use a comma to set off a direct quotation from the rest of a sentence.

The tennis coach cried, "Great footwork!"

"Now is the time to yield to temptation," my horoscope read.

"I'm sorry," said the restaurant host. "You'll have to wait."

"For my first writing assignment," said Nathan, "I have to turn in a five-hundred-word description of my favourite person."

**Note:** Commas and periods at the end of a quotation go inside quotation marks. (See also Chapter 36.)

**ACTIVITY** Use commas to set off direct quotations from the rest of the sentence.

1. The coach announced "In order to measure your lung capacity, you're going to attempt to blow up a plastic bag with one breath."
2. "A grapefruit" said the comedian "is a lemon that had a chance and took advantage of it."
3. My father asked "Did you know that the family moving next door has thirteen children?"
4. "Be quiet" a man said to the person seated in front of him. "I paid fifty dollars to listen to the guest speaker, not you."
5. The hospitality instructor explained to the students "Gaining experience behind the scenes in a hotel is just as important as learning how to run the front desk."

### Comma for Dates, Addresses, Numbers, and Opening and Closing of Letters

#### Dates

January 30, 2014, is the day I make the last payment on my car.



### Addresses

I buy discount children's clothing from Bouncy Baby Wear, Box 900, Vancouver, British Columbia V6H 4Z1.

**Note:** No comma is used before a postal code.

### Numbers

The insurance agent sold me a \$50,000 term life insurance policy.

### Openings and Closings of Letters

Dear Lysa, Sincerely yours,  
Dear Roberto, Truly yours,

**Note:** In formal letters, a colon is used after the opening: Dear Sir: *or* Dear Madam: *or* Dear Allan: *or* Dear Ms. Mohr:

#### ACTIVITY

Place commas where needed.

1. The increased interest rates on my credit card have raised my debt to \$15 000.
2. The vegetarian lasagna at Centros 45 Richmond Street is the best in town.
3. In September 2011 Goodlife Fitness opened a new club in New Bedford Nova Scotia.
4. The mileage chart indicates Elaine that we'll have to drive 1231 kilometres to get to Red Deer Alberta.
5. The coupon refund address is 2120 Maritime Highway Halifax Nova Scotia B3J 1V2.

#### POST-TEST 1

Insert commas where needed. On a separate piece of paper, summarize briefly the rule that explains the comma or commas used.

1. "Kleenex tissues" said the history professor "were first used as gas mask filters in World War I."
2. Dee ordered a sundae with three scoops of rocky road ice cream miniature marshmallows and raspberry sauce.
3. While waiting to enter the movie theatre we studied the faces of the people just leaving to see if they had liked the show.
4. I had left my wallet on the store counter but the clerk called me at home to say that it was safe.
5. The city workers carried signs reading "We're overworked and underpaid."
6. The horseback rider who started riding at age six won first place in the dressage competition.
7. On June 2003 Mike Weir the golfer was the Masters Champion.
8. The aerobics instructor a former bodybuilder led the class through an exhausting yet satisfying workout.

#### POST-TEST 2

Insert commas where needed.

1. Before leaving for the gym Nikki added extra socks and a tube of shampoo to the gear in her duffel bag.
2. My father said "Golf isn't for me. I can't afford to buy lots of expensive sticks so that I can lose lots of expensive white balls."

3. Oscar took a time-exposure photo of the busy highway so the cars' tail lights appeared in the developed print as winding red ribbons.
4. The graduating students sweltering in their hot black gowns fanned their faces with commencement programs.
5. After their deaths people were saddened by the loss of James Gandolfini and Jeanne Cooper in 2013.
6. In June 2013 massive flooding disabled Calgary flooding entire streets and displacing many families.
7. "When I was little" said Ameena "my brother told me it was illegal to kill praying mantises. I still don't know if that's true or not."
8. On July 1 1867 Upper and Lower Canada united with New Brunswick and Nova Scotia to form the Dominion of Canada.

**POST-TEST 3**

In the following passage, there are ten missing commas. Add the commas where needed. The types of mistakes to look for are shown in the box below.

two commas missing between items in a series  
 one comma missing after introductory material  
 four commas missing around interrupting words  
 two commas missing between complete thoughts  
 one comma missing with a direct quotation

When I was about ten years old I developed several schemes to avoid eating liver, a food I despise. My first scheme involved my little brother. Timmy too young to realize what a horrible food liver is always ate every bit of his portion. On liver nights, I used to sit next to Tim and slide my slab of meat onto his plate when my parents weren't paying attention. This strategy worked until older and wiser Tim decided to reject his liver along with the rest of us. Another liver-disposal method I used was hiding the meat right on the plate. I'd cut the liver into tiny squares half the size of postage stamps and then I would carefully hide the pieces. I'd put them inside the skin of my baked potato beneath some mashed peas, or under a crumpled paper napkin. This strategy worked perfectly only if my mother didn't look too closely as she scraped the dishes. Once she said to me "Do you know you left a lot of liver on your plate?" My best liver trick was to hide the disgusting stuff on a three-inch-wide wooden ledge that ran under our dining-room table. I'd put little pieces of liver on the ledge when Mom wasn't looking; I would sneak the dried-up scraps into the garbage early the next day. Our dog would sometimes smell the liver try to get at it, and bang his head noisily against the bottom of the table. These strategies seemed like a lot of work but I never hesitated to take whatever steps I could. Anything was better than eating a piece of meat that tasted like old socks soaked in mud.

**POST-TEST 4**

On a separate piece of paper, write six sentences, illustrating each of the six main comma rules.

# CHAPTER 38 Other Punctuation Marks

## Colon (:)

Use the colon at the end of a complete statement to introduce a list or an explanation.

**1.** A list

The store will close at noon on the following dates: October 5, December 24, and December 31.

**2.** An explanation

Here's a tip for cleaning a cello: use a soft cloth and apply light pressure.

**ACTIVITY** Place colons where needed in the sentences below.

1. Bring these items to registration a ballpoint pen, your student ID card, and a credit card or a cheque made out to the university.
2. The road was closed because of an emergency an enormous tree had fallen and blocked both lanes.

## Semicolon (;)

The main use of the semicolon is to separate two complete thoughts, as explained in Chapter 27. Another use is to set off items in a series when the items themselves contain internal punctuation. Here are some examples:

Maya's children are named Melantha, which means "black flower"; Yonina, which means "dove"; and Cynthia, which means "moon goddess."

Juliette's favourite songs in 2013 were "Mirrors," by Justin Timberlake; "Started from the Bottom," by Drake; and "I Was a Fool," by Tegan and Sara.

**ACTIVITY** Place semicolons where needed in the sentences below.

1. We have learned the anatomical terms for our massage therapy program memorizing the definitions prepares us for our upcoming midterm.
2. My sister had a profitable summer: by volunteering at Habitat for Humanity, she earned \$325 by teaching the guitar, \$1,850 and by organizing a fundraiser, \$110.
3. The children who starred in the play were Kari Rosoff, nine years old Flora Junco, twelve years old and Ezra Johnson, three years old.

## Em-Dash (—)

An em-dash signals a pause longer than a comma but not as long as a period. A dash used this way is called an em-dash—it takes up the same amount of space as a lowercase *m*. (An em-dash is not the same as a hyphen. See the hyphen section below.) Use the em-dash to set off words for dramatic effect:

I was so exhausted that I fell asleep within seconds—standing up.

He had many good qualities—sincerity, honesty, and thoughtfulness—yet he had few friends.

### Notes:

1. An em-dash is formed on a keyboard by striking the hyphen twice (—), then hitting the space bar, which closes the em-dash.
2. Be careful not to overuse em-dashes.
3. Colons used to begin lists of items are generally more acceptable in formal writing than dashes.

**ACTIVITY** Place em-dashes where needed in the following sentences.

1. The victim's leg broken in three places lay twisted at an odd angle on the pavement.
2. The wallet was found in a garbage can minus the cash.
3. After nine days of hiking in the wilderness, sleeping under the stars, and communing with nature, I could think of only one thing a hot shower.

## Hyphen (-)

1. Use a hyphen with two or more words that act as a single unit describing a noun.

The light-footed burglar silently slipped open the sliding-glass door.

Feist was interviewed on George Stroumboulopoulos's early-evening show; she talked about her father, the abstract-expressionist painter.

Sunday dinners are always a treat because my mother-in-law is a top-notch cook.

2. Use a hyphen to divide a word at the end of a line of writing or typing. When you need to divide a word at the end of a line, divide it between syllables. Use your dictionary to be sure of correct syllable divisions.

Selena's first year at Atkinson college was a time filled with numerous new responsibilities and pressures.

### Notes:

1. Do not divide words of one syllable.
2. Do not divide a word if you can avoid dividing it.
3. Word processing has eliminated the need to divide words at the end of lines. Unless they contain hyphenation dictionaries, software programs will not split your final word on a line; the word will be fitted into the line you are typing or moved to the beginning of the next line.

**ACTIVITY** Place hyphens where needed.

1. The blood red moon hanging low on the horizon made a picture perfect atmosphere for Halloween night.
2. My father, who grew up in a poverty stricken household, remembers putting cardboard in his shoes when the soles wore out.
3. The well written article in *The Walrus* magazine described the nerve racking experiences of a journalist who infiltrated the Montreal mob.

## Parentheses ( )

Parentheses are used to set off extra or incidental information from the rest of a sentence:

The opera singer owns three pets (one cat and two dogs) and takes them with her to every performance.

Oprah Winfrey, the talented talk show host (and creator of the OWN network and *O*, the magazine), decided to end her show in 2011, but she still creates specials for her network.

**Note:** Do not use parentheses too often in your writing.

**ACTIVITY** Add parentheses where needed.

1. Though the first *Star Trek* series originally ran for only three seasons 1965–1968 it can still be seen on many stations around the world.
2. Whenever Jack has too much to drink even one drink is sometimes too much he gets loud and abusive.
3. When I opened the textbook, I discovered that many pages mostly in the first chapter were completely blank.

**REVIEW TEST** Make each sentence correct using the punctuation mark shown in the margin.

- 1. A bad case of flu, a burglary, the death of a neighbour it was not what you would call a pleasant week.
- ( ) 2. My grandfather who will be 90 in May says that hard work and a glass of wine every day are the secrets of a long life.
- 3. The passengers in the glass bottomed boat stared at the colourful fish in the water below.
- ( ) 4. Ellen's birthday December 27 falls so close to Christmas that she gets only one set of presents.
- ; 5. The dog-show winners included Freckles, a springer spaniel King Leo, a German shepherd and Big Guy, a miniature schnauzer.
- 6. Cold hearted stepmothers are a fixture in many famous fairy tales.
- ; 7. Some people need absolute quiet in order to study they can't concentrate with the soft sounds of a radio, air conditioner, or television in the background.
- : 8. A critic reviewing a bad play wrote, "I saw the play under the worst possible circumstances the curtain was up."

# CHAPTER 39 Commonly Confused Words

## Homonyms

**TIP** Many of us rely on spellcheck as a proofreading tool. However, don't trust your handy spellchecker to correct your homonyms. Spellcheck only checks for words that exist; it doesn't check for meaning and cannot differentiate between homonyms.

The commonly confused words known as *homonyms* have the same sounds but different meanings and spellings. Complete the activity for each set of words, and check off and study the words that give you trouble.

***all ready***      completely prepared  
***already***      by then, not earlier than

It was *already* six o'clock by the time I sent my email.

My presentation on virtual reality was *all ready*, but the class was cancelled.

*Fill in the blanks:* Tyrone was \_\_\_\_\_ to sign up for the course when he discovered that it had \_\_\_\_\_ closed.

**brake** stop  
**break** come apart, pause, fail to observe

Sarah had to *brake* quickly to avoid hitting the Old Dutch chip truck.

During a *break* in the kitchen, Marie chatted with the other culinary-arts students.

*Fill in the blanks:* Avril, a poor driver, always \_\_\_\_\_ at the last minute and usually \_\_\_\_\_ the speed limit as well.

**course** part of a meal, a school subject, direction  
**coarse** rough

In my communications *course*, one of the students used *coarse* language in a presentation and shocked all of us.

*Fill in the blanks:* Over the \_\_\_\_\_ of time, jagged, \_\_\_\_\_ rocks will be polished to smoothness by the pounding waves.

**hear** perceive with the ear  
**here** in this place

I can *hear* the performers so well from *here* that I don't want to change my seat.

*Fill in the blanks:* The chairperson explained that the meeting was held \_\_\_\_\_ in the auditorium to enable everyone to \_\_\_\_\_ the debate.

**hole** an empty spot  
**whole** entire

A *hole* in my backpack means that my *whole* hard copy of the assignment is now ruined.

*Fill in the blanks:* The \_\_\_\_\_ in Jason's arguments wouldn't exist if he put his \_\_\_\_\_ concentration into his thinking.

**its** belonging to it  
**it's** the shortened form for *it is* or *it has*

The tall giraffe lowered *its* head (the head belonging to the giraffe) to the level of the car window and peered in at us.

*It's* (it is) too late to sign up for the theatre trip to Toronto.

*Fill in the blanks:* I decided not to take the course because \_\_\_\_\_ too easy; \_\_\_\_\_ content offers no challenge whatever.

**knew** past form of know  
**new** not old

No one *knew* the full extent of the damage from the oil spillage, but now a *new* home must be found for the birds.

*Fill in the blanks:* Even people who \_\_\_\_\_ Andrew well didn't recognize him with his \_\_\_\_\_ beard.



**know** to understand

**no** a negative

By the time students complete that course, they *know* two computer languages and have *no* trouble writing their own programs.

*Fill in the blanks:* Dogs and cats usually \_\_\_\_\_ by the tone of the speaker's voice when they are being told "\_\_\_\_\_."

**passed** went by, succeeded in, handed to

**past** a time before the present; by, as in "I drove past the house"

In the *past* year, Yvonne has *passed* all of her paramedic exams.

*Fill in the blanks:* Lewis asked for a meeting with his boss to learn why he had been \_\_\_\_\_ over for promotion twice in the \_\_\_\_\_ year.

**peace** calm

**piece** a part

The police officers tried to maintain *peace* when one of the protestors threw a *piece* of wood at the crowd.

*Fill in the blanks:* Nicholas felt at \_\_\_\_\_ when he heard the familiar \_\_\_\_\_ of music.

**plain** simple

**plane** aircraft

The drawing-class students were instructed to draw a *plain* illustration of their favourite *plane*.

*Fill in the blanks:* After unsuccessfully trying to overcome her fear, Alexandra finally admitted the \_\_\_\_\_ truth: she was terrified of flying in a \_\_\_\_\_.

**principal** main, a person in charge of a school

**principle** a law or standard

If the *principal* ingredient in this stew is octopus, I'll abandon my *principle* of trying everything at least once.

*Fill in the blanks:* The private school's \_\_\_\_\_ insists that all students adhere to the school's \_\_\_\_\_ regarding uniforms, tardiness, and detentions.

**right** correct, opposite of *left*

**write** to put words on paper

Without the *right* amount of advance planning, it is difficult to *write* a good research paper.

*Fill in the blanks:* Connie wanted to send for the bracelet offered on the shopping channel, but she could not \_\_\_\_\_ fast enough to get all the \_\_\_\_\_ information down without making mistakes.

**than** (thăn) used in comparisons

**then** (thến) at that time; next

My brother is a better writer *than* I; *then* I went to the university's writing centre to improve my skills.

*Fill in the blanks:* When I was in high school, I wanted a vintage two-seater convertible more \_\_\_\_\_ anything else; but \_\_\_\_\_ my friends pointed out that only one of them would be able to ride with me at a time.

**their** belonging to them

**there** at that place; a neutral word used with verbs like *is*, *are*, *was*, *were*, *have*, and *had*

**they're** the shortened form of *they are*

The tenants *there* are complaining because *they're* being cheated by *their* building owner.

*Fill in the blanks:* The tomatoes I planted \_\_\_\_\_ in the back of the garden are finally ripening, but \_\_\_\_\_ bright red colour will attract hungry raccoons, and I fear \_\_\_\_\_ going to be eaten.

**threw** past form of throw

**through** from one side to the other; finished

When the inexperienced pizza maker *threw* the dough into the air, he punched a hole *through* it.

*Fill in the blanks:* As the prime minister moved slowly \_\_\_\_\_ the cheering crowd, the RCMP officer suddenly \_\_\_\_\_ himself at a man waving a small metal object.

**to** a verb part, as in *to smile*; toward, as in "I'm going *to* heaven"

**too** overly, as in "The pizza was *too* hot;" also, as in "The coffee was hot, *too*."

**two** the number 2

I applied to two colleges, Douglas and Camosun. (The first *to* means "toward"; the second *two* refers to the number of colleges.)

The health food store is *too* far away; I hear that it's expensive, *too*. (The first *too* means "overly;" the second *too* means "also.")

*Fill in the blanks:* The \_\_\_\_\_ of them have been dating for a year, but lately they seem \_\_\_\_\_ be arguing \_\_\_\_\_ often to pretend nothing is wrong.

**wear** to have on

**where** in what place

*Where* I will *wear* a purple feather boa is not the point; I just want to buy it.

*Fill in the blanks:* \_\_\_\_\_ were we going the night I refused to \_\_\_\_\_ a tie?

**weather** atmospheric conditions  
**whether** if it happens that, in case, if

Although meteorologists are *weather* specialists, even they can't predict *whether* a hurricane will change course.

*Fill in the blanks:* The gloomy \_\_\_\_\_ report in the paper this morning ended all discussion of \_\_\_\_\_ to pack a picnic lunch for later.

**whose** belonging to whom  
**who's** the shortened form of *who is* and *who has*

"*Who's* the patient *whose* ankle is sprained?" the nurse asked.

*Fill in the blanks:* \_\_\_\_\_ the computer salesperson \_\_\_\_\_ customers are always praising him for his level of expertise?

**your** belonging to you  
**you're** the shortened form of *you are*

When *you're* cooking for a large group, *your* menu must accommodate many palates.

*Fill in the blanks:* If \_\_\_\_\_ having trouble installing \_\_\_\_\_ software, why don't you contact your network specialist?

## Other Frequently Confused Words

Here is a list of other words that people frequently confuse. Complete the activities for each set of words, and check off and study the words that give you trouble.

**a** both *a* and *an* are used before other words to mean "one"  
**an** generally, you should use *an* before words starting with a vowel (*a, e, i, o, u*):  
 an orange    an umbrella    an indication    an ape    an effort

Generally, you should use *a* before words starting with a consonant (all other letters):  
 a genius    a movie    a speech    a study    a typewriter

*Fill in the blanks:* The morning after the party, I had \_\_\_\_\_ pounding headache and \_\_\_\_\_ upset stomach.

**accept** (ăk sĕpt') receive; agree to  
**except** (ĕk sĕpt') exclude; but

It was easy to *accept* the book's plot, *except* for one unlikely coincidence at the very end.

*Fill in the blanks:* Sanka would \_\_\_\_\_ the position, \_\_\_\_\_ it would add twenty minutes to his daily commute.

**advice** (ăd vīs') a noun meaning "an opinion"  
**advise** (ăd vīz') a verb meaning "to counsel, to give advice"

I have learned not to take my sister's *advice* on straightening out my life.

A counsellor can *advise* you about the courses you'll need next year.

*Fill in the blanks:* Ayesha seems so troubled about losing her job that I \_\_\_\_\_ her to seek the \_\_\_\_\_ of a professional counsellor.

**affect** (uh fĕkt') a verb meaning "to influence"

**effect** (ĭ fĕkt') a verb meaning "to bring about something," a noun meaning "result"

The cost of tuition will *affect* Mark's decision to attend university.

If we can *effect* a change in George's attitude, he may do better in his statistics courses.

One *effect* of the strike will be dwindling produce supplies in the supermarkets.

*Fill in the blanks:* The \_\_\_\_\_ of good reading habits directly \_\_\_\_\_ a student's academic performance.

**among** three or more things or people

**between** only two things or people

After the team of surgeons consulted *among* themselves, they decided that the bullet was lodged *between* two of the patient's ribs.

*Fill in the blanks:* \_\_\_\_\_ halves, one enthusiastic fan stood up \_\_\_\_\_ his equally fanatical friends and took off his coat and shirt.

**beside** along the side of

**besides** in addition to

*Besides* doing daily inventories, I have to stand *beside* the cashier whenever the store gets crowded.

*Fill in the blanks:* \_\_\_\_\_ those books on the table, I plan to use these magazines stacked \_\_\_\_\_ me while doing my research paper.

**fewer** used with things that can be counted

**less** refers to amount, value, or degree

I've taken *fewer* classes this semester, so I hope to have *less* trouble finding time to study.

*Fill in the blanks:* This beer advertises that it has \_\_\_\_\_ calories and is \_\_\_\_\_ filling.

**former** refers to the first of two items named

**latter** refers to the second of two items named

Sue yelled at her sons, Greg and John, when she got home; the *former* had left the refrigerator open and the *latter* had left wet towels all over the bathroom.

*Fill in the blanks:* Marco collects coupons and parking tickets: the \_\_\_\_\_ save him money, and the \_\_\_\_\_ are going to cost him a great deal of money some day.

<b>learn</b>	to gain knowledge
<b>teach</b>	to give knowledge

I can't *learn* a new skill unless someone with lots of patience *teaches* me.

*Fill in the blanks:* Because she is quick to \_\_\_\_\_ new things, Mandy has offered to \_\_\_\_\_ me how to prepare some Lebanese dishes.

<b>loose</b>	not fastened; not tight-fitting
<b>lose</b>	misplace; fail to win; no longer have

In this strong wind, the house may *lose* some of its *loose* roof shingles.

*Fill in the blanks:* The \_\_\_\_\_ plug on the iron's cord was causing it to \_\_\_\_\_ heat.

<b>quiet</b> (kwī'it)	peaceful
<b>quite</b> (kwīt)	entirely, really, rather

Avivah seems *quiet* and demure, but she has *quite* a temper at times.

*Fill in the blanks:* Most people think the library is \_\_\_\_\_ a good place to study, but I find the extreme \_\_\_\_\_ distracting.

#### ACTIVITY

These sentences check your understanding of *its, it's; there, their, they're; to, too, two; and your, you're*. Underline the two incorrect spellings in each sentence. Then spell the words correctly in the spaces provided.

- \_\_\_\_\_ 1. "Its not a very good idea," yelled Angela's boss, "to tell you're customer that the striped dress she plans to buy makes her look like a tubby tiger."
- \_\_\_\_\_ 2. You're long skirt got stuck in the car door, and now its sweeping the highway.
- \_\_\_\_\_ 3. When your young, their is a tendency to confuse a crush with true love.
- \_\_\_\_\_ 4. After too hours of writing, Lin was to tired to write any longer.
- \_\_\_\_\_ 5. It is unusual for a restaurant to lose it's licence, but this one had more mice in it's kitchen than cooks.
- \_\_\_\_\_ 6. The vampires bought a knife sharpener in order too sharpen there teeth.
- \_\_\_\_\_ 7. Your sometimes surprised by who you're friends turn out to be in difficult times.
- \_\_\_\_\_ 8. When the children get to quiet, Clare knows their getting into trouble.

#### REVIEW TEST 1

Underline the correct word in the parentheses. Rather than guessing, look back at the explanations of the words when necessary.

1. I (know, no) that several of the tenants have decided (to, too, two) take (their, there, they're) case to court.
2. (Whose, Who's) the author of that book about the (affects, effects) of eating (to, too, two) much protein?
3. In our supermarket is a counter (where, wear) (your, you're) able to watch the cooks make fresh doughnuts.
4. (Its, It's) possible to (loose, lose) friends by constantly giving out unwanted (advice, advise).
5. For a long time, I couldn't (accept, except) the fact that my boyfriend wanted to break up; (then, than) I decided to stop being angry and get on with my life.

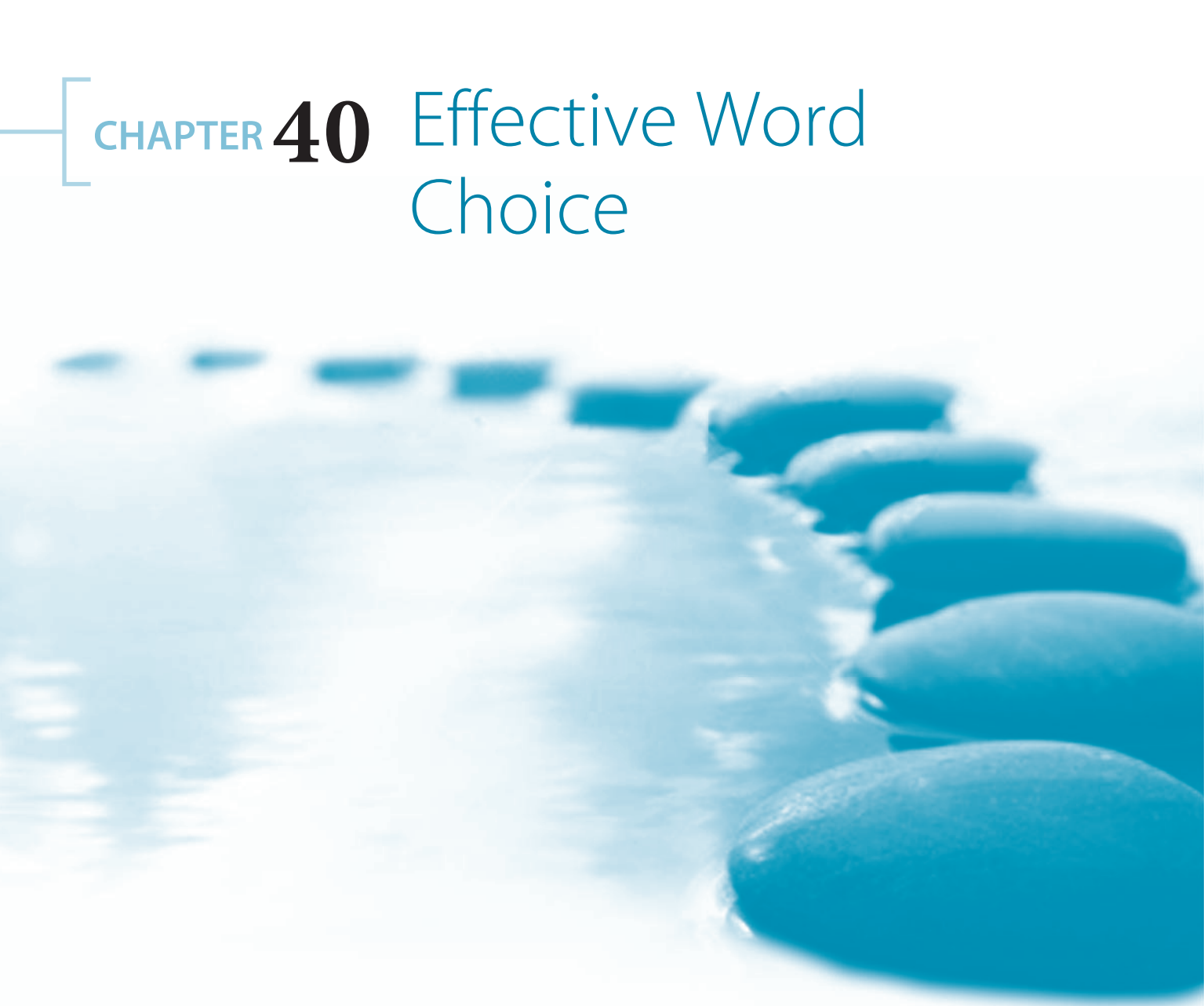
6. I spent the (hole, whole) day browsing (threw, through) the chapters in my business textbook, but I didn't really study them.
7. The newly appointed (principal, principle) is (quite, quiet) familiar with the problems (hear, here) at the local high school.
8. I found that our cat had (all ready, already) had her kittens (among, between) the weeds (beside, besides) the porch.

**REVIEW TEST 2**

On a separate piece of paper, write short sentences correctly using the ten words shown below.

- |           |           |          |           |            |
|-----------|-----------|----------|-----------|------------|
| 1. accept | 3. you're | 5. then  | 7. their  | 9. fewer   |
| 2. its    | 4. too    | 6. loose | 8. passed | 10. affect |

# CHAPTER 40 Effective Word Choice



Choose your words carefully when you write. Always take the time to think about your word choices rather than simply using the first word that comes to mind. Develop the habit of selecting words that are appropriate and exact for your purposes. Three ways to improve your word choice are by avoiding slang, clichés, and wordiness.

## Slang

We often use *slang* expressions when we talk because they are so vivid and colourful. However, slang is usually out of place in formal writing. Here are some examples of slang expressions:

Someone *jacked* Ken's new Nikes from his locker.

Randy's choice of restaurant was terrible; it was an *epic fail*.

Kwame is a fair reporter; he seems *legit*.

The party was horrible—we had to *dip* by 11:00 p.m.

Slang expressions have a number of drawbacks. They go out of date quickly; in fact, by the time you read this page, the slang terms above may have gone out of use. Moreover, even among your classmates, it may be hard to agree on what exactly terms mean. Slang terms are tiresome, even if not used excessively in writing, and they do not communicate clearly to all readers. Also, the use of slang can be an evasion of the specific details that are often needed to make one's meaning clear in writing. For example, in "Randy's choice of restaurant was terrible," the added description, "epic fail" does not offer any specific details about the restaurant or food that are necessary for us to clearly understand the statement. In general, then, you should avoid the use of slang in your writing. If you are in doubt about whether an expression is slang, it may help to check a recently published dictionary.

**ACTIVITY** Rewrite the following sentences, replacing the italicized slang with more formal words.

**Example:** When we told the neighbours to be quiet, they went postal on us.

*When we told the neighbours to be quiet, they were really upset.*

1. Shaunte will not eat lunch in the cafeteria; she's become a total *foodie*.
2. Jose and Freda are not just arguing a lot, they're *endgame*.
3. The student who felt miserable *slagged* all his friends.
4. Alex and his friends *got their eat on* at the *nasty* restaurant.

## Clichés

A *cliché* is an expression that has been worn out through constant use. Some typical clichés include the following:

short but sweet	last but not least
drop in the bucket	work like a dog
had a hard time of it	all work and no play
word to the wise	it goes without saying
it dawned on me	at a loss for words
sigh of relief	taking a big chance
too little, too late	took a turn for the worse
singing the blues	easier said than done
in the nick of time	on top of the world
too close for comfort	time and time again
saw the light	make ends meet

Clichés are common in speech but make your writing seem tired and stale. Also, they are often an evasion of the specific details that you must provide in your writing. Avoid clichés and try to express your meaning in fresh, original ways.

**ACTIVITY 1** Underline the cliché in each of the following sentences. Then substitute specific, fresh words for the trite expression.

**Example:** My boyfriend has stuck with me through thick and thin, through good times and bad times.

*My boyfriend has stuck with me through difficult times and all sorts of problems.*



1. When all is said and done, more doctors are needed in small cities throughout Canada.
2. When I realized I'd lost my textbook, I knew I was up the creek without a paddle.
3. My suggestion is just a shot in the dark, but it's better than nothing.
4. Nadine got more than she bargained for when she offered to help Larry with his essay.
5. Jacques is pushing his luck by driving a car with bald tires.
6. On a hot, sticky, midsummer day, iced tea or any frosty drink really hits the spot.
7. Lysa, a confident public speaker, was at a loss for words when she was introduced to the Queen of England.
8. Even when we are up to our eyeballs in work, our boss wonders if we have enough to do.

**ACTIVITY 2**

Write a short paragraph, describing the kind of day you had. Try to put as many clichés as possible into your writing. For example, “I got up at the crack of dawn, ready to take on the world. I grabbed a bite to eat...” By making yourself aware of clichés in this way, you lessen the chance that they will appear in your writing.

**Wordiness**

Eliminating unnecessary wordiness in your writing results in clear and efficient writing. Avoid the temptation to impress your reader; instead, please your reader by being brief. As much as possible, try to choose simple, one-word substitutes over longer, wordy phrases:

**Don't say this . . .**

A large number of  
I personally think  
Due to the fact that  
In actual fact  
Few and far between

**When you mean this . . .**

Many  
I think  
Because  
In fact  
Rare

**ACTIVITY**

Underline the wordy phrases in each of the following sentences. Then revise these sentences to make them as concise as possible without losing their meaning.

**Example:** In my personal opinion, I feel that my essay contains many important ideas and topics that the reader will find very interesting and original.

*My essay contains important, interesting, and original ideas for the reader.*

1. The meeting began in the morning at 8 a.m. sharp.
2. It has come to my attention that the final conclusion of the novel has yet to be determined.
3. Due to the fact that the winters are so very cold in Canada, many people travel south during the winter months.


4. I personally think that in this day and age new innovations in technology are the way of the future.
5. At the present time, most consumers prefer to buy cars that are black in colour and sleek in appearance.

### REVIEW TEST

Certain words are italicized in the following sentences. In the space provided, identify the words as slang (*S*), cliché (*C*), or wordy (*W*). Then replace the words with more effective word choices.

- \_\_\_\_\_ 1. Losing weight is *easier said than done* for someone with a sweet tooth.
- \_\_\_\_\_ 2. *In my view*, I feel that littering should be outlawed.
- \_\_\_\_\_ 3. Jennifer is so stubborn that talking to her is like *talking to a brick wall*.
- \_\_\_\_\_ 4. Michelle was *blown away* by the Cirque du Soleil show.
- \_\_\_\_\_ 5. The fans, *all fired up* after the game, *peeled out* of the parking lot and honked their horns.
- \_\_\_\_\_ 6. The dress Mary wore was *green in colour* and *a long length*.
- \_\_\_\_\_ 7. That *dude* isn't really a criminal; he's just gotten a *bum rap*.
- \_\_\_\_\_ 8. I failed the test *for the reason that* I was unprepared.

# CHAPTER 41 Introduction to the Readings



Working with the readings in Part 5 will help you develop vital critical-thinking and reading skills, and will help you find topics for writing. Each selection deals with interesting, thought-provoking ideas or experiences of life today. One selection, for example, takes a look at how you and your fellow students feel about plagiarism; another relates the little-known story of some of Canada's earliest Black citizens.

## Critical Thinking and Reading

Critical-thinking and reading skills are essential transferable skills you will use throughout college and university, and your career. By repeatedly following the steps below, you will learn to focus, scan a text, and how to recognize its core or thesis. You are developing solid supporting material for your own essays, and now, as you

work on reading critically, you will become skillful at critical thinking: identifying and evaluating the supporting material that professional writers use to develop their thesis statements.

Critical-reading skills will also help you to thoroughly explore any text’s structure and content. Critical reading in this way stimulates your own critical thinking, your ability to produce ideas in all subject areas. You will become more aware of authors’ stylistic devices—their introductions and conclusions, their ways of presenting and developing a point, their use of transitions, and their choice of language to achieve a particular tone. Recognizing these devices in other people’s writing will help you increase your own range of writing techniques.

## Four Steps to Effective Critical Reading

Skillful reading is an important part of becoming a skillful writer. Following is a series of steps that will make you a better reader—of the selections here and of all the other texts you read in print and online.

### 1. Read with a Goal in Mind

Reading critically means thinking critically. Your reading goals are often similar to your writing goals: are you reading to entertain yourself, to discover something, or to deepen your understanding of some subject or situation? For college, university, and career purposes, your goals generally are to learn about a topic or concept and then to expand that awareness into a deeper knowledge of the material. By consciously setting a goal, no matter how minor, each time you read (for example, “to see what the film professor’s talking about when she lectures on montage”) you will focus your attention and find your reading experience more rewarding.

### 2. Scan the Material to Put It in Context

When you scan, spend a few minutes rapidly surveying a selection, looking for important points and skipping secondary material. Follow this sequence when scanning:

- Read the overview that precedes the selection, or any preface you find.
- Then, study the title of the selection for a few moments. A good title is the shortest possible summary of a selection; it often tells you in a few words—or even a single word—what a selection is about.
- Next, form a basic question (or questions) out of the title. For instance, for the selection titled “Freedom Bound,” you might ask, “What exactly does ‘Freedom Bound’ mean?” “Who was bound for freedom?” “What is the result of the journey they made?” Forming questions from a title is often a key to locating a writer’s thesis, your next concern in scanning.

- Read the first and last couple of paragraphs in the selection. Very often a writer's thesis, *if* it is directly stated, will appear in one of these places and will relate to the title.
- Finally, look quickly at the rest of the selection for other clues to important points. Are there any subheadings that you can relate to the title in some way? Are there any words the author has decided to emphasize by setting them off in *italic* or **boldface** type? Is there boxed material or an illustration or two? Are there any major lists of items signaled by words such as *first*, *second*, *also*, and *another*?

### 3. Read the Selection Through and Make Notations

Read the selection without slowing down or turning back; just aim to understand as much as you can the first time through. Place a check beside answers to basic questions you formed from the title and beside other ideas that seem important, then number them. List important points. Circle words you don't understand. Put question marks in the margin next to passages that are unclear and that you want to reread.

### 4. Work with the Material

Go back and reread passages that were not clear the first time through. Look up words that block your understanding of ideas, and write their meanings in the margin. Also, reread carefully the areas you identified as most important; doing so will enlarge your understanding of the material. Once you have a sense of the whole, prepare a short point-form outline of the selection by answering the following questions:

- What is the thesis?
- What key points support the thesis?
- What seem to be other important ideas in the selection?

Every time you read critically and engage with text in this way, you will significantly increase your ability to think clearly and articulate your ideas. Effective reading usually begins, as the process above does, with a general impression of what the material means and then moves to a deeper level of understanding.

## Reading Skills: The Format of Each Selection

Each selection begins with a short overview that gives helpful background information and stimulates interest in the piece. The selection is followed by two sets of questions focused directly on developing your critical thinking, reading, and writing skills.

**Reading Comprehension Questions** help you measure your understanding of the material. These questions involve several important reading skills:

1. Understanding vocabulary in context, learning from clues in the text itself
2. Determining the thesis or main idea, the reading's overall point

3. Identifying key supporting points, those you would include in a summary
4. Making inferences (What judgments could you make, based on the ideas in the selection?)

Answering the questions will enable you and your instructor to quickly check your basic understanding of a selection.

**Discussion Questions** deal with issues of content and also focus on matters of structure, style, and tone.

**Writing Assignments** range from narratives to expository and persuasive essays about issues in the world at large. Most assignments provide detailed guidelines on how to proceed and which method of development to use. You will thus have opportunities to apply all the methods of development presented in Part 2 of this book.

See Connect for a chart on which you can keep track of your performance as you answer the questions for each selection. The chart will help you identify which reading skills you may need to strengthen.



## Yesterday and Today

### Freedom Bound

#### Lawrence Hill

Even during Black History Month at your college or university, you may not see any information about some of Canada's earliest settlers, the Black Loyalists of Nova Scotia. Black Canadians have, in fact, a four-hundred-year history in this country. Toronto writer Lawrence Hill, author of the nonfiction bestseller *The Book of Negroes*, uncovers personal stories from an event largely unknown in Canadian history

You may read more about Lawrence Hill and his books at [www.lawrencehill.com](http://www.lawrencehill.com). For more information about the history of Black Canadians, go to [www.blackhistorycanada.ca](http://www.blackhistorycanada.ca).

- 1 It is not easy to find original documents about the history of blacks in Canada. Indeed, many high-school or university students would come back empty-handed if you sent them to the library in search of material about blacks in the eighteenth century. A few enterprising students might unearth newspaper advertisements for runaway slaves. For example, the July 3, 1792, issue of *The Royal Gazette and the Nova Scotia Advertiser* carries a crude sketch of runaway slaves with the advertisement: "Run Away, Joseph Odel and Peter Lawrence (Negroes) from their Masters, and left Digby last evening . . . Whoever will secure said Negroes so that their Masters may have them again, shall receive TEN DOLLARS Reward, and all reasonable Charges paid. Daniel Odel, Phillip Earl."
- 2 The truly motivated student might dig up one of the memoirs written centuries ago by blacks who had come to Canada. One, for example, would be the *Memoirs of the Life of Boston King, a Black Preacher. Written by Himself*, which begins, like most slave narratives, with the circumstances of his birth: "I was born in the Province of South Carolina, 28 miles from Charlestown. My father was stolen from Africa when he was young . . ."

- 3 But even some of the keenest students might miss a little-known document offering details about the names, ages, places of origin, and personal situations of thousands of blacks who fled American slavery and hoped to find their promised land in Canada.
- 4 It is called the *Book of Negroes*.
- 5 The handwritten ledger runs to about 150 pages. It offers volumes of information about the lives of black people living more than two centuries ago. On an anecdotal level, it tells us who contracted smallpox, who was blind, and who was travelling with small children. One entry for a woman boarding a ship bound for Nova Scotia describes her as bringing three children, with a baby in one arm and a toddler in the other. In this way, the *Book of Negroes* gives precise details about when and where freedom seekers managed to rip themselves free of American slavery. As a research tool it offers historians and genealogists the opportunity to trace and correlate people backward and forward in time in other documents, such as ship manifests, slave ledgers, and census and tax records.
- 6 Sadly, however, the *Book of Negroes* has been largely forgotten in Canada. And that is a shame. Dating back to an era when people of African heritage were mostly excluded from official documents and records, the *Book of Negroes* offers an intimate and unsettling portrait of the origins of the Black Loyalists in Canada. Compiled in 1783 by officers of the British military at the tail end of the American Revolutionary War, the *Book of Negroes* was the first massive public record of blacks in North America. Indeed, what makes the *Book of Negroes* so fascinating are the stories of where its people came from and how it came to be that they fled to Nova Scotia and other British colonies.
- 7 The document, which is essentially a detailed ledger, contains the names of three thousand black men, women, and children who travelled—some as free people and others the slaves or indentured servants of white United Empire Loyalists—in 219 ships sailing from New York between April and November 1783. The *Book of Negroes* did more than capture their names for posterity. In 1783, having your name registered in the document meant the promise of a better life.
- 8 As the last British stronghold during the Revolutionary War, Manhattan—where the sacred and the profane mingled so freely that an area teeming with brothels was ironically dubbed “Holy Ground” for its proximity to churches—became a haven for black refugees. Some of the blacks who crowded into the city arrived of their own volition. But others came on the invitation of the British, who twice issued formal proclamations asking blacks to abandon their slave owners and to serve the military forces of King George III.
- 9 The first proclamation appeared in November 1775, just months after the Revolutionary War had begun. To attract more support for the British forces, John Murray, the Virginia governor who was formally known as Lord Dunmore, infuriated American slave owners with his famous Dunmore Proclamation:
- To the end that peace and good order may the sooner be restored...I do require every person capable of bearing arms to resort to His Majesty's standard...and I do hereby further declare all indented servants, Negroes, or others (appertaining to Rebels) free, that are able and willing to bear arms, they joining His Majesty's Troops, as soon as may be, for the more speedily reducing this Colony to a proper sense of their duty to his Majesty's crown and dignity.*
- 10 Enslaved blacks attentively followed this proclamation, fleeing their owners to serve the British war effort.

- 11 The Philipsburg Proclamation came four years later and was designed to attract not just those “capable of bearing arms,” but any black person, male or female, who was prepared to serve the British in supporting roles as cooks, laundresses, nurses, and general labourers. Issued in 1779 by Sir Henry Clinton, commander-in-chief of the British forces, it promised: “To every Negro who shall desert the Rebel Standard, full security to follow within these lines, any occupation which he shall think proper.”
- 12 It is no small irony that Lord Dunmore, who issued the first proclamation, was a slave owner himself. The sad truth is that when a number of former British military officers left New York City at the end of the war, they took with them slaves or indentured servants, all of whom had no choice but to follow the men who claimed to own them as they sailed to areas still under the rule of their king.
- 13 Nonetheless, in response to the British promises of security and freedom, many blacks escaped from their owners and lent their skills and their labour to an army that had been weakened by smallpox epidemics and by the daily toll of fighting a war on a foreign continent.
- 14 If you want to find examples of blacks joining the British war effort, you would only have to scroll through the *Book of Negroes* to find listings of blacks who had served in a British military regiment called the Black Pioneers. In the ship *La Aigle* [sic], for example, which left New York for Annapolis Royal on October 21, 1783, all forty-four of the black men, women, and children on board are listed as having served with the Black Pioneers. The children appear to have been with their parents as they served behind British lines:
- Jam Crocker, 50, ordinary fellow, Black Pioneers. Formerly servant to John Ward, Charlestown, South Carolina; left him in 1776.*
- Molly, 40, ordinary wench, incurable lame of left arm, Black Pioneers. Formerly slave to Mr. Hogwood, Great Bridge near Portsmouth, Virginia; left him in 1779.*
- Jenny, 9, Black Pioneers. Formerly slave to Mr. Hogwood, Great Bridge near Portsmouth, Virginia; left him in 1779.*
- 15 How did it happen that among the thousands of blacks who huddled in Manhattan—many staying in a shantytown of tents and shacks—ended up filling the pages of the *Book of Negroes* and sailing to Nova Scotia in the final months of the war?
- 16 Certainly, not all American blacks believed in the British cause during the Revolutionary War. Indeed, many fought for the Americans, and the first person to die in the Revolutionary War was a black rebel from Boston by the name of Crispus Attucks. (He was one of five people killed in the Boston Massacre on March 5, 1770, and has been frequently named as the first martyr for the cause of American independence.) However, the blacks who sided with the British did so in the hope of finding freedom at the end of the war.
- 17 By 1782, as it became apparent that the British were losing the war, and as George Washington, commander-in-chief of the Continental Army, prepared to take control of New York City, blacks in Manhattan became increasingly desperate about their prospects. They had been promised freedom in exchange for service in wartime.
- 18 But would the British live up to their side of the bargain?



- 19 For a time, it looked as though they would not. When the terms of the provisional peace treaty between the losing British and the victorious rebels were finally made known in 1783, the loyal blacks felt betrayed. Article 7 of the peace treaty left the Black Loyalists with the impression that the British had abandoned them entirely. It said:

*All Hostilities both by Sea and Land shall from henceforth cease all prisoners on both sides shall be set at Liberty and His Britannic Majesty shall with all convenient Speed and without Causing any destruction or carrying away any Negroes or other Property of the American Inhabitants withdraw all its Armies, Garrisons, and Fleets, from the said United States.*

- 20 Boston King, a Black Loyalist who fled from his slave owner in South Carolina, served with the British forces in the war, and went on to become a church minister in Nova Scotia and subsequently in Sierra Leone, noted in his memoir the terror that blacks felt when they discovered the terms of the peace treaty:

*The horrors and devastation of war happily terminated and peace was restored between America and Great Britain, which diffused universal joy among all parties, except us, who had escaped from slavery and taken refuge in the English army; for rumour prevailed at New York, that all the slaves, in number 2,000, were to be delivered up to their masters, altho' some of them had been three or four years among the English.*

*This dreadful rumour filled us all with inexpressible anguish and terror, especially when we saw our old masters coming from Virginia, North Carolina, and other parts, and seizing upon their slaves in the streets of New York, or even dragging them out of their beds. Many of the slaves had very cruel masters, so that the thoughts of returning home with them embittered life to us. For some days we lost our appetite for food, and sleep departed from our eyes.*

- 21 In the end, Boston King and his wife, Violet, and three thousand other Black Loyalists did manage to get their names registered in the *Book of Negroes*, a necessary pre-requisite to obtaining permission to sail to Nova Scotia.

- 22 To a certain degree, they owed this opportunity to the stubborn loyalty of Sir Guy Carleton, British commander-in-chief in the final days of the war. As historian James W. St. G. Walker at the University of Waterloo has noted, Carleton interpreted the peace treaty to mean that blacks who had served the redcoats for a year were technically free, thus they could not be considered “property” of the Americans. They were free to leave with the British.

- 23 Much to the consternation of George Washington, Carleton ordered his officers to inspect all blacks who wished to leave New York and, most importantly, to register those who could prove their service to the British in the *Book of Negroes*. Carleton told Washington that the British would keep a record of the blacks being removed from New York, and he kept his promise with the meticulously detailed ledger.

- 24 The document gives not only the name and age of every black person who sailed from New York under British protection, but, for the most part, it also gives a description of each person, information about how he or she escaped, his or her military

record, names of former slave masters, and the names of white masters in cases where the blacks remained enslaved or indentured.

- 25 Following is a small sample of passengers listed on July 31, 1783, on the ship *L'Abondance* heading for Port Roseway (Shelburne), Nova Scotia (“GBC” stands for Brigadier General Samuel Birch’s Certificate, which was proof of service to the British military during the American Revolutionary War).

*John Green, 35, stout fellow. Formerly the property of Ralph Faulker of Petersburg, Virginia; left him four years ago. GBC.*

*David Shepherd, 15, likely boy. Formerly the property of William Shepherd, Nancy Mun Virginia; left him four years ago. GBC.*

*Rose Bond, 21, stout wench. Formerly the property of Andrew Steward of Crane Island, Virginia; left him four years ago. GBC.*

*Dick Bond, 18 months, likely child. Daughter to Rose Bond & born within the British Lines. GBC.*

- 26 The *Book of Negroes* also gives the name of the ship on which they sailed, its destination, and its date of departure:

*We did carefully inspect the aforegoing Vessels on 31<sup>st</sup> July 1783 and... on board the said Vessels we found the negroes mentioned in the aforegoing List amounting to One hundred and Forty four Men, One hundred and Thirteen Women and ninety Two Children and...we furnished each master of a Vessel with a Certified List of the Negroes on Board the Vessel and informed him that he would not be permitted to Land in Nova Scotia any other Negroes than those contained in the List and that if any other Negroes were found on board the Vessel he would be severely punished...*

- 27 To qualify for departure by ship to a safe haven well away from the thirteen colonies and the new country they were about to establish, blacks had to prove that they had served behind British lines for at least one year. Many obtained certificates demonstrating their service to the British. But many others who had no such certificates were entered into the *Book of Negroes* and allowed to sail.

- 28 In the end, while frustrated American army officers looked on, 1,336 men, 914 women, and 750 children embarked on more than two hundred vessels waiting to spirit them out of the New York Harbour. Some of the Black Loyalists went to Quebec, England, or Germany, but most travelled to Nova Scotia, establishing communities that exist to this day in places such as Shelburne, Annapolis Royal, Digby, Sydney, and Halifax and its nearby areas.

- 29 Although many Nova Scotians can still trace their heritage to the Black Loyalists, the blacks who arrived in 1783 did not meet with a fairytale ending. Some never received the land they had been promised in exchange for serving the British during the war, but worse, many were subjected to cruel treatment in the province—confronting a segregated society, the ropes of hangmen, and the first race riot in North America (when disbanded white soldiers drove blacks out of their homes in Birchtown, near Shelburne, in order to secure employment for themselves).

## The (Legislative) End of the Trade in Slaves

Passed 200 years ago, the Slave Trade Act was officially titled, “An Act for the Abolition of the Slave Trade.” The act ended the slave trade in the British Empire, which had begun about 250 years earlier, during the reign of Elizabeth I. A group opposing the slave trade, consisting of Evangelical Protestants and Quakers, rallied behind the Slave Trade Act. The Quakers had long viewed slavery as immoral. The antislave-trade groups had considerable numbers of sympathizers in the English Parliament by 1807. Nicknamed the “saints,” this alliance was led by parliamentarian William Wilberforce, the most vocal and dedicated of the campaigners. Wilberforce and Charles Fox led the campaign in the House of Commons, whereas Lord Grenville was left to persuade the House of Lords.

Grenville made a passionate speech arguing that the slave trade was “contrary to the principles of justice, humanity, and sound policy” and criticized fellow members for not abolishing it. They put it to a vote. The act was passed in the House of Lords by 41 votes to 20 and it was carried in the House of Commons by 114 to 15, to become law on March 25, 1807. But it would take another twenty-five years before slavery itself became illegal—when parliament passed the Slavery Abolition Act in 1833.

The British soon set their sights on convincing other nations to end the slave trade, if only to eliminate a foreseeable economic and competitive disadvantage they would be placed in. The British campaign was a large-scale foreign-policy effort. It would take decades to convince some nations to abandon the slave trade. Denmark and the United States banned the trade much later, around 1850. Some small trading nations, such as Sweden and Holland, which had little to lose, responded much earlier.

After the Slave Trade Act was passed in 1807, British captains caught transporting slaves were fined £100 for every individual found on board. Still, the slave trade continued, more deviously than ever. Slave ships in danger of being captured by the British navy would throw many of their illegal passengers overboard to minimize the £100 fine per individual.

- 30** Understandably, more than one thousand Black Loyalists elected to migrate again, just a decade later. Embarking in a flotilla of fifteen ships from the Halifax harbour, they commenced the first “back to Africa” exodus in the history of the Americas, literally navigating past slave vessels as they sailed east across the Atlantic Ocean to found a new colony in Sierra Leone. That voyage, too, was thoroughly documented. But that is another story.
- 31** The *Book of Negroes* is a national treasure and deserves to be considered as such. The Nova Scotia Archives, the Nova Scotia Museum, the Public Archives of Canada, and the Black Loyalist Heritage Society have all helped document the *Book of Negroes*. Like any great historical document, it offers far too much information to be absorbed in a single sitting. It offers repeated glimpses of the difficult relationship between Great Britain and the nascent United States, and manages to both reinforce and shatter the romantic notion that Canada was a promised land for fugitive American slaves. Many of the people listed in the book travelled “on their own bottom” and free, assuming that their newfound liberty would be protected in Canada. On the other hand, a substantial number of the blacks listed in the *Book of Negroes* came to this country as the property—slaves or indentured servants—of white United Empire Loyalists. For them, Canada would be a new place to test the chains of human bondage.

### ■ Reading Comprehension Questions

1. The word *indentured* in “slaves or indentured servants” (paragraph 7) means
  - a. unrestricted
  - b. bound by contract
  - c. having no teeth
  - d. unhappy
2. The word *nascent* in “between Great Britain and the nascent United States” (paragraph 31) means
  - a. dying
  - b. warring
  - c. aggressive
  - d. developing
3. Which of the following would be a good alternative title for this selection, and why?
  - a. A Book of Promises
  - b. The Black Pioneers
  - c. The Price of Loyalty
  - d. The Forgotten History of the Maritimes
4. Write a sentence or two that you believe expresses the main idea of “Freedom Bound.”
5. The *Book of Negroes* is so important because
  - a. It reveals some of the story of the American Revolution.
  - b. It shows what life was like in the Maritimes in the late 1700s.
  - c. It is the first detailed document tracing the lives of North American Blacks.
  - d. It shows how good the British were at keeping records.
6. *True or false?* All the Black Loyalists who arrived in Nova Scotia in 1783 remained there to settle permanently.
7. During the American Revolution, many African-Americans fled their owners to go to Manhattan because
  - a. Slavery was almost non-existent in the northern U.S.
  - b. They felt loyal to the British Crown.
  - c. Their owners treated them horribly.
  - d. In exchange for serving in the British military, they would receive their freedom.
8. To what degree do you consider Hill’s title, “Freedom Bound,” an accurate description of the experiences of the Black Loyalists? Or do you find the title ironic? Support your point, in either case.
9. The author implies that, in issuing their two proclamations
  - a. The British wanted to populate Nova Scotia with cheap labour.
  - b. The British used them as a tactic to make the Americans suffer.
  - c. The British had noble motives, promoting an end to slavery.
  - d. The British wanted to create a new society, free of racism, in their territory in Nova Scotia.
10. Does Lawrence Hill suggest that Canada’s reputation for fairness will benefit from closer examination?

## ■ Discussion Questions

### About Content

1. Explain in your own words what the *Book of Negroes* was, and what its importance was to American Blacks during the American Revolution.
2. How does the *Book of Negroes* function as a research tool? Why is it of special importance?
3. What was Lord Dunmore's motivation in issuing his proclamation, according to Hill? How does the Philipsburg Proclamation differ from the Dunmore Proclamation in what it offers?

### About Structure

4. Looking back to Chapter 4, which type of introduction, and which method or methods of introduction does Hill employ for this article? How do the paragraphs leading up to the one-sentence paragraph, "It is called the *Book of Negroes*" and the paragraph following that sentence introduce at least two of the article's key points?
5. This is clearly an article whose points are supported by several types of examples. Looking back to Chapter 10, note two specific types of examples (research derived, anecdotal, descriptive, explanatory) used. Why do you think Hill chooses these types, relative to his possible purpose as a writer here?

### About Style and Tone

6. Hill includes descriptions of the ships' passengers from the *Book of Negroes*. What effect do these descriptions have on you, as you read them for the first time? What details particularly strike you, and why? What do you think would be the intentions of the clerks who wrote these descriptions in including such details? What do the brief portraits tell you about the person writing them?
7. How would you describe Hill's tone in the concluding three paragraphs? Why, based on their content? Why, based on other aspects of the article?

## ■ Writing Assignments

### Assignment 1

Until you read the words of Boston King in "Freedom Bound," you do not hear the voice of an 18th-century Black person. And as you read the listings describing the passengers on the ships bound for Nova Scotia, you see these people only through the eyes and attitudes of the British in power at the time. Who were they as individuals?

What could it mean to lose your own identity, as these people appear to have done, in the eyes of others?

*"Maintaining one's identity is the ultimate act of resistance."*

In an essay, comment on the truth or falseness of the quotation above.

First, do some prewriting by thinking of circumstances from your own life, or from the life of someone whom you have known or read about, where a sense of your

(or their) identity was threatened, and maintaining it became a matter of resisting some force, person, or situation.

Then, in a third person essay that illustrates your point by examples, examine three or four scenarios or situations in which this quotation was proved right or wrong for one particular person. You may do some research if you wish to write about a current or historical person you do not know directly. Remember to cite your quotations and paraphrases correctly by referring back to Part 3 of this book.

### Assignment 2

What is it to be a slave? Many of us are “slaves” to something or someone. In an essay of definition, begin by setting out what or who it is that you, or someone, is enslaved by, and then decide what specific attitudes, actions, and/or beliefs define and characterize this particular inescapable relationship.

You may, for this assignment, also choose to write in a humorous vein; for example, defining an addiction or enslavement to fashion or workouts, or even a particular food.

### Assignment 3

Governor Simcoe abolished slavery in Upper Canada in 1793. Still it was true that, “Canada may not have been a slave society like the United States, but it was a society with slaves” (*Slavery to Freedom*). In general, slaves in Upper and Lower Canada in the 1600s and 1700s worked for owners in urban areas, rather than in the countryside or on farms, as was partly the case in the U.S. But it is certainly true that, from the beginning, not all Blacks in Canada were slaves.

For this essay, you will need to do some online research. Websites that are good starting points are listed below. Look up following three people; they were among the earliest recorded Black arrivals in Canada: Mathieu da Costa, Olivier le Jeune, and Marie-Josephe Angelique.

Decide on one of these figures, then decide on your viewpoint about the individual you choose. What stands out about him or her? What surprises you about him or her? Write an essay that argues for your view of Mathieu, Olivier, or Marie-Josephe, using specific facts from your research to support your point.

### Useful Websites

#### General Sites

Black History Canada: [www.blackhistorycanada.ca](http://www.blackhistorycanada.ca)

Slavery to Freedom: <http://www.heritagetrust.on.ca/Slavery-to-Freedom/Home.aspx>

**Mathieu da Costa:** <http://www.pc.gc.ca/lhn-nhs/ns/portroyal/edu/edu1/edu1f.aspx>  
<http://blackhistorycanada.ca/events.php>

**Olivier le Jeune:** [http://biographi.ca/en/bio.php?id\\_nbr=420](http://biographi.ca/en/bio.php?id_nbr=420)

**Marie-Josephe Angelique:** <http://activehistory.ca/2012/09/marie-joseph-angelique-remembering-the-arsonist-slave-of-montreal>

## Food on the Home Front During the Second World War

Ian Mosby

World War II (1939–1945) was the second global war of the 20th century. The United Kingdom, beginning in 1939, along with its Commonwealth nations, as well as Russia and the U.S. in 1941, and several other countries formed the Allies. Opposing the Allies were the Axis Powers: Germany, Japan, and Italy (which later left the Axis). Britain impoverished itself in the course of winning the war, and, as a small island nation, depended throughout the war on Canada’s agricultural, mineral, and manufacturing power.

In “Food on the Home Front,” Ian Mosby, whose blog identifies him as a “historian of food and nutrition” who teaches at the University of Guelph in Ontario, introduces readers to the diet and restrictions of war-time Canada. Welcome to the world of ration books, food substitutes, and victory gardens, and a Canada united by a common purpose.

- 1 “Canada has determined to change the eating habits of a nation, because she has learned that efficient production of food is only half the victory. It takes efficient consumption, too, to give full meaning to the slogan, ‘Food will win the war.’”<sup>1</sup>
- 2 Food was central to Canadians’ experiences on the home front during the Second World War. This was partly because, as the above quote suggests, the federal government took a series of unprecedented steps aimed at transforming Canadians’ diets. The ubiquitous ration book would ultimately become the most vivid and lasting symbol of these efforts—but rationing was just one part of a much larger set of state interventions into Canada’s kitchens. These included a concerted propaganda campaign to promote certain ‘patriotic’ foods, the wartime launch of an unprecedented national nutrition campaign, and the introduction of literally thousands of individual controls on the price, production, and distribution of everyday foods.
- 3 At the heart of many of the government’s wartime food policies was the need to feed Canada’s overseas allies and soldiers. As Canadians were regularly reminded by propagandists and advertisers alike, food truly was a “weapon of war.” Particularly after the fall of France in June 1940, Canadian food exports provided an essential lifeline to Britain. By the end of the war, it was estimated that Canadian exports accounted for 57 per cent of British wheat and flour consumption—down from its 1941 peak of 77 per cent—as well as 39 per cent of bacon, 15 per cent of eggs, 24 per cent of cheese, and 11 per cent of evaporated milk consumed in Britain. Much of this was achieved through major state intervention on Canadian farms. Between 1940 and 1943, the wheat acreage in the Prairie provinces was reduced by 42 percent through a combination of subsidies, price guarantees, and other controls. Areas sown for agricultural products needed to meet gaps in Canada’s domestic and export requirements like feed grains, on the other hand, increased by 72 percent, flaxseed by 800 percent, and hog marketing by 250 percent over the prewar period.<sup>2</sup>
- 4 Early in the war, Canadians were asked to contribute voluntarily to Canada’s food export commitments by avoiding foods that were needed in Britain and by consuming more Canadian foods whose European export markets had disappeared and

were, therefore, threatening farmers and fishermen with massive unused surpluses. Apples and lobster were two of the earliest foods to be rebranded as “patriotic” after the export markets for both products collapsed. In December 1939, for instance, the Department of Agriculture began running glossy advertisements with the message: “Serve apples daily and you serve your country too.” Magazines such as *Canadian Home Journal* repeated such messages by publishing articles with titles like “It’s Patriotic and Pleasant to Eat Canadian Lobster” and which included recipes for patriotic dishes like Lobster Cocktail, Lobster à la King, and Lobster Sandwiches.<sup>3</sup>

- 5 Canadians also enthusiastically rallied behind a range of officially sanctioned food-related wartime causes. Thousands of school children, young adult girls, and adult women devoted their summers to low paid agricultural labour on farms in Ontario and British Columbia as members of the Farm Cadet, Farmerette, or Women’s Land Brigades. Created in response to shortages in agricultural labour, these components of the Farm Labour Service represented an impressive mobilization of patriotic enthusiasm to feed Canada’s soldiers and allies. A similar sentiment was shown in the dozens of international food relief campaigns that were started during the war. These included a massive Red Cross program packing life-saving food parcels for Allied prisoners of war, a Jam for Britain campaign launched by the Red Cross in partnership with rural women’s organizations such as the Federated Women’s Institutes and the Cercles Fermières, a Milk for Britain campaign organized by the Kinsmen, and a range of individual campaigns directed at food relief for Russia, Greece, France, and other Allied nations.
- 6 Canadians were also enthusiastic about domestic food conservation programs—whether they were officially sanctioned or not. From early in the war, the Department of Agriculture promoted home canning through public demonstrations by staff home economists as well as through the publication of a range of pamphlets and brochures. Most evidence pointed towards an impressive response from Canadians, with national studies indicating very high levels of home canning across the country.<sup>4</sup> Canadians responded with similar level of enthusiasm to the Department of National War Services fats and bones collection campaign. As advertisements regularly reminded Canadians, fats and bones were essential to munitions production. Not only did bones provide essential materials for industrial glues but, as one ad informed readers, “Fat is Ammunition”—one pound of fat alone supplied “enough glycerine to fire 150 bullets from a Bren gun” and that two pounds would “fire a burst of 20 cannon shells from a Spitfire or 10 anti-aircraft shells.” The Canadian housewife was therefore encouraged to save these valuable war materials so that they she could “be a munition maker right in your own kitchen.”<sup>5</sup> Ultimately, millions of pounds of fats and bones were collected across the country. The Winnipeg Patriotic Salvage Corps, for its part, collected 690,554 pounds of bones and 323,001 pounds of fat over its five years of wartime operations.<sup>6</sup>
- 7 In a few cases, however, Canadians went against the wishes of the federal government in order to show their patriotic stripes. For instance, despite the official discouragement of victory gardening by inexperienced gardeners in the early years of the war, Canadians often took great pride in tending the thousands of new gardens that began to appear in front lawns and vacant lots everywhere in the early years of the war. For victory gardeners, they were an important contribution to the war effort—they freed up agricultural production and shipping space that could



be used to send more food to Canada's allies and they provided a ready supply of fresh, nutritious foods. But from the perspective of the Department of Agriculture, inexperienced gardeners were likely to waste valuable commodities in short supply. One 1942 pamphlet produced by the Department even went so far as to actively discourage unskilled "city-folk" from planting food gardens because "they would create the demand for equipment such as garden tools, fertilizers and sprays, which are made from materials needed by Canada's war industries and because Canada's vegetable seed supply can best be employed by experienced gardeners with equipment on hand."<sup>7</sup> By 1943, however, Agriculture officials reversed their position in the face of considerable protest by the country's avid gardeners and an improved seed situation. At its 1944 peak, it was estimated that upwards of 209,200 victory gardens were in operation nationwide producing a total of 57,000 tons of vegetables.<sup>8</sup>

8 In addition to food conservation, nutrition also emerged as a national priority during the early years of the war. In 1941, following warnings from the country's leading nutrition experts that upwards of 60 percent of the country was suffering from some form of vitamin and mineral deficiency—and following the release of figures showing alarming rates of medical rejections by the Canadian military—the federal government responded by launching their first ever national nutrition education program.<sup>9</sup> Starting with the creation of a federal Nutrition Services Division in 1941 and the launch of the Canadian Nutrition Program the following year, Canadians were inundated with nutrition advice during the war years. At the heart of this campaign was Canada's Official Food Rules—the precursor to the contemporary Canada's Food Guide—which, essentially, listed the six food groups required to maintain a healthy diet: milk, cereals and breads, fruits, vegetables, eggs and, finally, "meat, fish, etc." As the slogan of the Food Rules reminded Canadians, the goal was straightforward: "Eat right, feel right—Canada needs you strong!" Or, as one headline in *Saturday Night* put it more bluntly, "Canada's Faulty Diet is Adolf Hitler's Ally."<sup>10</sup>

9 The most important factor that actually changed the way Canadians shopped for, cooked, and ate food on the home front was the introduction of a universal price freeze starting in December 1941 followed by the introduction of coupon rationing of sugar in July 1942, tea and coffee in August, butter in December, and meat in March of the following year. These controls on food consumption came on the heels of months of periodic food shortages and a precipitous spike in food prices. Price and rent controls, it was argued, would help to ensure that Canadians could continue to afford necessities like food, fuel, and shelter while rationing promised all Canadians a fair share of scarce necessities. The penalties for breaking the rules ranged from small fines to imprisonment, but both controls—and rationing, in particular—maintained strong popular support throughout the war. In separate polls done in March and July 1945 more than 90 percent Canadians agreed that rationing had done a good or fair job in achieving equitable distribution.<sup>11</sup>

10 As one postwar analyst summed up Canadians' attitudes, "rationing has consistently given evidence of being the most popular among Canada's wartime controls, a fact that is especially significant when one remembers that it has been more a part and parcel of every day living than any of the other controls have been."<sup>12</sup>

11 In addition to these two primary controls on food, consumption, the Wartime Prices and Trade Board (WPTB)—the federal agency responsible for overseeing and

regulating Canada's wartime command economy—also established thousands of additional controls on the production and distribution of food more generally. These ranged from prohibitions on sliced bread and iced cake in bakeries to the establishment of meatless Tuesdays in restaurants and, between 1945 and 1947, meatless Fridays, as well. Other restrictions included reductions in the production of non-essential goods like chocolate bars and soft drinks, limitations on the number of tin can sizes that could be used from 116 to only 9 standard sizes, as well as the removal of foods like carrots, beets, apples, pork and beans, and spaghetti from the list of foods that could be sold in cans.<sup>13</sup> One effect was that Canadians were faced with an increasing number of novel food products. The artificial sweetener saccharin became far more common in a range of packaged foods, and soybeans entered the Canadian diet in a number of different forms, whether as a substitute for salted peanuts and peanut butter or as a main ingredient in “chocolate” bars.<sup>14</sup>

- 12 Canadian women, in particular, responded to these changes in a variety of creative ways. Newspapers and magazines were filled with wartime ration-stretching recipes from prominent food experts like *Chatelaine's* Helen Campbell, the *Montreal Standard's* Kate Aitken, the *Globe and Mail's* Ann Adam, or the *Vancouver Sun's* fictional food writer Edith Adams. These ranged from Anne Adam's gelatin-based “Magic Butter Spread” to Swift Canadian Co.'s ersatz home economist Martha Logan's ration-stretching recipes for “Tongue Rolls Florentine” and “Spaghetti with Meat.”<sup>15</sup> At the same time, newspapers and magazines also regularly featured recipes submitted by ordinary women. Vancouver resident M.E. Coleman, for her part, sent the *Vancouver Sun* a fascinating recipe for a marshmallow based “Mock Whipped Cream” while Windsor resident Mrs. Graham provided the *Windsor Daily Star* with her own variation on the widely popular “Canada War Cake”—a typically eggless, milkless, butterless, and sugar-stretching dessert that usually included hot water, brown sugar, lard, raisins, flour, baking soda, cinnamon, and cloves as its primary ingredients.<sup>16</sup>
- 13 Perhaps one of the most popular outlets for wartime recipes was through the more than 200 cookbooks that were published during the war.<sup>17</sup> While many of these were published by the food industry, celebrity home economists, or the federal government, each of these cookbook genres were outnumbered by the ubiquitous community cookbooks that were published during war by church groups, charities, or local community organizations. These ranged from Regina's Knox United Church's *Victory Cook Book* and the Barrie Lion's Club Ladies' Auxiliary's *Wartime Economy Cook Book*, to the Cooperative Commonwealth Federation's 1944 *Canadian Favourites: CCF Cookbook*. The Calgary Wesley United Church Good Cheer Club's 1943 *Cook To Win*, for its part, described itself as a collection of “wartime” recipes intended to be “your ever ready help until the day returns when ‘Freedom From Want’ is realized throughout the world.” Recipes, therefore, generally focused on ration-stretching items and included, among others, contributions from a number of local and national celebrities like a wartime stew from prominent feminist Nellie L. McClung and a meat loaf from the wife of Progressive Conservative leader John Bracken.<sup>18</sup>
- 14 Ultimately, the language of sacrifice, austerity, and thrift that dominated much of the wartime discussions of food contradicted the reality of many Canadians' wartime

diets: that they were typically eating more, and better, than they had for more than a decade. This was particularly true for the more than one million Canadians who saw some form of military service during the war. While the food was not always as good as many soldiers had hoped, there was plenty of it. In 1943, the Royal Canadian Air Force's standard ration scale allowed for nearly 3900 calories per day and—thanks to the efforts of some of the country's leading nutrition experts—included far more fruits, vegetables, and milk than it ever had before.<sup>19</sup> Yet the same was often true of those who stayed home, as well. Statistics showed that the per capita consumption of nearly every nutrient had increased during the war. Even as late as 1945, per capita consumption of dairy products, fruit, and meat were each up 23 percent over than 1939 levels, while poultry and egg consumption was up 12 percent. While rationing did typically require the average Canadian to eat less butter, sugar, and tea, the approximately two pounds of meat per person per week promised under meat rationing—in combination with access to off-ration meats in restaurants and elsewhere—actually assured a level of consumption from legal sources that was in excess of what most Canadians were eating during the Depression. In fact, per capita food consumption declined significantly after 1945 and it was not until the late 1950s that Canadians' average food consumption levels would again reach their wartime highs.<sup>20</sup> It is perhaps not surprising, then, that many Canadians looked back on their wartime eating experience on the home front with fondness and nostalgia. Although most Canadians put away their recipes for “Canada War Cake” for good after the end of the war, rationing and the wartime mobilization of food provided them with something approaching a truly national eating experience that, for many, would remain one of their most positive memories of a period generally characterized by much more profound sacrifices in the lives of their family, friends, and neighbours.

## Endnotes

1. Anne Fromer, “Is Food the Answer to Increased Production?,” *Saturday Night* (12 December 1942), 42–3.
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3. Catherine Caldwell Bayley, “It's Patriotic and Pleasant to Eat Canadian Lobster,” *Canadian Home Journal* 37/3 (July 1940), 28–29 and *Canadian Home Journal* 36/8 (December 1939), 1.
4. LAC, RG64-A-4, Series 1240, Vol. 1448, File A10-29-12, Consumer Questionnaire Analysis: Report No. 3—Research Division, WPTB—8 February 1946.
5. *Cariboo Observer*, 12 June 1943, 3.
6. LAC, Department of National War Services, RG 44, Vol 10, History of the Voluntary and Auxiliary Services Division, Appendix 6: Reports of Citizens' Committee and Co-ordinating Councils.
7. WPTB and Agricultural Supplies Board, *Home Vegetable Gardening and Home Canning of Vegetables in Wartime* (Ottawa: King's Printer, 1942). Also see, LAC, RG17, vol. 3706, file 249, Memorandum for the Special Committee on Community Gardens and Home Canning, 1 February 1943.
8. LAC, Department of Agriculture, RG17, vol. 3698, file W-5-4-29, Press Release: Wartime Garden Survey, 28 April 1944.

9. L.B. Pett, “Nutrition as a National Problem,” *Canadian Welfare*, 18/1 (April 1942), 21–29.
10. Hiram McCann, “Canada’s Faulty Diet is Adolf Hitler’s Ally,” *Saturday Night*, (14 June 1941), 8.
11. LAC, RG 36-31, vol. 27, WIB Information Brief No. 57, *The Home Front: Verdict on Wartime Controls*, 16 April 1945.
12. LAC, RG64, vol. 23, file 256, WPTB Information Branch, Report No. 3A, *Resume of Canadian Opinion on Rationing*, 1 October 1945.
13. CBC Digital Archives, “Food Facts and Fashions,” radio program, originally aired 12 June 1942, [http://archives.cbc.ca/war\\_conflict/second\\_world\\_war/clips/5094/](http://archives.cbc.ca/war_conflict/second_world_war/clips/5094/) last updated 29 September 2003.
14. “They’re Talking About...,” *Chatelaine* 17/3 (March 1944); Priscilla Galloway, Ed., *Too Young to Fight: Memories from our Youth During World War II* (Toronto: Stoddart, 1999), 20; Mary Peate, *Girl in a Sloppy Joe Sweater: Life on the Canadian Home Front during World War II* (Toronto: Optimum Publishing, 1988), 97–98; *Food in Canada* 2/9 (September 1942).
15. Ann Adam, “Today’s Food,” *Globe and Mail*, 2 January 1943; *Globe and Mail*, 12 May 1943, 8; and *Vancouver Sun*, 23 February 1943, 6.
16. “This Week’s Best War-Time Recipes,” *Windsor Daily Star*, 14 March 1942, 9. For M.E. Coleman’s mock whipped cream see, *Edith Adams Wartime 9th Annual Cook Book* (Vancouver: *Vancouver Sun*, 1943).
17. This estimate is based on an analysis of Elizabeth Driver’s excellent and exhaustive *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825–1949* (Toronto: University of Toronto Press, 2008).
18. Good Cheer Club, *Cook To Win* (Calgary: Wesley United Church, 1943).
19. “Responsibilities of Dieticians in the RCAF,” *Canadian Hotel and Restaurant* 21/7 (July 1943), 14.
20. LAC, Department of Agriculture, RG17, vol. 3434, file 1724, Anna M. Speers, *A Report on Nutrition and the Production and Distribution of Food* (Ottawa: May 1945); Wartime Information Board, *Canadian Food and Agriculture in the War* (Ottawa: 25 May 1944); Nutrition Division, *Canadian Food and Nutrition Statistics, 1935 to 1956* (Ottawa: National Health and Welfare, 1959), 26–29; Brinell and Fowke, *Canadian Agriculture*, 150–151.

### ■ Reading Comprehension Questions

1. The word *ubiquitous* in “The ubiquitous ration book would ultimately” (paragraph 2) means
  - a. rare
  - b. classic
  - c. everpresent
  - d. useful
2. The word *precursor* in “the precursor to the contemporary Canada’s Food Guide” (paragraph 8) means
  - a. forerunner
  - b. sequel
  - c. offshoot (of)
  - d. base (for)
3. Which of the following would be a good alternative title for this selection?
  - a. Canada Ate Its Way to Victory
  - b. Wartime Government Actions Lead to Well-fed Canadians
  - c. World War II Kept the Home Stoves Cooking
  - d. Feeding our Troops

4. Write a sentence or two that you believe expresses the main idea of “Food on the Home Front During the Second World War.”
5. What were “patriotic foods,” and why were they referred to as “patriotic”?
6. *True or false?* The Canadian government discouraged people from growing their own fruit and vegetables for years during World War II.
7. Canadians were required to save bones and fat because
  - a. these items could be ground up and/or rendered to produce fertilizer
  - b. people were supposed to be thrifty and learn not to throw out these items
  - c. they were given recipes to use for cooking with bones and fats
  - d. bones could be used for glue and fats for nitroglycerin, a firing compound
8. *True or false?* The author implies that the British population would have starved without Canadian exports.
9. The author implies that
  - a. Ordinary Canadians played an important role in World War II.
  - b. Canadians are a submissive people and thrive on deprivation.
  - c. Canadians have always been better fed than citizens of most other countries.
  - d. Canadians actually like tight government control.
10. Mosby, the author, implies that
  - a. The government did not always know best, where Canadians were concerned.
  - b. Canadians need a cause to fight for.
  - c. Canadians actually benefitted from wartime government interference and restrictions.
  - d. Canada has never been so united as during the war.

## ■ Discussion Questions

### About Content

1. How, based on this essay, can food be “a weapon of war”?
2. What was rationing? Which foods were rationed? Why did the government impose rationing? Were Canadians for or against rationing?
3. What controls on “production and distribution of food” and packaging did the Wartime Prices and Trade Board institute during wartime?

### About Structure

4. The clearest statement of the author’s thesis is in the first third of the essay. Find the statement and note it. Where do you find the supporting points for his thesis? What are those points? How many paragraphs support each point?
5. At the opening of which paragraphs do you find addition transition words? Change-of-direction transition words? Emphasis transition words?
6. Cause/effect method of development: In paragraphs 10 through 13, Mosby develops his paragraphs by showing the effects of various causes. List the cause and the effects for paragraph 10.

### About Style and Tone

6. Based on word choices (common or specialized), sentence length, types of details included, and overall ease of reading for a specific audience, who do you think that

Mosby, a university professor, is writing for? Why? Where do you think this article would be likely be published and why?

7. Aside from the author's use of the "effects" pattern of development in the last half of the article, Mosby supplies detailed and sometimes humorous and numerous examples to illustrate his points. For you, as an audience with no personal experience of the circumstances described and probably little connection to World War II, are these examples effective in clarifying the points made in at least two of the piece's paragraphs? Why?

## ■ Writing Assignments

### Assignment 1

As Mosby writes, Canadians gave up many foods and accepted limits on what they could buy of many other foods to support British citizenry and military. Moreover, women and school children willingly worked as "low-paid agricultural labour" to harvest crops for export during wartime summers (5). Would Canadians today be as unselfish in supporting another country as they were in supporting Britain in the Second World War?

In a third person essay that illustrates your viewpoint with examples, respond positively or negatively to the question above. You may wish to do some research to back up and expand on your supporting points and details with facts and/or statistics, as the author does in this article.

### Assignment 2

Are Canadians, as typical first-world North Americans, careless and wasteful with leftovers and food in general? Do we throw out food that could be serving useful purposes, as fats and bones did during World War II? Aside from recycling some foods, why do we throw out food when programs such as Second Harvest and food banks indicate that people are going hungry in this country?

Write an essay that contrasts three or four ways in which people waste or do not recycle leftovers, food they are tired of, or scraps with ways in which people could help others or find new uses for these items.

### Assignment 3

Canadians purchase whatever they please and/or whatever they can afford to eat. Imagine what life would be like today if there were government-enforced restrictions on what we buy and what we eat, even in restaurants. Would this necessarily be a bad thing? What would happen to the fast-food industry? What foods might be controlled or unavailable, and why?

What is your viewpoint on food restrictions as good or bad? Write a third person essay that looks at the effects, desirable or not, of controls on various foods. Remember to work out a likely cause for the effects you decide on. Why might the government decide to intervene in people's lives this way?

## No Way Home: *The Uncertain Future of Robert Thomas Payne, Homeless Zinester*

Vakis Boutsalis

Most people have seen, and probably walked past, street people. Vakis Boutsalis, a Toronto writer, shows readers a surprising and contradictory figure, Robert Thomas Payne: street person, poet, and zine publisher. Payne seems to do more than merely survive on the streets; in fact, he is hopeful about his future, and credits art and the joy of writing with his salvation. Meet this unexpected character and the often unexpected people he meets.

- 1 There are two Robert Thomas Paynes in Toronto. One is a writer. The other does a lot of walking. One has managed to conjure up some buzz for himself. The other, at times, is virtually invisible. One is a poet, an editor, and a voice for the neglected. The other doesn't like to go to bed unless he has earned enough money to make it through tomorrow.
- 2 "There is my real life, and my virtual life," explains Payne while sitting on a coffee shop patio drinking 'juice' from a plastic bottle. "My real life is spent mostly outside, mostly walking. My virtual life, it's not that bad."
- 3 The real Robert Thomas Payne has been living on the streets since 2006. You can see it in his calves, which are hulking from all the walking. He has small boyish eyes on an aged, weary face. His hair is almost completely grey. Payne vacillates between looking childlike and older than his almost 50 years.
- 4 He wakes up every day in a narrow alley next to a downtown bar. His assignment each day is to make \$20 before he goes back to bed. In order to reach his goal, Payne walks around the streets of Toronto with photocopies of a zine that he tries to sell to strangers. He will not ask for spare change, he will not sit on a corner with a cup and a sign.
- 5 Tonight, the real Payne is working with two zines. One is called *St. Elsewise*, his flagship brand. It is a collection of work—stories, poems, jokes and pictures—all written and drawn by Payne and other homeless people living in Toronto.
- 6 "Unfortunately, the zine is about 75% my writing, and the rest I collect," says Payne, lamenting his inability to coax more work from others.
- 7 The other zine is *A Happenstance (of sorts)*, a collection of poems written by Payne. His poems are inspired by his life on the streets, and offer windows into both
- 8 On this night you can buy a copy of *St. Elsewise* or *A Happenstance* for whatever you want to pay. You just need to run into Payne.
- 9 He likes to work on the west side of downtown, outside the Tim Hortons at the generally bustling intersection of King and John, or outside For Your Eyes Only, a gentlemen's club on King Street between Spadina and Bathurst. If he is not at one of those locations then he is wandering the streets.
- 10 Robert Payne was born in Newfoundland. His father was a sailor, and so was his grandfather. When Payne turned 16 he joined the Merchant Marine and worked during the summers. He grew up all over Canada, but spent his high school years in Toronto

where he attended Bloor Collegiate. After graduating, Payne went to the University of Toronto for two years where he majored in theatre and minored in archeology.

- 11 He left school when he was 21, he says, because he was getting lots of work as an actor, which at the time was his goal.
- 12 In 1996 Payne began volunteering at St. Christopher's, a neighbourhood centre in the west end of the city that helps less advantaged individuals, families and groups. "That was when I was having my couple of crazy years, breaking up with the wife, kind of wondering what was I doing with my life," he says. Volunteering was Payne's way of contributing, of giving back. He alludes to a rough childhood and knowing something about hardships.
- 13 One of Payne's closest friends, another aspiring writer by the name of Michael Paul Martin, was also volunteering at St. Christopher's House. In 1998 a worker there had the idea of starting a newsletter that would be circulated within the building. Payne and Martin decided to take on the project and founded *The Street Post*.
- 14 *The Street Post* was what *St. Elsewise* is now: a collection of stories, jokes and pictures produced by street people. Payne and Martin would collect the material and assemble the zine. Eventually they were able to secure a grant from the Canada Council for the Arts and begin printing a thousand glossy issues every three or four months. What started as an in-house newsletter was growing.
- 15 Then, Payne says, things went "titties up." In 2006 *The Street Post's* run ended, and because when it rains it pours, Payne found himself on the streets. At the time his main source of income was through acting and temp jobs. He was never paid for his work on *The Street Post*, which was an extension of his volunteer work. One day the acting and temp jobs just stopped. Payne had lived on the street before, but had always managed to pull himself off after a few months. This time would be different.
- 16 Nonetheless, Payne decided to continue on with the project of writing and collecting stories by and of the homeless. As he says of that time: "If that is the way I had to do it, then that is what I would do." He began collecting work, cutting and pasting, photocopying and stapling. *St. Elsewise* was the result.
- 17 "It's about creating something, and other people being interested in what you created. That is why I try to sell my zines face to face. I can't tell you how much joy I get out of it."
- 18 It's been nearly four years since Payne started *St. Elsewise* and he is still writing and gathering work from others who live on the street. He takes the task seriously. Payne claims he has kept all the originals of all the work that has ever been handed to him from someone else that lived on the street. He says he knows a lot of street people who have passed away and feels a responsibility to hold onto anything that documents that they were here.
- 19 His biggest failure is not being able to convince others who live on the street to do more than contribute here and there. He wants them to take up writing, or any other form of art. And he wants to see them go through the process of photocopying their own issues of *St. Elsewise* and try to sell them.
- 20 If it were up to Payne he would be able to share the sense of worth he gets from his endeavours with other street people. So far he has not been successful. "That is probably the thing I am most disappointed about."



- 21 And so Payne remains Toronto’s only homeless publisher. As such, Payne has had some high profile clients. He says he sold a copy of *The Street Post* to Jay-Z for an American dollar. He gave a copy of his zine to Leonard Cohen for a few bucks and a bag of peanuts. Paris Hilton traded a salad bowl for a copy of *St. Elsewise*—she thinks the zine is hot. Payne thinks a salad bowl is a silly thing to give a homeless man, but he was able to sell it and she’s a nice girl. Walter Gretzky has bought several copies of *St. Elsewise* over the years and is always disappointed to find out Payne is still living on the streets. Adrienne Clarkson also stopped to get a copy of *The Street Post* way back when.
- 22 She was so impressed she invited Payne and Martin to talk about their zines at Blue Metropolis, Montreal’s literary festival, two years in a row. Unfortunately the added attention is what Payne thinks led to the “upping” of *The Street Post*’s “tit-ties.” As he tells it, *The Street Post* was just supposed to be an in-house newsletter and St. Christopher’s House was uncomfortable with the attention it was getting as something more. Ultimately, they pulled the plug.
- 23 More recently, cbc.ca did a couple of short pieces on Payne for *Connect* with Mark Kelly, and Payne says the *Globe and Mail* paid him a visit for their own interview, though, as of press time, a story has yet to surface from that encounter. Then there is the documentary on Payne that has recently wrapped up filming and is being edited.
- 24 Payne’s been profiled and observed, but that hasn’t changed his circumstances or his attitude: he’s still on the streets. After sitting and talking for a while, we leave the coffee shop patio and wander over to the sidewalk outside For Your Eyes Only. They know him there, the bouncers, and some of the dancers. Not as a customer. They know him as Robert Thomas Payne, the guy who is always trying to sell his writing. Nobody tries to stop him. The wall beside the club’s door used to have one of his poems scribbled across it before a new tenant moved in and painted it over. You can still make out some of the words if you look closely.
- 25 Payne is a few bucks short of his \$20 quota for the day. He doesn’t want to give up, but he’s tired. It was a long, hot day. He stands there, looking for someone to sell his zine to, but he knows everyone around him and they’re not interested. Payne says he should still try to approach a few more people, but he looks like he is ready to pack it in. The night is getting that feeling. I ask him what he would do if someone offered him a job, as a dishwasher or something else that would let him make enough money to get off the streets. Would he take it? “No,” he says immediately. “I got myself into this mess, and I am going to get myself out of it. And I am going to do it through art.”
- 26 It’s at once a naïve and noble answer. For his sake, I hope he is right.

### ■ Reading Comprehension Questions

- The word *vacillates* in “Payne vacillates between looking childlike and older” (paragraph 3) means
  - hesitates
  - stays
  - changes
  - alternates
- The phrase *alludes to* in “He alludes to a rough childhood” (paragraph 12) means
  - boasts of
  - hints at

- c. conceals
  - d. speaks of
3. Which of the following would be a good alternative title for this selection?
    - a. The Homeless Publisher
    - b. The Man No One Knows
    - c. Speaking for Those on the Street
    - d. A Man with a Mission
  4. Write a sentence or two that you believe expresses the main idea of “No Way Home.”
  5. *True or false?* Payne accepts charity from those he meets on the street.
  6. Payne did volunteer work because
    - a. He wanted to give something back to those who had less than he did.
    - b. He was trying to forget about his life falling apart.
    - c. He needed something to do.
    - d. He felt he belonged at St. Christopher’s.
  7. Payne’s encounters with celebrities
    - a. have made him a target for media people
    - b. have not changed him, and have brought him some misfortune
    - c. have brought him a regular income
    - d. have soured him on celebrities as people
  8. Boutsalis, in “No Way Home,” implies that
    - a. Payne is one of Canada’s great unknown poets.
    - b. Payne is just stubborn about living on the street.
    - c. Payne is self-destructive.
    - d. Payne has noble intentions, but these may not be enough.
  9. *True or false?* Payne’s belief in the power of art to help street people is naïve.
  10. The author implies that
    - a. Payne is a new type of artist.
    - b. Payne’s view of the value of art is unrealistic.
    - c. Payne communicates through his art.
    - d. Payne is more of an urban curiosity than an artist.

### ■ Discussion Questions

#### About Content

1. What is a *zine*? Look up the term online, compare three definitions, and then write your own definition of it. What are the titles of Payne’s two zines? What is the content of his zines? Are zines an appropriate type of publication for Payne, given his purposes for creating them?
2. What do you consider the key events in Payne’s life that could have led him to where he is today? Which aspects of his life do you find most surprising? Why?
3. Who are each of the famous people named in paragraph 21? Look up any with whom you are not familiar. What did each of the celebrities give Payne in exchange for their copy of his publication? Were their offerings reasonable or humane, given who they are?

#### About Structure

4. In which paragraph do you find effective description? Explain the effectiveness of the descriptive techniques. In which paragraphs do you find narratives? What is the function of two of the narrative paragraphs?

5. The author's use of brief paragraphs is characteristic of journalistic writing. The selection seems to divide naturally into three nearly equal sections, the first being paragraphs 1–9; the next, paragraphs 9–16; and the final section, paragraphs 17–25. How would you title each of these sections, and why?

#### About Style and Tone

6. Boutsalis opens his article with a set of opposed statements, or contradictions, that have an almost poetic rhythm: “One is... The other...” Does this sentence pattern suit or reflect his subject? How or how does it not?
7. What does the title alone, “No Way Home,” without the explanatory subtitle, mean, relative to the article's subject? Does it have real significance to the story of Robert Thomas Payne, as you read it here? Does it describe him as he is portrayed?
8. How would you describe the tone of this selection, based on word choices (for example, formal, casual, academic, or another word you find suitable), and sentence length and variety? Give examples of each to support your ideas about tone.

### ■ Writing Assignments

#### Assignment 1

Robert Thomas Payne is evidently more than he seems to passersby on the street. In fact, in many ways, he seems to contradict the typical image of a street person. Have you met someone who is the opposite of what they seem outwardly? In what ways is he or she the opposite of what they seem to others?

In a third person, descriptive essay that uses an appropriate mixture of objective and subjective descriptions, create a word portrait of a person who is the opposite of how they are perceived by others. As you prewrite and accumulate details, think about your dominant impression of this individual; after all, this is your thesis statement for a descriptive essay. Consider Boutsalis's two opening paragraphs as they function as a kind of dominant impression.

#### Assignment 2

Robert Thomas Payne has a Facebook page and YouTube videos—artists of all kinds use social media as platforms to make their statements. Payne is certainly regarded as an “artist”; in the article, he speaks of how art gives him joy and how it will be his salvation. Write an essay that defines what art means to you.

As you work on your prewriting, consider these questions: Do you have a personal involvement with art of any kind? What constitutes art to you? Is art something only found in galleries or museums? Can art help or change people? Do you create art of any kind? Write about three or four aspects of your view of art, aspects that have some connection to each other, and be sure to use appropriate transitions between your paragraphs to maintain that connection for your readers.

#### Assignment 3

Payne's story may have surprised you, in terms of the way you may (or may not) view street people. This assignment is your chance to play investigative journalist. To

begin, do an online search using the words *street people* and the name of your city or nearest large city. Read one or two of the articles you find and note those sources correctly by referring to Chapter 18 on making research notes.

Now think about the following issues: How numerous are the homeless in your chosen location? Are numbers increasing or decreasing, and why? What are the main problems faced by street people? Are there city or provincial government plans to help the homeless? What are these? Divide the information that you find into categories, such as “problems” and “health issues,” or any categories that seem appropriate, and write a division/classification essay in which you identify and explain the main problems and/or proposed solutions related to street people in your area.

## The Story of Mouseland: As Told by Tommy Douglas in 1944

### Introduction

Tommy Douglas (1904–1986) was one of Canada’s best-known New Democrats. He was a man of many talents and, involved in politics since 1936, he is renowned for various reasons. The Mouseland story is a small sample of the wit and humour many people knew him for. To see and listen to Tommy Douglas in person was a rare treat. Tommy was a most accomplished orator.

Some people saw Tommy Douglas as a true democratic socialist, someone who placed human rights and needs above the mere pursuit of profits and power. Such principles should be implemented at the wish of the majority of the people. A social-minded government would plan the economy of the country to allow all people to share in the country’s wealth and have equal access to such basic needs as healthcare and education.

Others saw Tommy as a great politician whose natural speaking, story-telling, and debating abilities helped bring social change to the country. Tommy was first elected to the House of Commons in Ottawa in 1936. He later switched to provincial politics and it was during his years as premier of Saskatchewan that Medicare was first introduced to North America. Prior to Medicare, health care services were only available to those who could pay the price.

When the CCF (Co-operative Commonwealth Federation) was renamed the New Democratic Party in 1961, Tommy Douglas was chosen as the leader of the new party, a post he held until he resigned in 1971. Tommy Douglas relates his message of social democracy in such a fashion that any audience can understand even the most complicated issue and be well entertained at the same time.

### The Story

- 1 It’s the story of a place called Mouseland. Mouseland was a place where all the little mice lived and played, were born and died. And they lived much the same as you and I do.
- 2 They even had a Parliament. And every four years they had an election. Used to walk to the polls and cast their ballots. Some of them even got a ride to the polls. And

got a ride for the next four years afterwards, too. Just like you and me. And every time, on election day, all the little mice used to go to the ballot box and they used to elect a government. A government made up of big, fat, black cats.

- 3 Now, if you think it strange that mice should elect a government made up of cats, you just look at the history of Canada for last 90 years and maybe you'll see that they weren't any stupider than we are.
- 4 Now I'm not saying anything against the cats. They were nice fellows. They conducted their government with dignity. They passed good laws—that is, laws that were good for cats. But the laws that were good for cats weren't very good for mice. One of the laws said that mouseholes had to be big enough so a cat could get his paw in. Another law said that mice could only travel at certain speeds—so that a cat could get his breakfast without too much effort.
- 5 All the laws were good laws. For cats. But, oh, they were hard on the mice. And life was getting harder and harder. And when the mice couldn't put up with it any more, they decided something had to be done about it. So they went en masse to the polls. They voted the black cats out. They put in the white cats.
- 6 Now the white cats had put up a terrific campaign. They said: "All that Mouseland needs is more vision." They said: "The trouble with Mouseland is those round mouseholes we got. If you put us in we'll establish square mouseholes." And they did. And the square mouseholes were twice as big as the round mouseholes, and now the cat could get both his paws in. And life was tougher than ever. And when they couldn't take that anymore, they voted the white cats out and put the black ones in again. Then they went back to the white cats. Then to the black cats. They even tried half black cats and half white cats. And they called that coalition. They even got one government made up of cats with spots on them: they were cats that tried to make a noise like a mouse but ate like a cat.
- 7 You see, my friends, the trouble wasn't with the colour of the cat. The trouble was that they were cats. And because they were cats, they naturally looked after cats instead of mice.
- 8 Presently there came along one little mouse who had an idea. My friends, watch out for the little fellow with an idea. And he said to the other mice, "Look fellows, why do we keep on electing a government made up of cats? Why don't we elect a government made up of mice?" "Oh," they said, "he's a Bolshevik. Lock him up!"
- 9 So they put him in jail.
- 10 But I want to remind you that you can lock up a mouse or a man, but you can't lock up an idea.

### The Moral of the Story

"Mouseland" is a political fable, originally told by Clare Gillis, a friend of Tommy Douglas. Tommy used this story many times to show in a humorous way how Canadians fail to recognize that neither the Liberals nor Conservatives are truly interested in what matters to ordinary citizens, yet Canadians continue to vote for them.

## ■ Reading Comprehension Questions

1. The word *orator* in the sentence “Tommy was a most accomplished orator” (first paragraph of introduction) means
  - a. actor
  - b. public speaker
  - c. New Democrat
  - d. politician
2. The word *pursuit* in the sentence “the mere pursuit of profits and power” (second paragraph of introduction) means
  - a. dislike
  - b. think
  - c. chase
  - d. reduce
3. Which of the following would make a good alternative title for this selection?
  - a. Liberals or Conservatives? Why Vote for Either?
  - b. People are Mice
  - c. Are New Democrats a Real Alternative?
  - d. Don't Put your Trust in Cats
4. Write a sentence or two that you believe expresses the main idea of “The Story of Mouseland.”
5. *True or false?* “Mouseland” is a fable about politics in Canada.
6. What does Douglas mean by the phrase, “because they were cats, they naturally looked after cats instead of mice” (paragraph 7)?
7. *True or false?* All an honest politician needs is a strong vision.
8. The author implies that
  - a. Canadians should not question authority.
  - b. Politics are bad.
  - c. A good idea is greater than just one person.
  - d. More people need to go into politics.
9. The author implies that
  - a. Cats are misunderstood.
  - b. Politicians are like big black cats.
  - c. New Democrats are a better type of cat.
  - d. Canadians are smarter than the mice in his story.
10. *True or false?* The author implies that we will always be like mice and politicians will always be like cats.

## ■ Discussion Questions

### About Content

1. Why is this story set in a make-believe place called Mouseland?
2. Why do you think politicians are characterized as cats and people are characterized as mice?
3. Do you believe that you can trust politicians in Canada? Why or why not?

### About Structure

4. What form of writing does Douglas use in this selection?
  - a. exposition
  - b. narrative
  - c. informational
  - d. compare and contrast
5. What effect does the writer's use of short, simple sentences have on the reader?

### About Style and Tone

6. Who is the audience the author is addressing? Support your answer with evidence from the text.
7. Choose one word to describe the tone of this selection: for example, funny, angry, sad, clever, light-hearted, playful, mean, deceptive, silly, or others. Explain, with examples from the story, why you believe this to be the tone of the selection.

## ■ Writing Assignments

### Assignment 1

The author uses analogous writing to make his point in this selection. Analogy is a form of extended metaphor, which may sometimes grow to be an allegory, a whole symbolic system. Such a system may start with one thing being like another, then continue to base examples, characters (if fictional), and structural elements to enhance this initial likeness. For example, you might say, “Watching reality TV is like eating rice cakes. They look like they will fill me, but I always feel empty when they are finished.” You might then go on to extend your analogy to several ultimately unsatisfactory experiences watching reality TV.

Consider analogies you know of in your life. For example, to paraphrase Forrest Gump, going to school is like a box of chocolates—occasionally, some experiences leave a bad taste in your mouth while many others can leave you wanting more. Write an essay, based on some aspect of your college or university experience, that illustrates your point by examples and makes use of an extended analogy or likeness of one thing to another. An example could be a comparison between undertaking research and Alice going down the rabbit hole. How are they similar? Well, Alice found herself going deeper and deeper (as happens with research), she met strange characters (you meet strange ideas as you do research), and she lost her way (as happens often during research).

### Assignment 2

In Ontario, a Member of Provincial Parliament was arrested for going 93 km/h in a 50 km/h zone, possessing cocaine, and having an excessive blood alcohol limit. As you probably know, drunk driving and possessing cocaine are criminal offences; however, the Crown Attorney said she had no reasonable prospect of conviction and withdrew the charges, leaving the MP to plead guilty to careless driving, pay a \$500.00 fine and make a \$500.00 charitable donation. How do you see this story relating to “The Story of Mouseland”?

Write a persuasive essay in which you agree or disagree that politicians are treated differently from other Canadians. Write a clear thesis statement outlining your position, then write three to five paragraphs giving examples that support your position. You may wish to do some research to discover the specific details involved in your examples.

### Assignment 3

How many Canadians do you imagine go out and vote for a new prime minister/ political party each election? You may research this through Statistics Canada and other websites. What percentage of voters of which age groups, specifically students and other ethnic and socioeconomic groups you belong to, turned out for the last election? Does this number surprise you?

Thinking about “The Story of Mouseland,” what reasons might there be for this (many/few) people to vote? Write a third person “causes” essay in which you explore the reasons students and other young people do not vote in elections. The effect here is that people do not vote; you are looking for the causes or reasons why.

## Today

### Plagiarism Lines Blur for Students in Digital Age

#### Trip Gabriel

Is the idea of plagiarism still relevant to you as a college or university student? No matter how often you have been told about “cheating” or “stealing other people’s hard work and ideas,” do these concepts still not seem realistic to you? Like most of us, you undoubtedly conduct a lot of your research online and know just how easy it is to highlight some material, then hit “copy” and “paste.”

- 1 At Rhode Island College, a freshman copied and pasted from a website’s frequently asked questions page about homelessness—and did not think he needed to credit a source in his assignment because the page did not include author information.
- 2 At DePaul University, the tip-off to one student’s copying was the purple shade of several paragraphs he had lifted from the Web; when confronted by a writing tutor his professor had sent him to, he was not defensive—he just wanted to know how to change purple text to black.
- 3 And at the University of Maryland, a student reprimanded for copying from Wikipedia in a paper on the Great Depression said he thought its entries—unsigned and collectively written—did not need to be credited since they counted, essentially, as common knowledge.
- 4 Professors used to deal with plagiarism by admonishing students to give credit to others and to follow the style guide for citations, and pretty much left it at that.
- 5 But these cases—typical ones, according to writing tutors and officials responsible for discipline at the three schools that described the plagiarism—suggest that many students simply do not grasp that using words they did not write is a serious misdeed.
- 6 It is a disconnect that is growing in the Internet age as concepts of intellectual property, copyright and originality are under assault in the unbridled exchange of online information, say educators who study plagiarism.
- 7 Digital technology makes copying and pasting easy, of course. But that is the least of it. The Internet may also be redefining how students—who came of age with music



file-sharing, Wikipedia and Web-linking—understand the concept of authorship and the singularity of any text or image.

8 “Now we have a whole generation of students who’ve grown up with information that just seems to be hanging out there in cyberspace and doesn’t seem to have an author,” said Teresa Fishman, director of the Center for Academic Integrity at Clemson University. “It’s possible to believe this information is just out there for anyone to take.”

9 Professors who have studied plagiarism do not try to excuse it—many are champions of academic honesty on their campuses—but rather try to understand why it is so widespread.

10 In surveys from 2006 to 2010 by Donald L. McCabe, a co-founder of the Center for Academic Integrity and a business professor at Rutgers University, about 40 percent of 14,000 undergraduates admitted to copying a few sentences in written assignments.

11 Perhaps more significant, the number who believed that copying from the Web constitutes “serious cheating” is declining—to 29 percent on average in recent surveys from 34 percent earlier in the decade.

12 Sarah Brookover, a senior at the Rutgers campus in Camden, N.J., said many of her classmates blithely cut and paste without attribution.

13 “This generation has always existed in a world where media and intellectual property don’t have the same gravity,” said Ms. Brookover, who at 31 is older than most undergraduates. “When you’re sitting at your computer, it’s the same machine you’ve downloaded music with, possibly illegally, the same machine you streamed videos for free that showed on HBO last night.”

14 Ms. Brookover, who works at the campus library, has pondered the differences between researching in the stacks and online. “Because you’re not walking into a library, you’re not physically holding the article, which takes you closer to ‘this doesn’t belong to me,’” she said. Online, “everything can belong to you really easily.”

15 A University of Notre Dame anthropologist, Susan D. Blum, disturbed by the high rates of reported plagiarism, set out to understand how students view authorship and the written word, or “texts” in Ms. Blum’s academic language.

16 She conducted her ethnographic research among 234 Notre Dame undergraduates. “Today’s students stand at the crossroads of a new way of conceiving texts and the people who create them and who quote them,” she wrote last year in the book *My Word!: Plagiarism and College Culture*, published by Cornell University Press.

17 Ms. Blum argued that student writing exhibits some of the same qualities of pastiche that drive other creative endeavors today—TV shows that constantly reference other shows or rap music that samples from earlier songs.

18 In an interview, she said the idea of an author whose singular effort creates an original work is rooted in Enlightenment ideas of the individual. It is buttressed by the Western concept of intellectual property rights as secured by copyright law. But both traditions are being challenged.

19 “Our notion of authorship and originality was born, it flourished, and it may be waning,” Ms. Blum said.

20 She contends that undergraduates are less interested in cultivating a unique and authentic identity—as their 1960s counterparts were—than in trying on many different personas, which the Web enables with social networking.

21 “If you are not so worried about presenting yourself as absolutely unique, then it’s O.K. if you say other people’s words, it’s O.K. if you say things you don’t believe, it’s

O.K. if you write papers you couldn't care less about because they accomplish the task, which is turning something in and getting a grade," Ms. Blum said, voicing student attitudes. "And it's O.K. if you put words out there without getting any credit."

- 22 The notion that there might be a new model young person, who freely borrows from the vortex of information to mash up a new creative work, fueled a brief brouhaha earlier this year with Helene Hegemann, a German teenager whose best-selling novel about Berlin club life turned out to include passages lifted from others.
- 23 Instead of offering an abject apology, Ms. Hegemann insisted, "There's no such thing as originality anyway, just authenticity." A few critics rose to her defense, and the book remained a finalist for a fiction prize (but did not win).
- 24 That theory does not wash with Sarah Wilensky, a senior at Indiana University, who said that relaxing plagiarism standards "does not foster creativity, it fosters laziness."
- 25 "You're not coming up with new ideas if you're grabbing and mixing and matching," said Ms. Wilensky, who took aim at Ms. Hegemann in a column in her student newspaper headlined "Generation Plagiarism."
- 26 "It may be increasingly accepted, but there are still plenty of creative people—authors and artists and scholars—who are doing original work," Ms. Wilensky said in an interview. "It's kind of an insult that that ideal is gone, and now we're left only to make collages of the work of previous generations."
- 27 In the view of Ms. Wilensky, whose writing skills earned her the role of informal editor of other students' papers in her freshman dorm, plagiarism has nothing to do with trendy academic theories.
- 28 The main reason it occurs, she said, is because students leave high school unprepared for the intellectual rigors of college writing.
- 29 "If you're taught how to closely read sources and synthesize them into your own original argument in middle and high school, you're not going to be tempted to plagiarize in college, and you certainly won't do so unknowingly," she said.
- 30 At the University of California, Davis, of the 196 plagiarism cases referred to the disciplinary office last year, a majority did not involve students ignorant of the need to credit the writing of others.
- 31 Many times, said Donald J. Dudley, who oversees the discipline office on the campus of 32,000, it was students who intentionally copied—knowing it was wrong—who were "unwilling to engage the writing process."
- 32 "Writing is difficult, and doing it well takes time and practice," he said.
- 33 And then there was a case that had nothing to do with a younger generation's evolving view of authorship. A student accused of plagiarism came to Mr. Dudley's office with her parents, and the father admitted that he was the one responsible for the plagiarism. The wife assured Mr. Dudley that it would not happen again.

### ■ Reading Comprehension Questions

- The word *attribution* in "many of her classmates blithely cut and paste without attribution" (paragraph 12) means
  - concern
  - giving credit
  - consent
  - question

2. The word *pastiche* in “exhibits some of the same qualities of pastiche that drive other creative endeavors today” (paragraph 17) means
  - a. organization
  - b. craftsmanship
  - c. design
  - d. patchwork
3. Which of the following would be a good alternative title for this selection?
  - a. Originality, Ownership, and Effort in Jeopardy
  - b. Cheaters Never Prosper
  - c. The Age of Easy Information
  - d. Inconsistency in Academia
4. Write a sentence or two that you believe expresses the main idea of “Plagiarism Lines Blur for Students in Digital Age.”
5. What are the three concepts “under assault” in academic-honesty situations in colleges and universities today?
6. Students today may not see originality as important because
  - a. They see these concepts as old-fashioned.
  - b. They spend too much time under assumed identities on social media sites.
  - c. They have given up on the importance of being individuals.
  - d. There are no new ideas, only new combinations of old ideas.
7. *True or false?* The “collage” theory of creativity and scholarship is a valid one, according to Sarah Wilensky.
8. From this selection, is it possible to infer that professors themselves may be partly at fault for not understanding newer generations’ attitudes toward information and media resources? Why or why not, based on the article?
9. The author implies that, for the most part
  - a. Use of computers and the Internet is mainly behind current plagiarism.
  - b. There could be more than just the apparent and underlying causes of current plagiarism.
  - c. He does not take the subject very seriously.
  - d. Schools do not teach students about ethics and research.
10. The author implies that
  - a. Students today no longer understand the difference between right and wrong.
  - b. Authors are being selfish when they do not want to share their work freely.
  - c. Critical reading will keep students from plagiarizing.
  - d. Plagiarism, when it comes to writing, is one symptom of a larger problem.

## ■ Discussion Questions

### About Content

1. What, in your own words, is each of the three students in the first three paragraphs using as an excuse for committing plagiarism?
2. Define the term “intellectual property.” How does it relate to students and plagiarism?
3. Do you agree with Sarah Brookover’s contention that habits based on using “the same machine” for free downloads as you do for online research creates a pattern that relates to, if not leads to plagiarism? Why or why not?

### About Structure

4. Which method of conclusion does Gabriel use? Does his conclusion fit any of the approaches listed in Chapter 4? Why or why not? How does the funny anecdote relate to the article's content?
5. Look back to Chapter 16 on Argumentation and Persuasion. Where in this article does the author insert opposing viewpoints, views that see plagiarism as just normal responses to cultural change? Do the anti-plagiarism speakers he includes immediately after the opposing viewpoints present convincing counter-arguments? Why or why not?

### About Style and Tone

6. “Plagiarism” is an article from the *New York Times*. Journalistic style, especially for articles that appear in newspapers, often makes use of short paragraphs, which do not appear so short when set in columns rather than running across the full width of a page. How do these paragraphs maintain your attention on the coherence of its content? Do the short paragraphs here serve the purpose (identify what you think the purpose is) of the article well? Why or why not?
7. Another aspect of journalistic style is the extensive use of direct quotations from sources relevant to the subject of the piece. How many “voices” does Gabriel allow to speak in his article? Which source is given the most “column inches” (i.e., space)? Why, do you think?
8. “Writing is difficult, and doing it well takes time and practice” (paragraph 32), says Donald J. Dudley from the University of California. What is the effect on you, as a student reader, of hearing this voice in the emphatic position near the end of the article? For you, how does this statement relate to significant ideas in the rest of the article? What is the effect on you of Gabriel following this statement with his funny closing story from Dudley?

## ■ Writing Assignments

### Assignment 1

How are students to differentiate between copying and pasting information (including images, designs, and even forms of coding) without credit being given into college and university essays and assignments, and downloading music and streaming videos without paying? After all, they're using “the same machine,” as Sarah Brookover says in paragraph 13.

Can or should students see a difference between copying material for school assignments and downloading material for their own use? Is there a difference? Answer yes or no to this question, then, writing a descriptive process essay, explain how the difference or lack thereof works, and why.

### Assignment 2

Why do students plagiarize? Are the answers in Gabriel's article the only answers to the question? We all know the effects resulting from plagiarism that is discovered—academic penalties range from loss of marks to expulsion—but what about the causes? All students know, or have heard of people who plagiarize in various ways, and most have ideas about why students cheat.

In a “causes” essay, examine three to five reasons why you believe students plagiarize. Do not use ideas from Gabriel’s article. You will write this essay in the third person voice and, if needed, do some research (which you will cite appropriately). Consult Chapters 20 and 21 for correct methods of citation.

### Assignment 3

Is there any originality left today? TV shows “constantly reference other shows” (17), comedy movies thrive on references to other movies, and rap constantly samples songs from various decades. Are these products “authentic” in any way? Are they still original works? Or is Helene Hegemann correct when she says, “There’s no such thing as originality anyway, just authenticity” (23).

In an argumentation essay defend a position that supports or denies the continued existence of originality. You will want to blend some elements of definition into your essay near the beginning by defining what you mean by the term “originality,” so that your readers are clear about what it is you defend or deny. Be sure to support your points with very specific details to give your argument strength and specificity.

## Castles in Spain

### Derek Vertongen

Living beyond one’s means has become a global spending pattern, with increasingly widespread and disastrous consequences, particularly for European countries such as Spain, Italy, and Greece, where huge national debts, bank failures, and unemployment signal economies teetering on the edge of bankruptcy. In these three countries, once bases of powerful and wealthy empires, student riots and citizen protests have become the norm.

For author Vertongen, a return to Spain means a chance to see a nation in distress today and to see what has been lost along with jobs—perhaps the spirit of Spain, a Spain that 500 years ago “was the heart of a Europe that was on fire and conquering the world.”

- 1 It’s still early by Seville standards. I’m sitting in a backstreet bar, the sort of place that makes Spain so terribly Spanish: *café con leche* and half a *tostado* with something spread on it. Breakfast for 1.70 euro. Unhurried happiness.
- 2 Across the street is the Arenal market. It doesn’t look like much now. Most of the shutters are down. A sign points toward a vegetarian restaurant that will presumably open later in the day. This is not the most lively part of Seville—there are no tourists around—but things were very different half a millennium ago: this was the heart of a Europe that was on fire and conquering the world.
- 3 Behind the market lies the Guadalquivir River. From its *arena*—the sand of its bank—the conquistadors left for the “new” world, still a hazy notion in the early sixteenth century: Columbus had mistaken Cuba for Asia; the Pope hadn’t yet ruled that the inhabitants of the “Indies” were, in fact, humans. Five small wooden ships set sail, right here, in 1519, under the command of Hernando de Magallanes. Like Columbus, he hoped to find a route to the Spice Islands and the other business opportunities of the Orient by sailing west.

- 4 Magellan only made it halfway around the globe, to the Philippines, where he got into trouble with the locals and died violently. But to his everlasting glory, Magellan had found a way through the American continent and sailed across the vastness of the Pacific, without any idea how big it really was. Only one ship completed the journey. *The Victoria*, not quite 26 metres long, eventually passed Africa and made it back to Seville three years later. The Earth was indeed round.
- 5 Over the years I have crossed Magellan's path a number of times: in the Philippines; on the island of Banggi, north of Borneo, where his expedition is said to have stopped for repairs in 1521; in Indonesia's Banda islands, which were the centre of the colonial spice business and are still cluttered with the architectural residue of Europe's occupation.
- 6 And I remember arriving in Punta Arenas, on the southern tip of Chile, anxious to see the straits that carry Magellan's name. Even if you fly in, Punta Arenas feels palpably remote, beyond the endlessness of Patagonia. Cruise ships call when the weather permits, but it remains a blustery outpost with weathered wooden houses that have sagging floors and musty carpeting. Cold rain blows in your face, even in summer.
- 7 To Magellan and his men, on the other side of the planet, Seville must have seemed so far away. No wonder they all believed in God, *spes unica*.
- 8 It's all over now. Europe no longer rules the world. It can barely stand on its own feet. Every day I spend in Spain has the smell of impending disaster. It is as if an enormous Vesuvius is about to erupt and cover the entire continent.
- 9 The world keeps pointing fingers at Southern Europe, at Greece and Italy and now Spain: Too much *café con leche* on shady terraces, not enough work ethic. Too much Retsina. Too many civil servants. Too much sin. And Europeans, many of them too old to care, squabble endlessly about who, if anyone, should pay for the Mediterranean slackers.
- 10 Spain has turned into an economic nightmare. Its dodgy banks reportedly sit on about \$400 billion in real-estate-related debt, half of which is problematic or impaired in one way or another. The country's economic output is projected to shrink by about 1.7 percent this year. Not surprisingly, a quarter of the labour force is sitting at home, while youth unemployment is 50 percent. The Spanish word for someone who defaults is particularly fitting: *moroso*.
- 11 The past year has seen massive cuts in government spending and a wave of anti-austerity protests; in Madrid, the language of revolution is ubiquitous, scrawled across walls of graffiti and splattered on posters everywhere you look. Yet despite the frustration, the city clings to its party mood, the streets still noisy late into the night.
- 12 The Spanish hinterland is a different matter. There the lights have been fading for years. Many provincial towns now look more dead than alive. Shopkeepers have given up, hotels have closed and the young people are gone. They've left a handful of old *jubilados* behind, grumpy pensioners who spend the day bitching and drinking in tiled, echoing bars that face the square and the church and the town hall. They don't have much time left—the cobblestoned streets are getting too steep to climb—but since they can't sell their houses in the current market, the *jubilados* have nowhere to go. So they'll sit it out.
- 13 When I reached the hamlet of Cabra del Santo Cristo, lost in Andalusia's deepest olive-growing country, I was surprised to find it had a functioning railway station, complete with proper platforms in both directions (Madrid—Almería) and

handicapped parking in front. Money from the European Union, they explained at the *cantina* on the other side of the road.

- 14 The fact that a *cantina* existed was an even bigger surprise, since Cabra del Santo Cristo hardly has any residents left. One old man was sitting by himself, ending a late Sunday lunch with some melon. Two other customers were discussing the price of toilet paper, how it had gone up since the introduction of the euro. “Wasn’t that more than a decade ago?” I asked. Well, yes, but it was the sort of evil they had never come to terms with. The woman said she would go back to using newsprint, as she remembered her grandparents doing. The problem is that, with the exception of the odd train passenger from Madrid with a copy of *El País*, no one here reads newspapers anymore.
- 15 All over Spain, the cutbacks and austerity measures—in health, education, nearly every area of public spending—are real. Some government departments have lost a third of their budgets in one go. *La crisis* is biting. Confusingly, the message has changed from *spend! borrow! live for the moment!* to *save! work more for less! forget about retirement!* This doesn’t make much sense. Anyone can figure out that, if you stop spending in an economy geared for growth and freewheeling excess, it will grind to a halt. The wheels will come off.
- 16 In Spain, as elsewhere, high-income economies do not thrive on bare necessities. They cannot survive unless people and governments live and consume beyond their means. Upgrade to a new phone every six months, buy a new wardrobe four times a year, trade in the car. Credit is the very fuel that keeps the system going.
- 17 Much of Spain is like the handicapped parking in front of the station in Cabra del Santo Cristo: someone else paid for it. (Spain consistently receives much more money from the EU than it contributes.) And who knows if it will ever be paid back? Except that, now, the money is gone and the system is maxed out. Local governments all over Spain have looked the other way and run up dizzying bills for years, if not decades. Stories keep popping up in the news about mundane things like unpaid rubbish collection. In Valencia, politicians somehow short-changed the city’s cancer hospital, leaving a fifty-eight-million-euro hole in its budget. Local savings banks have been put out of their misery. Still, the problems might have been manageable if it weren’t for the *burbuja*—the bubble.
- 18 The *burbuja* isn’t hard to spot. Layers of unsold real estate surround the big cities and clog the Mediterranean *costas*. You can see them from the motorways and from the shopping centres: gloomy developments where thousands of new housing units gather dust and grow ever more worthless. At roundabouts across the country, there are road signs pointing toward them: *urbanización*.
- 19 But the roads leading to many *urbanizaciones* are no longer being kept up. The palm trees are dying and the landscaping is vanishing under the weeds. Young couples unwise or unfortunate enough to have bought a few years ago have fled by now, unable to pay the mortgage or fed up with living in ghost towns.
- 20 *SE VENDE*. It has become the national motto of Spain: everything is for sale.
- 21 Even small villages and towns far from anywhere have empty or semi-abandoned *urbanizaciones* of unsold row houses, often built on the edge of town, where the rubbish heaps used to be; they just sit there with electrical wiring protruding from the walls. Some streets are simply fenced off. This mountain of surplus real estate has rippled through the rest of the housing market: older houses, even desirable properties with elegant facades and interior patios, are also proving hard to sell.

- 22 *SE VENDE*. In many cities the signs seem to hang from every other balcony. You often see the two little words spray-painted in desperation across the walls, with a mobile-phone number underneath.
- 23 Of course, the *burbuja* has also worked its way through the banking system. Rippled isn't strong enough a word. As the panic spreads and rating agencies in New York turn up the heat—S&P downgraded the country's credit to BBB+ in April—Spain is facing ruin, constantly looking over its shoulder to see if the lights are still on in Greece and Portugal.
- 24 It would be heartbreaking to see the Spanish way of life wiped out by the logic of the financial markets, crushed by men in suits and ties who work in London or Singapore and don't really know about *café con leche*, about a touch of Mediterranean sloppiness—the way things have always been in Spain. But too many people have taken too many liberties with economic reality. Spain helped itself to easy money from the European Union and from the banks. People were lured into mega-malls and fell in love with credit cards and real estate. When the time came to pay back, there wasn't enough business to keep the fantasy a float. So now they're broke and in denial, trying to figure out why the good life just slipped away.

### ■ Reading Comprehension Questions

- The word *hinterland* in “The Spanish hinterland is a different matter” (paragraph 12) means
  - small towns
  - suburbs
  - wilderness
  - back country
- The word *austerity* in “All over Spain, the cutbacks and austerity measures” (paragraph 15) means
  - harshness
  - welfare
  - spending
  - budgetary
- Which of the following would be a good alternative title for this selection?
  - Spanish Spending
  - Spain Stumbles and Falls
  - Spain Sells Out and Loses its Soul
  - Spain's Empire of Debt
- Write a sentence or two that you believe expresses the main idea of “Castles in Spain.”
- The explorer Magellan entered the Pacific Ocean
  - by sailing east from the Philippines
  - by sailing around both the Cape of Good Hope and Cape Horn
  - by sailing through the Straits of Magellan
  - by sailing across the Atlantic from Spain, then around Cape Horn
- True or false?* The Spanish capital shows no signs of Spain's financial problems.



7. People in small country towns do not stay abreast of the bad news about the Spanish economy because
  - a. They have never really accepted the problems caused by the euro.
  - b. They never read the papers.
  - c. They are too far away from big cities and their problems.
  - d. They just do not care.
8. The author implies that
  - a. The Mediterranean lifestyle is to blame for Spain's problems.
  - b. Personal overspending has led to Spain's national debt.
  - c. Spain's membership in the European Union is the root cause of its debt problems.
  - d. Profound economic mismanagement has led to the state of the Spanish economy.
9. *True or false?* It is possible to take from this essay that Spain has been irresponsible financially.
10. The author implies that
  - a. The Spanish will never value their traditional culture again.
  - b. Stockbrokers are ignorant of human values.
  - c. Succumbing to the temptations of luxury and overspending is a global failing.
  - d. Spain had always been poor, and so did not know how to handle money.

## ■ Discussion Questions

### About Content

1. Unless you already speak Spanish, look up the following Spanish words: *café con leche*, *tostado*, *arena*, *conquistador*, *moroso*, and *jubilado*. What does Vertongen's use of these words (a) say about his feelings for Spain, and (b) add to his essay?
2. Using an atlas or online maps, look up the locations named in the reading. What do these suggest about the extent of the Spanish empire 500 years ago? And how do these places relate to Vertongen's statement that "Europe no longer rules the world" (8)? And if Europe no longer rules the world, who are its new *conquistadors*?
3. What are three signs of economic distress that small towns in rural Spain are suffering now?

### About Structure

4. Which method of introduction does Vertongen use in his essay?
  - a. movement from general to specific
  - b. anecdote
  - c. background information
  - d. questions
 Why do you think he chose this approach?
6. The author divides his essay into three relatively equal sections: paragraphs 1–6, 7–15, and 16–23. How would you title each section, and why, related to the essay's content?

7. Vertongen uses the “effects” method of development in several paragraphs. In which sections of his essay, and in which paragraphs, do you find examples of this? What are the effects noted in three paragraphs of “Castles in Spain”?

#### About Style and Tone

7. The author uses several figures of speech in his essay. Where do you find examples of metaphor? Of personification? Of an analogy? Do these figures of speech add to the power of the essay? If so, how, in each case?
8. Look up the meaning of the expression, “building castles in Spain.” Why do you think Vertongen chose this phrase for his title?

### ■ Writing Assignments

#### Assignment 1

Have you ever built “a castle in Spain”? Ever had a daydream that you seemed to be able to realize, but then found had too high a price? For many college and university students, building such castles is part of maturing, especially the “paying the price” part.

Write a third person voice “effects” essay about the consequences, good and bad, of building some typical student “castles.”

#### Assignment 2

Spanish postsecondary students have mounted huge protests that began in 2011 and these protests are still ongoing. What have been some of the reasons given for these actions? Look up these protests online for the answers, and remember to cite your sources correctly by checking Chapters 20 and 21. Do the Spanish students’ issues and causes have anything in common with those experienced by your fellow students?

Compare or contrast several of the results of your findings about the Spanish students’ actions with issues and causes about which students in your area are concerned.

#### Assignment 3

Are our national cultures, habits, and even national identities being wiped out by the global spread of mega-corporations like McDonalds and Microsoft, and by the increasing popularity of American blockbuster and superhero movies in Asia, India, and Africa?

In an essay of argumentation, take a stand for or against the spread of such powerful influences. You may write about three or more aspects of Canadian culture you feel are threatened or have disappeared, or about a similar number of aspects of another culture in which you grew up or with which you are very familiar. Conducting some research here will help you with the factual aspects of your argument. Consult Chapters 20 and 21 for help with citation, and Chapter 18 for more information about research techniques.

## Systems: Open or Closed?

### Virginia Satir

Virginia Satir was a psychologist and author who pioneered in the field of family therapy. She achieved global renown for her work and her therapeutic techniques. In this essay, she asks readers to consider their families, friendships, and other groups to which they belong as “systems.” System may seem an odd choice of word today, because we generally encounter it in the contexts of technology and computers rather than of human relationships. Read on to see if you or your groups can relate to Satir’s systems.

- 1 I want to discuss something that at first you might not think has much to do with your family and peoplemaking.<sup>1</sup> Stay with me. The concept of *systems* was borrowed from the world of industry and commerce. It has become a way of understanding how human beings in groups work.
- 2 Any system consists of several individual parts. Each part is essential and related to each other part to attain a certain outcome; each acts as a stimulus to other parts. The system has an order and a sequence which is determined through the actions, reactions, and interactions among the parts. This constant interplay governs how the system manifests itself. A system has life only now, when its component parts are present.
- 3 Sounds confusing? It isn’t really. You put yeast, flour, water, and sugar together to make bread. The bread isn’t like any one of its ingredients, yet it contains all of them.
- 4 Steam isn’t like any of its parts, but it contains them all.
- 5 All human life is part of a system. We hear a lot about beating the system, which would seem to say that all systems are bad. Not so. Some are and some are not. The implications of systems thinking for personal, family, and societal behavior are evident everywhere today....
- 6 An operating system consists of the following:
  - 7 *A purpose or goal.* Why does this system exist in the first place? In families, the purpose is to grow new people and to further the growth of those already here.
  - 8 *Essential parts.* In families, this means adults and children, males and females.
  - 9 *An order to the parts’ working.* In families, this refers to the various family members’ self-esteem, rules, and communication.
  - 10 *Power to maintain energy in the system so the parts can work.* In families, this power is derived from food, shelter, air, water, activity, and beliefs about the emotional, intellectual, physical, social, and spiritual lives of the family members and how they work together.
  - 11 *Ways of interacting with the outside.* In families, this means relating to changing contents, the new and different.
  - 12 There are two types of systems: closed and open. The main difference between them is the nature of their reactions to change, both from the inside and from the outside. In a closed system, the parts are rigidly connected or disconnected altogether. In either case, information does not flow between parts or from outside in and inside

out. When parts are disconnected, they often appear as if they are operating: information leaks in and out but without any direction. There are no boundaries.

**13** An open system is one in which the parts interconnect, are responsive and sensitive to one another, and allow information to flow between the internal and external environments.

**14** If one were to deliberately design a closed family system, the first step would be to separate it as completely as possible from outside interference, and to rigidly fix all roles for all time. The fact is, I don't believe anyone would deliberately design a closed system. Closed family systems evolve from certain sets of beliefs:

People are basically evil and must be continually controlled to be good.

Relationships have to be regulated by force or by fear of punishment.

There is one right way, and the person with most power has it.

There is always someone who knows what is best for you.

**15** These beliefs are powerful because they reflect the family's perception of reality. And the family then sets rules according to their beliefs. In other words, in closed systems:

Self-worth is secondary to power and performance.

Actions are subject to the whims of the boss.

Change is resisted.

**16** In open systems:

Self-worth is primary; power and performance, secondary.

Actions represent one's beliefs.

Change is welcomed and considered normal and desirable.

Communication, the system, and the rules all relate to one another.

**17** Most of our social systems are closed or very nearly so. A little change is allowed, which in my opinion is the reason we have been able to limp along as well as we have.

**18** Now we come to an important philosophical question. Do you believe that all human life deserves the highest priority? *I believe this with all my being.* Therefore I unashamedly admit I will do everything I can to change closed systems into open ones. An open system can choose to be open or closed when it fits. The important word is choice.

**19** I believe that human beings cannot flourish in a closed system; at best, they can only exist. Human beings want more than that. The task of the therapist is to see the light that shines in every person or family, and to uncoil the wrappings that shroud that light.

**20** Right now you and I could point to countless examples of closed systems, including dictatorships in current society, schools, prisons, churches, and political groups. What about the system in your family? Is it open or closed? If your communication now is mostly growth-impeding and if your rules are inhuman, covert, and out of date, you probably have a closed family system. If your communication is growth-producing and your rules are human, overt, and up to date, you have an open one....

- 21** The following chart shows how the closed system applies to troubled families, and the open system to nurturing families:

	CLOSED SYSTEM
SELF-ESTEEM	low
COMMUNICATION STYLES	indirect, unclear, unspecific, incongruent, growth-impeding
	blaming
	placating
	computing <sup>2</sup>
	distracting
RULES	covert, out-of-date, inhumane rules remain fixed; people change their needs to conform to established rules
	restrictions on commenting
OUTCOME	accidental, chaotic, destructive, inappropriate

- 22** Self-worth grows ever more doubtful and depends more and more heavily on other people.

	OPEN SYSTEM
SELF-ESTEEM	high
COMMUNICATION STYLE	direct, clear, specific, congruent, growth-producing
	leveling
RULES	overt, up-to-date, human rules; rules change when need arises
	full freedom to comment on anything
OUTCOME	related to reality; appropriate, constructive

- 23** Self-worth grows ever more reliable, confident, and draws increasingly more from the self.

- 24** All right. When three or more people are related in any way and are joined in one common purpose, they will develop into a system. This happens in families, with friends, and at work. Once established, the system remains very much in operation, even when not in evidence. If it's a closed system, it will probably operate on a *life-death*, *right-wrong* basis; fear permeates the atmosphere. If open, it probably operates on the basis of *growth*, *intimacy*, and *choice*.

- 25 *Put very simply, your self-worth, your communication, together with your rules and your beliefs, are the ingredients that make up your family system.* Leveling communication and human rules characterize an open system and allow everyone in that system to flourish. Crippling communication and inhuman rules make a closed system, retarding and distorting growth.
- 26 Becoming aware of their system usually opens the way for family members to become searchers and to stop berating themselves and others when things go wrong. People can ask “how” questions instead of “why” questions. Generally speaking, “how” questions lead to information and understanding, and “whys” imply blame and so produce defensiveness. Anything contributing to defensiveness contributes to low pot<sup>3</sup> and leads to potentially unsatisfying outcomes.
- 27 Another important part of any system is that it tends to perpetuate itself. Once established, a system will stay the same until it dies or something changes it: a part breaks down from lack of care or because of a defect, or a catastrophic event affects the system. Sometimes even a minor incident can overwhelm the system, which indicates that the system’s designers behaved as though change would never happen.
- 28 Each member in a system is a most significant factor in keeping the system going as it is or changing it. Discovering your part in the system and seeing others’ parts is an exciting, although sometimes painful, experience. And you can certainly see the importance of systems when you consider the very life of the family depends on its system to a very large degree....

### ■ Reading Comprehension Questions

1. The word *whims* in the sentence “Actions are subject to the whims of the boss” (paragraph 15) means
  - a. plans
  - b. fancies
  - c. rules
  - d. judgments
2. The word *covert* in the sentence “if your rules are inhuman, covert, and out of date” (paragraph 20) means
  - a. unfair
  - b. concealed
  - c. obvious
  - d. inappropriate
3. An alternative title for this selection might be
  - a. People Who Need People
  - b. Systems and Self-Worth
  - c. How Families Grow
  - d. Patterns of Humans in Groups
4. Write a sentence or two that you believe expresses the main idea of “Systems: Open or Closed?”
5. According to the author, systems are revealed to us through
  - a. our ability to recognize their parts
  - b. the interactivity between their component parts
  - c. their resemblance to systems we know
  - d. the fact that they are everywhere in our lives

6. Briefly explain the five parts of an operating system, as Satir sees it.
7. *True or false?* Open systems can never act as closed systems.
8. The author implies that
  - a. Closed systems are open in that they lack boundaries.
  - b. Closed systems have some capacity for responding to information.
  - c. Closed systems are inefficient in terms of their operation.
  - d. Closed systems are necessary, in some instances.
9. The author implies that
  - a. There may be a need for closed systems in some situations.
  - b. Almost no human institutions value humanity.
  - c. Readers are probably products of defective families.
  - d. Therapists work to create open systems.
10. *True or false?* Not knowing you exist in a system makes group members less self-conscious and freer.

## ■ Discussion Questions

### About Content

1. In Satir's essay, there are examples (numbered) of uncommon word uses and unusual phrases. You will find Satir's personal definitions for these words and phrases by doing a little online research. What does her word *peoplemaking* refer to? Why, based on the essay's content, does she introduce this word in the first sentence? What does the author mean by the word *computing* (paragraph 21)? Why might she have chosen this word, relative to where it appears in paragraph 21? Finally, how does Satir define *pot* as she uses the word in paragraph 26? Does this odd usage add to your understanding of the concept she is explaining here?
2. What does the author say is the main difference between open and closed operating systems? How is this difference borne out in each system?
3. How can a system continue to operate when people are unaware of it? Give an example of one such system.

### About Structure

4. Which approach to writing an introduction does the author take? Which method does she employ within that approach? Why, based on the content of the essay?
5. Does the author's use of such typographic and layout techniques as lists, sets of statements not in paragraph form, and tables help or hinder your ability to read and understand the concepts she is writing about? Is her use of "one side at a time" contrast in paragraphs 21 and 22 effective? Why or why not?
6. In which paragraphs do you find examples of the use of the definition method of development?

### About Style and Tone

7. The core of Satir's teachings centre on the importance of communication. What is the effect on you of her use of direct address in this essay? She opens with, "I want to discuss something that at first you might not think..." How would you describe the tone created by her direct speech and use of "you"? Give three examples that support your point that Satir's tone and style communicate her ideas effectively or ineffectively.

8. Before achieving great fame, Satir was occasionally criticized by more conventional psychologists for being too intuitive and not “coldly scientific” enough in her approach. In the question above, you are asked about her “voice” as a writer. In this question, consider that the author does not provide specific examples of, or details about, open and closed family systems (case study details, for example). Would her essay benefit from such examples and details, in your estimation?

### ■ Writing Assignments

#### Assignment 1

What is the overall function of a computer’s operating system? To find out, look up online the purpose and parts of a computer operating system, whether PC or Mac. Can a computer’s operating system be compared to Satir’s five-part definition of a human group’s operating system (paragraphs 6–11)? Then write a compare or contrast essay. Select aspects of a computer’s operating system, and compare or contrast those with seemingly equivalent aspects of a human group.

#### Assignment 2

Define “self-worth” in an essay. What does the term mean? Where does people’s self-worth derive from? What are some examples of the behaviour of those who feel self-worth versus those who do not? As you work on the body paragraphs of your essay, remember that the definition method of development usually makes use of many other methods of development, such as comparison/contrast, illustration by examples, division/classification, and even process.

#### Assignment 3

Virginia Satir believes that contemporary society, as well as the various institutions that make it up, is constituted of closed or almost closed systems. To what degree do you agree or disagree, based on one such institution with whose operations and goals you are familiar? Choose from among all the institutions, large or small, that surround you, whether they be your program’s department at your college or university, a religious institution, a social club, or some form of government.

To prepare for writing this “division” essay, follow the suggestions in Chapter 2 for prewriting. Use Satir’s criteria for open or closed systems (paragraphs 14 and 16, or paragraphs 21 and 22) as the descriptions of the concept of a closed system. Then examine how closely your institution’s system fits these criteria. To be sure your supporting points and details are accurate, you may want to do some first-hand or online research to ascertain the facts about the institution you choose.

## Here’s to Your Health

### Joan Dunayer

Dunayer contrasts the glamorous myth about alcohol, as presented in advertising and popular culture, with the reality—which is often far less appealing. After reading her essay, you will be more aware of how we are encouraged to think of alcohol as being tied to happiness and success. You may also become a more critical observer of images presented by advertisers.



- 1 As the only freshman on his high school's varsity wrestling team, Tod was anxious to fit in with his older teammates. One night after a match, he was offered a tequila bottle on the ride home. Tod felt he had to accept or he would seem like a sissy. He took a swallow, and every time the bottle was passed back to him he took another swallow. After seven swallows, he passed out. His terrified teammates carried him into his home, and his mother then rushed him to the hospital. After his stomach was pumped, Tod learned that his blood alcohol level had been so high that he was lucky not to be in a coma or dead.
- 2 Although alcohol sometimes causes rapid poisoning, frequently leads to long-term addiction, and always threatens self-control, our society encourages drinking. Many parents, by their example, give children the impression that alcohol is an essential ingredient of social gatherings. Peer pressure turns bachelor parties, fraternity initiations, and spring-semester beach vacations into competitions in "getting trashed." In soap operas, glamorous characters pour Scotch whiskey from crystal decanters as readily as most people turn on the faucet for tap water. In films and rock videos, trend setters party in nightclubs and bars. And who can recall a televised baseball or basketball game without a beer commercial? By the age of 21, the average North American has seen drinking on TV about 75,000 times. Alcohol ads appear with pounding frequency—in magazines, on billboards, in college newspapers—contributing to a harmful myth about drinking.
- 3 Part of the myth is that liquor signals professional success. In a slick men's magazine, one full-page ad for Scotch whiskey shows two men seated in an elegant restaurant. Both are in their thirties, perfectly groomed, and wearing expensive-looking gray suits. The windows are draped with velvet, the table with spotless white linen. Each place setting consists of a long-stemmed water goblet, silver utensils, and thick silver plates. On each plate is a half-empty cocktail glass. The two men are grinning and shaking hands, as if they've just concluded a business deal. The caption reads, "The taste of success."
- 4 Contrary to what the liquor company would have us believe, drinking is more closely related to lack of success than to achievement. Among students, the heaviest drinkers have the lowest grades. In the work force, alcoholics are frequently late or absent, tend to perform poorly, and often get fired. Although alcohol abuse occurs in all economic classes, it remains most severe among the poor.
- 5 Another part of the alcohol myth is that drinking makes you more attractive to the opposite sex. "Hot, hot, hot," one commercial's soundtrack begins, as the camera scans a crowd of college-age beachgoers. Next, it follows the curve of a woman's leg up to her bare hip and lingers there. She is young, beautiful, wearing a bikini. A young guy, carrying an ice chest, positions himself near to where she sits. He is tanned, muscular. She doesn't show much interest—until he opens the chest and takes out a beer. Now she smiles over at him. He raises his eyebrows and, invitingly, holds up another can. She joins him. This beer, the song concludes, "attracts like no other."
- 6 Beer doesn't make anyone sexier. Like all alcohol, it lowers the levels of male hormones in men and of female hormones in women—even when taken in small amounts. In substantial amounts, alcohol can cause infertility in women and impotence in men. Some alcoholic men even develop enlarged breasts from their increased female hormones.
- 7 The alcohol myth also creates the illusion that beer and athletics are a perfect combination. One billboard features three high-action images: a baseball player

running at top speed, a surfer riding a wave, and a basketball player leaping to make a dunk shot. A particular light beer, the billboard promises, “won’t slow you down.”

8 “Slow you down” is exactly what alcohol does. Drinking plays a role in over six million injuries each year—not counting automobile accidents. Even in small amounts, alcohol dulls the brain, reducing muscle coordination and slowing reaction time. It also interferes with the ability to focus the eyes and adjust to a sudden change in brightness—such as the flash of a car’s headlights. Drinking and driving, responsible for over half of all automobile deaths, is the leading cause of death among teenagers. Continued alcohol abuse can physically alter the brain, permanently impairing learning and memory. Long-term drinking is related to malnutrition, weakening of the bones, and ulcers. It increases the risk of liver failure, heart disease, and stomach cancer.

9 Finally, according to the myth fostered by the media in our culture, alcohol generates a warm glow of happiness that unifies the family. In one popular film, the only food visible at a wedding reception is an untouched wedding cake, but beer, whiskey, and vodka flow freely. Most of the guests are drunk. After shouting into the microphone to get everyone’s attention, the band leader asks the bride and groom to come forward. They are presented with two wine-filled silver drinking cups branching out from a single stem. “If you can drink your cups without spilling any wine,” the band leader tells them, “you will have good luck for the rest of your lives.” The couple drain their cups without taking a breath, and the crowd cheers.

10 A marriage, however, is unlikely to be “lucky” if alcohol plays a major role in it. Nearly two-thirds of domestic violence involves drinking. Alcohol abuse by parents is strongly tied to child neglect and juvenile delinquency. Drinking during pregnancy can lead to miscarriage and is a major cause of such birth defects as deformed limbs and mental retardation. Those who depend on alcohol are far from happy: over a fourth of the patients in state and county mental institutions have alcohol problems; more than half of all violent crimes are alcohol-related; the rate of suicide among alcoholics is fifteen times higher than among the general population.

11 Alcohol, some would have us believe, is part of being successful, sexy, healthy, and happy. But those who have suffered from its effects—directly or indirectly—know otherwise. For alcohol’s victims, “Here’s to your health” rings with a terrible irony when it is accompanied by the clink of liquor glasses.

### ■ Reading Comprehension Questions

1. The word *caption* in “The caption reads, ‘The taste of success’” (paragraph 3) means
  - a. menu
  - b. man
  - c. words accompanying the picture
  - d. contract that seals the business deal
2. The word *impairing* in “Continued alcohol abuse can physically alter the brain, permanently impairing learning and memory” (paragraph 8) means
  - a. postponing
  - b. doubling
  - c. damaging
  - d. teaching

3. Which one of the following would be a good alternative title for this selection?
  - a. The Taste of Success
  - b. Alcohol and Your Social Life
  - c. Too Much Tequila
  - d. Alcohol: Image and Reality
4. Which sentence best expresses the main idea of the selection?
  - a. Sports and alcohol don't mix.
  - b. The media and our culture promote false images about success and happiness.
  - c. The media and our culture promote false beliefs about alcohol.
  - d. Liquor companies should not be allowed to use misleading ads about alcohol.
5. According to the selection, drinking can
  - a. actually unify a family
  - b. lower hormone levels
  - c. temporarily improve performance in sports
  - d. increase the likelihood of pregnancy
6. *True or false?* Alcohol abuse is most severe among the middle class.
7. *True or false?* The leading cause of death among teenagers is drinking and driving.
8. From the first paragraph of the essay, we can conclude that
  - a. Even one encounter with alcohol can actually lead to death.
  - b. Tequila is the worst type of alcohol to drink.
  - c. Wrestlers tend to drink more than other athletes.
  - d. By the time students reach high school, peer pressure doesn't influence them.
9. *True or false?* The author implies that one or two drinks a day are probably harmless.
10. The author implies that heavy drinking can lead to
  - a. poor grades
  - b. getting fired
  - c. heart disease
  - d. all of the above

### ■ Discussion Questions

#### About Content

1. According to Dunayer, how many parts are there to the myth about alcohol? Which part do you consider the most dangerous?
2. Drawing on your own experience, provide examples of ways in which our culture encourages drinking.

#### About Structure

3. What method does Dunayer use to begin her essay?
  - a. movement from general to specific
  - b. an opposite
  - c. an incident
4. The body of Dunayer's essay is made up of four pairs of paragraphs (paragraphs 3 and 4, 5 and 6, 7 and 8, 9 and 10) that serve to introduce and develop each of her

four main supporting points. What is the pattern by which she divides each point into two paragraphs?

5. Dunayer introduces the first part of the myth about alcohol with the words, “Part of the myth is” (paragraph 3). She then goes on to use an addition transition to introduce each of the three other parts of the myth—in the first sentences of paragraphs 5, 7, and 9. What are those transitions?
6. What method does Dunayer use to conclude her essay?
  - a. prediction or recommendation
  - b. summary and final thought
  - c. thought-provoking question

### About Style and Tone

7. Why is the title of the essay appropriate?

## ■ Writing Assignments

### Assignment 1

Describe and analyze several recent advertisements for wine, beer, or liquor on television or radio, in newspapers or magazines, or on billboards. Argue whether the ads are socially responsible or irresponsible in the way that they portray drinking. Your thesis might be something like one of the following examples:

In three recent ads, ad agencies and liquor companies have acted irresponsibly in their portrayal of alcohol.

In three recent ads, ad agencies and liquor companies have acted with a measure of responsibility in their portrayal of alcohol.

Alternatively, write about what you consider responsible or irresponsible advertising for some other product or service. Clothing, weight loss, and cosmetics are possibilities to consider.

### Assignment 2

Imagine you have a friend, relative, or classmate who drinks a lot. Write a letter to that person, warning him or her about the dangers of alcohol. If appropriate, use information from Dunayer’s essay. Since your purpose is to get someone you care about to control or break a dangerous habit, you should make your writing very personal. Don’t bother explaining how alcoholism affects people in general. Instead, focus directly on what you see it doing to your reader.

Divide your argument into at least three supporting paragraphs. You might, for instance, talk about how your reader is jeopardizing his or her relationship with three of the following: family, friends, boss and coworkers, teachers and classmates.

### Assignment 3

Dunayer describes how alcohol advertisements promote false beliefs, such as the idea that alcohol will make you successful. Imagine that you work for a public service ad agency given the job of presenting the negative side of alcohol. What images would you choose to include in your ads?

Write an informal report to your boss in which you propose, in detail, three anti-alcohol ads. Choose from among the following:

- An ad countering the idea that alcohol leads to success
- An ad countering the idea that alcohol is sexy
- An ad countering the idea that alcohol goes well with athletics
- An ad countering the idea that alcohol makes for happy families

## Today and Tomorrow

### Unchopping a Tree

W. S. Merwin

In “Unchopping a Tree,” the author presents readers with a how-to for an impossible task: putting a felled tree back together. Earth’s green spaces have been a long-term concern for Merwin, who now lives in Hawaii where he is very involved with preserving the native rainforests. The author has won several significant awards for his poetry, including the Pulitzer Prize, and in 2010 was named the American Poet Laureate. As you read the essay that follows, you will find evidence of Merwin’s ecological concern and his gift as a poet.

- 1 Start with the leaves, the small twigs, and the nests that have been shaken, ripped, or broken off by the fall; these must be gathered and attached once again to their respective places. It is not arduous work, unless major limbs have been smashed or mutilated. If the fall was carefully and correctly planned, the chances of anything of the kind happening will have been reduced. Again, much depends upon the size, age, shape, and species of the tree. Still, you will be lucky if you can get through this stage without having to use machinery. Even in the best of circumstances it is a labor that will make you wish often that you had won the favor of the universe of ants, the empire of mice, or at least a local tribe of squirrels, and could enlist their labors and their talents. But no, they leave you to it. They have learned, with time. This is men’s work. It goes without saying that if the tree was hollow in whole or in part, and contained old nests of bird or mammal or insect, or hoards of nuts or such structures as wasps or bees build for their survival, the contents will have to be repaired where necessary, and reassembled, insofar as possible, in their original order, including the shells of nuts already opened. With spiders’ webs you must simply do the best you can. We do not have the spider’s weaving equipment, nor any substitute for the leaf’s living bond with its point of attachment and nourishment. It is even harder to simulate the latter when the leaves have once become dry—as they are bound to do, for this is not the labor of a moment. Also it hardly needs saying that this is the time for repairing any neighboring trees or bushes or other growth that may have been damaged by the fall. The same rules apply. Where neighboring trees were of the same species it is difficult not to waste time conveying a detached leaf back to the wrong tree. Practice, practice. Put your hope in that.
- 2 Now the tackle must be put into place or the scaffolding, depending on the surroundings and the dimensions of the tree. It is ticklish work. Almost always it involves, in itself, further damage to the area, which will have to be corrected later. But as you’ve heard, it can’t be helped. And care now is likely to save you considerable trouble later. Be careful to grind nothing into the ground.

- 3 At last the time comes for the erecting of the trunk. By now it will scarcely be necessary to remind you of the delicacy of this huge skeleton. Every motion of the tackle, every slight upward heave of the trunk, the branches, their elaborately re-assembled panoply of leaves (now dead) will draw from you an involuntary gasp. You will watch for a leaf or a twig to be snapped off yet again. You will listen for the nuts to shift in the hollow limb and you will hear whether they are indeed falling into place or are spilling in disorder—in which case, or in the event of anything else of the kind—operations will have to cease, of course, while you correct the matter. The raising itself is no small enterprise, from the moment when the chains tighten around the old bandages until the bole hangs vertical above the stump, splinter above splinter. Now the final straightening of the splinters themselves can take place (the preliminary work is best done while the wood is still green and soft, but at times when the splinters are not badly twisted most of the straightening is left until now, when the torn ends are face to face with each other). When the splinters are perfectly complementary the appropriate fixative is applied. Again we have no duplicate of the original substance. Ours is extremely strong, but it is rigid. It is limited to surfaces, and there is no play in it. However the core is not the part of the trunk that conducted life from the roots up into the branches and back again. It was relatively inert. The fixative for this part is not the same as the one for the outer layers and the bark, and if either of these is involved in the splintered section they must receive applications of the appropriate adhesives. Apart from being incorrect and probably ineffective, the core fixative would leave a scar on the bark.
- 4 When all is ready the splintered trunk is lowered onto the splinters of the stump. This, one might say, is only the skeleton of the resurrection. Now the chips must be gathered, and the sawdust, and returned to their former positions. The fixative for the wood layers will be applied to chips and sawdust consisting only of wood. Chips and sawdust consisting of several substances will receive applications of the correct adhesives. It is as well, where possible, to shelter the materials from the elements while working. Weathering makes it harder to identify the smaller fragments. Bark sawdust in particular the earth lays claim to very quickly. You must find your own ways of coping with this problem. There is a certain beauty, you will notice at moments, in the pattern of the chips as they are fitted back into place. You will wonder to what extent it should be described as natural, to what extent man-made. It will lead you on to speculations about the parentage of beauty itself, to which you will return.
- 5 The adhesive for the chips is translucent, and not so rigid as that for the splinters. That for the bark and its subcutaneous layers is transparent and runs into the fibers on either side, partially dissolving them into each other. It does not set the sap flowing again but it does pay a kind of tribute to the preoccupations of the ancient thoroughfares. You could not roll an egg over the joints but some of the mine-shafts would still be passable, no doubt. For the first exploring insect who raises its head in the tight echoless passages. The day comes when it is all restored, even to the moss (now dead) over the wound. You will sleep badly, thinking of the removal of the scaffolding that must begin the next morning. How you will hope for sun and a still day!
- 6 The removal of the scaffolding or tackle is not so dangerous, perhaps, to the surroundings, as its installation, but it presents problems. It should be taken from the spot piece by piece as it is detached, and stored at a distance. You have come to accept

it there, around the tree. The sky begins to look naked as the chains and struts one by one vacate their positions. Finally the moment arrives when the last sustaining piece is removed and the tree stands again on its own. It is as though its weight for a moment stood on your heart. You listen for a thud of settlement, a warning creak deep in the intricate joinery. You cannot believe it will hold. How like something dreamed it is, standing there all by itself. How long will it stand there now? The first breeze that touches its dead leaves all seems to flow into your mouth. You are afraid the motion of the clouds will be enough to push it over. What more can you do? What more can you do?

- 7 But there is nothing more you can do.
- 8 Others are waiting.
- 9 Everything is going to have to be put back.

### ■ Reading Comprehension Questions

1. The word *simulate* in the sentence “It is even harder to simulate the latter when the leaves have become dry” (paragraph 1) means
  - a. imitate
  - b. attempt
  - c. rehydrate
  - d. repair
2. The word *subcutaneous* in the sentence “That for the bark and its subcutaneous layers is transparent and runs into the fibers on either side” (paragraph 5) means
  - a. external
  - b. woody
  - c. internal
  - d. various
3. Which of the following would be a good alternative title for this selection?
  - a. A Poem Lovely as a Tree
  - b. The Impossible Dream
  - c. The Damage Done
  - d. A Plea for Trees
4. Write a sentence or two that you believe expresses the main idea of “Unchopping a Tree.”
5. Reattaching the leaves to branches is difficult because
  - a. The leaves are too brittle and disintegrate when handled.
  - b. The leaves may no longer have their stems.
  - c. The natural bonding agent produced by the tree when alive cannot be duplicated.
  - d. Animals may have damaged the leaves.
6. *True or false?* The main problem with re-attaching the bole to the stump is the scars the glue leaves on the bark.
7. Bad weather during the re-assembly of the tree
  - a. makes the smaller chips hard to identify and put back in place
  - b. will blow the leaves and twigs off again
  - c. will dissolve the sawdust
  - d. will dissolve the glues that have been used

8. The author implies that
  - a. Machines are the enemy of nature.
  - b. The forest animals are wiser than humans.
  - c. Humankind is too detached from animal life.
  - d. Proper care in tree cutting would eliminate his concerns.
9. The author implies that
  - a. Re-assembling the tree is not worth all the effort.
  - b. The re-assembled tree is at best a replica or model of the original.
  - c. The re-assembled tree is more beautiful than the original.
  - d. The re-assembled tree will not hold up.
10. *True or false?* Life will return to the tree once insects start to inhabit it again.

## ■ Discussion Questions

### About Content

1. What does the author mean when he says, “This is men’s work”?
2. What do you think Merwin means when he says, “It will lead you on to speculations about the parentage of beauty itself, to which you will return” (paragraph 4)?
3. Who or what are the “others” that are waiting (paragraph 8)?

### About Structure

4. Looking back to Chapter 11 on process writing, which elements of the prescriptive process pattern of development do you find in Merwin’s essay? Give an example of the author’s use of each element.
5. An essential aspect of coherent process writing is the appropriate and careful use of time, sequence, and addition transitions. Where do you find time, sequence, and addition transitions in this essay?

### About Style and Tone

6. W.S. Merwin is a poet and displays some poetic elements in this essay. His use of repetition and rhythm are particularly notable—especially when he addresses the reader. What is the effect on you of several of these repetitive patterns?
7. Among the author’s other poetic elements are his use of figures of speech such as metaphor and, to a greater degree, personification. Where are three particularly effective examples of personification in the essay, and why are these effective? Why do you believe the author personifies animals and insects, relative to the purpose and theme of the essay?
8. Merwin’s entire essay is ironic, and never states its point outright. What is its point? Is his use of irony persuasive in making this point? Why or why not?

## ■ Writing Assignments

### Assignment 1

Write a prescriptive process essay in which you instruct readers on how to “undo” or “unmake” something that should not have happened. You may choose a topic related to ecology, or something involving human behaviour, relationships, or academic life: for example, How to Unfail a Semester.



### Assignment 2

Choose an issue related to an environmental problem in your area. Do some research to obtain solid facts related to this problem. Now write a causes-or-effects essay in which you take a viewpoint on how the situation came to be (causes) or on the effects of the problem.

### Assignment 3

Merwin compares human-made beauty with natural beauty in “Unchopping a Tree.” In a comparison or contrast essay, examine a natural object and a similar or related human-created object, such as a real flower and a silk flower, or the sound of thunder and sound-effects thunder in movies. Decide which you find better, and your reasons for your belief, and use these as the rough versions of your thesis and supporting points.

## Just a Little Drop of Water: *How a Community-Based Theater in Bolivia Addresses the Problem of Water Privatization*

### Eve Tulbert

Have you spent much time thinking about the water you drink? In this selection, Eve Tulbert explores some of the issues of water privatization. You may get thirsty reading about the exploitation of water, but you may also come to realize that, for many corporations, the unquenchable quest for profit can be a powerful force.

- 1 As a community-based artist in the U.S., I haven’t thought too much about water. I don’t have to. Every day I can turn on a tap and fill up a glass with clean, fresh drinking water. All that changed when I came to work with Teatro Trono of Bolivia. I have found that for millions of people all over the world, water is both an everyday dilemma and a political struggle. Private multinational corporations are buying up water contracts all over the Global South. They invest in “blue gold” to turn a profit—at the expense of those who just want a bit of clean water.
  - 2 So, is water a source of income or a human right? Who has a right to control the water? Is it people, or profit, or perhaps *la Pacha Mama*, the mother earth spirit that gave us water in the first place? This is the dramatic question that sparks *La Asamblea de Los Dioses de Agua* (*The Meeting of the Water Gods*), a community-based performance piece by Teatro Trono.
- “We Believe in the Art of the Excluded”**
- 3 Teatro Trono is more than a community theater group. It’s a movement. “We want to break the myth that art and beauty are privileges of the rich only,” explains Ivan Nogales, the theater’s artistic director.
  - 4 Trono was founded ten years ago in the El Alto area of La Paz. They began their work with street kids in the city’s detention centers. Their style is physical, vibrant and funny. It comes from a collective directing process in which all of the youth add their ideas to the final product. Their work focuses on the stories of everyday life in one of the poorest areas of Bolivia. Ivan always reminds the youth in his workshops: “Our everyday stories are as amazing as those of great works of literature!”

- 5 With this philosophy, Trono founded a community arts center in El Alto that teaches theater, circus, dance and visual arts to the children of the barrio. They use play as a way to speak on the social questions that surround them—gender equity, globalization, life in poverty, government corruption and, now, water rights.
- 6 Like art, “water is not something to gain from. It’s a necessity of life,” says Nogales. This is the spirit that drives Teatro Trono to question the water policy that surrounds them. As artists confronted by the daily dilemma of water privatization, the group decided to create a mythology of water—a tale in which “water for profit” and “water as spirit of life” come face to face.

#### At the Miner’s Plaza

- 7 All around the city of El Alto are lively public plazas. On a sunny Sunday morning, people congregate to shop, chat and flirt. But the cast of the Water Gods is all business. From the theater’s big truck, bicycles, drums and masks are handed down to the ground below.
- 8 The youth are busy readying their puppets. Curious children stand in awe. They watch giant colorful figures come to life before them. Luis Vasquez, a 16-year-old actor with Trono, shouts, “Hey where’s the bag of nuts and bolts?”
- 9 “Has anyone seen Saldumi’s other arm?” It’s hard to keep track of all of the body parts for seven giant water gods—especially when the cast includes 30 actors from eight to 25 years old!
- 10 Half an hour later, the crowd gathers. Stray dogs settle down in the sun.
- 11 Women in indigenous dress sell *helados* and *pipocas* to the spectators. The crowd hushes as the music begins. Over a loudspeaker we hear the birdlike trill of a single *quena*, or traditional Bolivian flute.
- 12 At first we see just a long blue sheet carried in by four young actors. The fabric luffs in the wind as they set it down onto the pavement below. There is a crash of drums and cymbals, and the actors begin to dance and sing. They mime washing clothes, brushing teeth, splashing one another and taking a long cool drink. The actors transform the scene. We are now on the shore of a playful, rushing river.
- 13 With another drumbeat enters a very comic *empresario*. Vladimir, a young man of 20 years, transforms his body into a hunched and sinister businessman. He points at the river and asks the villagers, “How much is it?” Each one holds out a hand to accept a bit of money from this sinister businessman.
- 14 The empresario bunches up the river; it is now his own. The crowd of villagers enters again, now to ask him one by one for a drink of water. A girl takes off her golden earrings and hands them over to the empresario. He takes The World’s Tiniest Cup out of his pocket and dips it into the river. All of the thirsty actors must share this little drop of water.

#### Selling the Rain

- 15 Water is the stuff of life. Like air, sunlight and sustenance, it is one of our most basic human needs. These days, water is also “one of the world’s greatest business opportunities.” According to a recent report in *Fortune* magazine, “Water promises to be to the 21st century what oil was to the 20th.” Blue Gold is a lucrative investment—everybody needs it, and it’s impossible to refuse the seller.

- 16 Fifty-six countries around the globe now have contracts with private, for-profit corporations to run municipal water systems. This growth has been largely due to the policies of the World Bank. The bank gives developing countries special loans if they privatize more of their national industries. Contracts to run water systems are non-competitive—they go to just six multinational companies worldwide.
- 17 This means that, for billions of people in the developing world, every time we flush the toilet, brush our teeth or drink a glass of water, a profit goes overseas to Britain, France or to the U.S.
- 18 In some cases, water privatization leads to devastating effects. In South Africa, when a metered water system broke down, people gathered their water from polluted Lake Emshulutuzi. This led to one of the worst cholera outbreaks in African history. In Argentina, a private company dumps millions of tons of untreated raw sewage into the ocean each year—they're allowed to do so in their government contract.
- 19 The private companies argue that they can bring better technology and system improvements to third-world water. "We are in the business of being professionals in water and in solving the problems of the electoral bodies who have the responsibility for the water.... We bring new technologies to sophisticated demands in terms of water problems—not just access to drinking water, but sophisticated access to drinking water," says Oliver Barbaroux, chief operating officer for Vivendi Water Corp. But can a profit motive ever meet a basic human need?
- 20 "He's a *maldito* empresario," says Vladimir, talking about the water salesman that he plays in the piece. He hunches his shoulders and sneers as he explains his artistic inspiration. "When I act this role, I think about an old boss that I had when I worked at a restaurant. He would dock our pay; he poured cold water on your head if you weren't working hard enough. This guy only cared about money—that's what made him so mean." Do the multinational corporations do much better?

### So What Do the Gods Say?

- 21 Fourteen-year-old Ximena Flores Vargas is sitting on top of a giant bicycle seat that's been mounted on top of a fruit cart. She's playing Lydia, goddess of amniotic fluid. She's a character like Mother Earth, or *Pacha Mama* in Bolivian terms. "The first time I got up here, I felt terrified. I thought that I would fall. But now I can concentrate on my role—to be a good goddess who protects the earth!" She waves her arms, and the contraption sways precariously to one side.
- 22 I ask her what she thinks of the play. "It's about the fight over water," she tells me. "We always get the water dirty. We see it as something to buy."
- 23 In the world of the play, the villagers and the empresario must face the consequences for polluting and selling the waters. They are transported to a magical place where the Gods of Water tower over them, deciding what to do.
- 24 They meet an assortment of giant characters: Are, the goddess of reflections; Granizo, the god of ice and hail; Negron, the god of pollution; and Botellon, the god of trapped and bottled water. Different aspects of the nature of water take on different forms with bright costumes, artful masks and towering puppets. The gods decide that humans must face a flood and a drought.
- 25 "It happens that way," explains Ximena. "Like sometimes it doesn't rain for a long time, and then it floods." Vladimir chimes in, "Just last February, there was

a big hail storm in La Paz. There was over a meter of hail. There were deaths, and problems with the water system. It was terrible.” In the countryside, the same torrential rains caused the worst crop devastation in years. With not enough to eat, many *campesinos* of the Andean highlands deserted their farms and moved to the city of El Alto.

- 26** The cities of El Alto and La Paz are built on the Choqueyapu—a convergence of 300 rivers. But you wouldn’t know it from walking around here.
- 27** Ivan’s partner Ana tells me, “The rivers are covered over with cement. They run under the city, and they’re polluted with garbage, chemicals and dead dogs. These are the same waters that people have to use for their crops and animals downriver in the countryside. It’s a shame.”
- 28** With this kind of treatment of water resources, it is easy to believe that flood and drought might be an intentional punishment from a higher power. “Our experience with the water here in Bolivia—it’s in our collective consciousness,” says Ivan. “There’s the privatization issue, but also the droughts, floods, pollution. We’ve learned that we can’t abuse the water without repercussions.”
- 29** This is the driving force behind the Water Gods. The play connects the political and environmental struggle over water to the deeper, underlying forces in the natural world and in Bolivian mythology. Teatro Trono looked deep into its own culture and environment to collectively design the characters. “We were inspired by the indigenous beliefs of Latin America. We did research, we read tales, we visited the lake [Titicaca]. We wanted to know how our ancestors before us thought about this natural resource,” explains Doris Mamani, company manager.
- 30** Members of the company developed puppets to reflect the different forms water can take—ice, rain, polluted waters and the fluids of the human body.
- 31** Together, and with the help of director Berith Danse and staff from Embassy Theater (based in Holland), they sewed, hammered and welded these Gods of Water into life. As a spectator, one wouldn’t guess that the gods were made out of just nuts and bolts, scrap metal, old bicycle parts and fabric found at a local market. They are, in a word, divine!
- 32** Luis, an actor and puppeteer, talks about the process. “I constructed Saldumi; it’s the tallest one. He’s the God of All Waters—salt, mineral and sweet.” His friend Caleb adds, “It was a hard process. It took us two months to make the gods. They started to break, and we thought we’d only make it through a few shows, but we learned how to fix them. The rehearsals cost us sweat, and the puppets cost us time and money.”
- 33** For Caleb and Luis, 16- and 17-year-olds, the process of making the gods was both spiritual and educational. “We’ve forgotten our traditions. We’re alienated from our culture. But our gods exist—every year there’s a time of rain and a time of sun. This is where our gods come from. We have to learn to honor them again,” says Caleb.
- 34** So, if there truly are spirits of earth and water, then, what would they say to the multinational corporations that are selling the world’s water? From her high-up roost, Ximena tells me this: “If Pacha Mama could talk, she would tell us, ‘Stop polluting, and stop selling the water,’ but she can’t talk, so we have to speak for her. That’s why we made the play!”

### Water Wars Fought in the Streets

- 35 Out of the hundreds of water-system privatizations across the world, there was just one that didn't go as planned. This was in the Bolivian city of Cochabamba. Just three years ago, people took to the streets to protest the takeover of their local water system by Bechtel, a U.S.-based multinational corporation.
- 36 In November of 1999, Bechtel signed a 40-year government contract to deliver water to the people of Cochabamba. Three months later, bills had skyrocketed so high that many families could no longer afford the water that they needed.
- 37 So, they took over the town. "For a month, we lived in the street. We ate in the street. We slept in the street," recounts Felipe Mamani Callejas, a Cochabamba resident. Businesses, schools and offices were all shut down. "The military tried to break our blockade, but we just made it again. I wasn't afraid, because there were so many people behind me."
- 38 For weeks, the Bolivian military used gas and rubber bullets to try to end the blockades. Many Cochabambinos were killed in the confrontation. Protesters played traditional protest music to keep the spirit alive. "We just kept blowing on our instruments so that we wouldn't breathe in the gases. As long as we were playing music, the tear gas didn't affect us," says Lenny Olivera of the *Coordinadora de la Defensa de Agua*.
- 39 Several weeks later, the government gave in.
- 40 They cancelled their contract with Bechtel and turned the control of the water over to the *Coordinadora* and locally run citizen councils.
- 41 On the plaza, the huge Water Gods spin in circles, confronting one another and retreating. Their meeting has turned into a war. Loud clashes of cymbals, drums and *rece rece* come from the musicians. The God of Pollution begins to rain acid upon the battlefield. Fire jugglers and fire spitters walk among the warring gods, just missing the spectators with their flames.
- 42 The empresario enters the scene, followed by a woman with the blue river wrapped around her shoulders. She shows the river to the audience in the style of Vanna White, and carries a For Sale sign. Suddenly, there is a din from the other side of the stage. It is the villagers who enter marching and waving imaginary signs. The empresario waves at them, and they fall to the ground with a crash. They rise again, and now the empresario lights an imaginary bomb and throws it to the crowd. They fall once again. But in the end, they rise and march. They are determined to take back their river.
- 43 The violence in Cochabamba, just like the violence in the play, reflects a deeper truth. There is an inherent violence in taking a life-giving resource from those who need it. To deprive people of water is to deprive them of life. Perhaps that is why people were willing to risk their lives over the Bechtel water contract.

### The Ending?

- 44 In the world of the play, the villagers are victorious. The "river" is spread out again across the plaza. The empresario returns to clean it up, and then everyone takes a good long drink.
- 45 The crowd cheers. For many in El Alto, the story of the greedy empresario is all too true. After the performance, children gather to play with the huge puppets,

and adults are heard engaging in conversation about water bills and government corruption.

- 46 But what would it mean if this fantasy ending *was* the real life ending, too?  
 “The Western model of privatization is wrong development. It’s the wrong model. We’ve bought into some crazy ideas about progress, but there are ways to do it right.” Enrique Hidalgo Clares explains his philosophy of “right development” to me as he shows me his work at El Poncho EcoCenter in Bolivia.
- 47 “We’re experimenting with other models. Like here, we collect our rain water from the roofs. We make a simple filter out of carbon to clean the water. For our raw sewage, we send that to this field—that’s a bamboo crop. It treats the sewage naturally.”
- 48 At El Poncho, they live in adobe houses, take showers heated by solar power and drink clean water for free. And they do it all with natural materials, no pollution and no profit for a multinational corporation.
- 49 This kind of “right development” is perhaps what the Water Gods are trying to tell us about. Luis looks up at his towering puppet, Saldumi, as he talks to me about the play. “Nature is the earth, it’s Pacha Mama, it’s the whole world. The gods are very old. People saw their reflections in the water and the rain. They believed that they were in the presence of something magical. The stories of the gods, they can show us the right way to live.”

### Epilogue

- 50 *The Meeting of the Water Gods* speaks to a larger question for arts activism.
- 51 In Bolivia, and in so many places around the world, it is clear to see what happens when multinational corporations and government corruption run rampant.
- 52 The logic of capitalism measures and prices things that weren’t for sale before—trees are felled, water is bottled, elements are mined from deep within mountains. More than that, human lives are measured in hours and wages—here in Bolivia, many people are just earning enough to live. Corporations tell the stories of “efficiency, technology and development” when they describe their work.
- 53 Arts groups like Teatro Trono remind us of the spiritual value of the natural world that surrounds us. They remind us that some things must not be bought and sold. They teach us that, as artists, we can develop counter-mythologies. We can tell the stories that celebrate the gift of the natural world, and the pricelessness of human life.
- 54 Learn more about water privatization worldwide at Public Citizen, <http://www.citizen.org>. Learn more about Teatro Trono by contacting the author: [eve.tulbert@gmail.com](mailto:eve.tulbert@gmail.com).

### ■ Reading Comprehension Questions

- The term *indigenous* in the sentence “Women in indigenous dress sell *helados* and *pipocas* to the spectators” (paragraph 11) means
  - hard to swallow
  - smart
  - native
  - colourful

2. The term *privatization* in the sentence “In some cases water privatization leads to devastating effects” (paragraph 18) means
  - a. to close doors
  - b. to control all of the world’s water
  - c. to remove from government ownership
  - d. to pollute
3. What would be a good alternative title for this selection?
  - a. Water Pollution
  - b. The Water Gods
  - c. Restoring Bolivia
  - d. Hope Springs Eternal
4. Write a sentence or two that you believe expresses the main idea of “Just a Little Drop of Water.”
5. According to this selection, how many countries have private, for-profit corporations running municipal water supplies?
  - a. 20
  - b. 21
  - c. 56
  - d. 100
6. Why is “Blue Gold . . . a lucrative investment . . . it’s impossible to refuse the seller” (paragraph 15)?
  - a. It’s profitable.
  - b. It’s a natural, renewable product.
  - c. It’s essential to life.
  - d. Sellers are persuasive, if dishonest.
7. The author describes the businessman in the play as “sinister.” Why, relative to the situation?
8. *True or false?* The author implies that capitalism is mainly to blame for most resource problems.
9. The author implies that the travelling play is designed to
  - a. charge a small fee for entertainment
  - b. keep children out of prison
  - c. educate people in Bolivia about water consumption
  - d. teach the corporations a lesson
10. The author implies that for the actors, the benefit of putting on a play goes beyond educating people. It also allows them to
  - a. wear costumes
  - b. reconnect with their culture
  - c. get free water
  - d. be interviewed

## ■ Discussion Questions

### About Content

1. The article discusses how a small town opposed having their water privatized. What was the name of this community and what did they do?

2. Why have so many countries turned their water supply over to for-profit corporations? Why are there so few corporations for so many countries?
3. According to this article, what role does the World Bank play in water privatization?

#### About Structure

4. The author uses seven headings in this selection. What purpose do these headings serve? Do you find this structure effective?
5. Many news articles take excerpts of text and enlarge them alongside the story. What purpose does this serve?

#### About Style and Tone

6. How would you describe the style of this author's writing (argumentative, process-oriented, informational, narrative, or another style)? What evidence from the text can you find to support your answer?
7. The author intersperses factual content with reported events. What effect does this have on your understanding of the issues described in this selection?

### ■ Writing Assignments

#### Assignment 1

How many countries today have privatized their water? A little research will give you the information. Choose one corporation that oversees privatization, and look into its literature on the benefits of water privatization. Now write an essay that illustrates your point of view on this corporation's policy using examples based on your research.

#### Assignment 2

The World Bank has been criticized in this article for promoting water privatization. Research one supporter of the World Bank's position and one group opposed to it. Write an essay that compares and contrasts both perspectives.

#### Assignment 3

The theatre group Teatro Tronto was formed with "street kids in the city's detention centers" (paragraph 2). In an essay that illustrates your point with examples from the text, and from some online research, explain what you believe to be the benefit for these children and young adults.

### Kiddy Thinks

#### Alison Gopnik

Alison Gopnik is a professor of psychology at the University of California at Berkeley and the author of several books about how the mind works and develops. She is a frequent guest on TV talk shows and topical programs such as *The Colbert Report*, and her theories are considered to be among the most exciting and forward-thinking in current psychology.



- 1 When my son was a toddler his first question about a meal was always: “What’s for dessert?” One day we had pineapple in kirsch. He spat it out, then looked at the adults devouring the stuff, and said: “Pineapple: it’s yucky for me but it’s yummy for you.” For weeks afterwards, he would stop suddenly in the middle of a game and say: “Pineapple: yucky for me but yummy for you,” as if he had discovered the most extraordinary fact of life. And in a sense he had: the realization that people think and feel differently is a profound one.
- 2 When we look around a room full of people, we don’t see bags of skin and cloth draped over the furniture. We see other people, people with thoughts and emotions, desires and beliefs, sometimes like our own, sometimes not. And by the time they are 18 months old, this is what toddlers see as well. But how do such tiny children get from bags of skin to “other minds”?
- 3 In the past 30 years we have learned more about what young children know and how they learn than we did in the preceding 2,500 years. And this has revolutionised our view of children. For centuries, psychologists and philosophers agreed that babies were the opposite of adults. They were emotional and passive, dominated by perception and incapable of rational thought. John Locke<sup>1</sup> said they were “blank slates.”
- 4 Today, scientists have only recently begun to appreciate just how much even the youngest babies know—and how much and how quickly they learn. There are three elements to this new picture. First, that children know a great deal, literally from the moment they are born. Second, that they are born with extremely powerful learning abilities. And, finally, that adults appear to be “programmed” to unconsciously teach babies and young children just the things they need to know.
- 5 In *How Babies Think*, my co-authors and I argue that very young children use the same strategies as scientists. They think, observe, formulate theories, make predictions, and do experiments. They also change their theories as they accumulate counter-evidence to their predictions.
- 6 But where scientists focus their attention on distant stars and invisible microbes, babies concentrate on everyday things: blocks, pet dogs, words and, most important, Mum and Dad and Aunt Ethel. In fact, understanding other people seems to be one of the most crucial items in the scientific agenda of childhood, and it’s a good illustration of how early learning takes place.
- 7 To begin with, children are born knowing that people are special. Newborn babies (the youngest tested was only 42 minutes old) can imitate facial expressions. There are no mirrors in the womb; newborns have never seen their own face. These tiny babies must somehow already understand the similarity between their own internal feeling (of, say, sticking out their tongue) and the external face they see (a round shape from which something pink protrudes). Newborn babies not only prefer faces to things but also recognise that those faces are *like their own face*. Nature, it seems, gives human beings a jump start on the Other Minds problem.
- 8 And what a jump start. By the time they are nine months old, babies can tell the difference between expressions of happiness, sadness and anger, and understand something about the emotions that produce those expressions. By the time they are one, they know that they will see something by looking where other people point, they know that they should do something by watching what others do, and they know how they should feel about something by seeing how others feel.
- 9 For instance, an adult can look in two boxes. She looks into one with an expression of joy and into the other with disgust. The baby will happily reach into the box

that made her happy, but won't touch the box that disgusted her. The baby has discovered that its initial emotional rapport with other people extends to joint attitudes towards the world. In a simple way, one-year-olds already participate in a culture. But as babies learn that people usually have the same attitudes towards objects as they do, they are setting themselves up to learn something else, something more disturbing: they discover that sometimes people *don't* have the same attitudes.

**10** Observe what happens when a baby reaches for a forbidden object—a lamp cord, say. It must seem perverse to the one-year-old: the more clearly she indicates her desire, the more adamantly her carer keeps it away. Even though the baby and the grown-up are reacting to the same object, their attitudes toward the object seem to be different.

**11** By the time babies are about one-and-a-half, they start to understand the nature of these differences between people and become fascinated. If you offer a baby two bowls, one of biscuits, the other of raw broccoli, all the babies prefer the biscuits. But if the researcher indicates to the baby that she hates biscuits and loves broccoli, then hands the bowls to the baby and says: “Could you give me some?” something interesting happens. Fourteen-month-olds, with their innocent assumption that we all want the same thing, give her biscuits. But the wiser 18-month-olds give her broccoli, even though they themselves despise it. These tiny children have learned that other people's desires may conflict with their own.

**12** This is also dramatically apparent in everyday life. Parents all know, and dread, the “terrible twos.” While one-year-olds seem irresistibly drawn to forbidden objects (that lamp cord again), the two-year-olds seem deliberately bloody-minded. She doesn't even look at the lamp cord. Instead, her hand goes out to touch it as she looks, steadily, gravely, at you.

**13** This demonic behaviour is quite rational, though. Our broccoli experiments show that children only begin to understand the differences in desires at 18 months. The terrible twos seem to involve a systematic exploration of that idea, like an experimental research programme. Toddlers are testing the extent to which their desires and those of others may conflict. The grave look is directed at you because you and your reaction, rather than the lamp cord, are the interesting thing. The terrible twos reflect a clash between children's need to understand other people and their need to live happily with them. If the child is a budding scientist, we parents are the laboratory rats.

**14** Two-year-olds also have to learn how visual perception works. Toddlers love hide and seek but aren't very good at it—a toddler will bury his head under the table with his bottom in view. In our lab, we explored when children learn how to hide things. Suppose I put a child on one side of a table and sit on the other. Then I put a screen and a toy on the table and ask the child to hide the toy from me. At 24 months, a toddler will put the toy on *my* side of the screen, so that it is actually hidden from them, but not from me. But 36-month-olds get this right. In fact, they'll often tell me they can see the toy but I can't. In the months in between, we observed many children experimenting. They would switch the toy from one side to the other, or come around to my side of the screen to make sure the toy really was hidden.

**15** But this isn't the end of the story. Three-year-olds still have trouble with another important fact about people. They know that we can see different things, but not that what we think about the world may be wrong.

**16** In a classic experiment, you can give three-year-olds a shut chocolate box. They open it and it turns out to have pencils inside. Then you ask them about another child in the nursery: “What will Nicky think is in the box: pencils or chocolates?” Three-year-olds report that Nicky will say there are pencils inside. They don't

understand that Nicky will probably make the same mistake they made. Four-year-olds know that Nicky will be misled by the picture on the box.

- 17 Like scientists, children change their theories precisely because they make the wrong predictions. In “mistaken belief” experiments, simply telling children the right answer makes no difference. Like scientists, children at first resist counter-evidence. Virginia Slaughter and I visited three-year-olds over several weeks and gave them examples of mistaken beliefs: a golf ball that turned out to be soap, a yellow duck that looked green when put behind blue plastic. Each time the child made the wrong prediction, we presented them with counter-evidence. After two weeks these three-year-olds understood a brand-new “mistaken belief” task, one they had never seen before, much better than a control group.
- 18 This experiment shows that even very young children are naturally able to alter their predictions in the light of new evidence. But it also shows how important other people can be: our adult behaviour had helped the children to work out the correct answer. Of course, we’re developmental psychologists.
- 19 Do grown-ups naturally help children learn in their everyday lives? The new research suggests they do. One of the most dramatic examples of this is the sing-song voice adults use when they talk to babies. This speech style helps children sort out the sounds of language.
- 20 Similarly, the way that parents talk about the mind seems to influence their children’s everyday psychology. What are the consequences of this new view? The research *doesn’t* mean there is some set of flashcards that will help babies be brighter. Babies are already as bright as can be. They learn through everyday play, and through the care and attention of adults around them. It also *doesn’t* mean there is some “critical period” for learning in the first three years or some set of experiences children must have. Children and even adults keep learning throughout life. It definitely *doesn’t* mean mothers should quit their jobs. Anyone who cares for small children and is sensitive to what interests them can teach them what they need to know.
- 21 On the other hand, the research does suggest that the everyday, unremunerated, unremarkable work of caring for babies and young children is extremely important. Humans have managed to learn so much because generations of adults put effort into caring for children.
- 22 Ironically, this new scientific perspective comes when young children and parents are under enormous pressure. We still penalise parents for taking time off work to be with their children, instead of rewarding them. Most parents face agonising dilemmas as they balance jobs and children. If we really want babies to learn, we should ditch the videotapes and flashcards and work for paid parental leave, flexible work arrangements and publicly supported, high-quality childcare.

### ■ Reading Comprehension Questions

1. The phrase *rapport with* in “The baby has discovered that its initial emotional rapport with other people” (paragraph 9) means
  - a. insecurity about
  - b. response to
  - c. bond with
  - d. sense of

2. The word *unremunerated* in “the research does suggest that the everyday, unremunerated, unremarkable work of caring for babies” (paragraph 21) means
  - a. unpaid
  - b. unappealing
  - c. unattractive
  - d. unrequited
3. Which of the following would be a good alternative title for this selection?
  - a. A Little One Learning Is a Dangerous Thing
  - b. Gifted Children
  - c. Baby Scientists
  - d. Lively Little Learners
4. Write a sentence or two that you believe expresses the main idea of “Kiddy Thinks.”
5. According to the author, until quite recently
  - a. Babies were thought to be unable to learn.
  - b. Babies were assumed to observe and feel, but not to think.
  - c. People thought babies should be “programmed” to learn early in their lives.
  - d. People thought babies were mainly unaware of other people.
6. *True or false?* Babies know what they look like, even if they have never looked in a mirror.
7. Three-year-olds have learned something two-year-olds cannot understand:
  - a. how to defy their parents
  - b. that they might be wrong about some things
  - c. how to hide things from others
  - d. how to trick people
8. We might infer that the author
  - a. is obsessed with applying scientific methods in studying children
  - b. tends to oversimplify scientific matters
  - c. exaggerates children’s intelligence to prove her point
  - d. has an open and curious nature
9. From the selection we can conclude that
  - a. the author sees children’s learning and intelligence as more than their ability to learn facts
  - b. the author feels baby talk slows the intellectual growth of children
  - c. children are born intelligent and parents can set them back
  - d. parents must be vigilant to see when children are most open to learning
10. *True or false?* It is reasonable to conclude from this article that Gopnik feels the only good foundation for well-adjusted children to begin a lifetime of learning is at home with parents.

## ■ Discussion Questions

### About Content

1. What are the three discoveries made recently concerning infant learning and knowledge?
2. What is the child learning in paragraph 9? Why does the author say, “one-year-olds already participate in a culture”?

3. What is a “mistaken belief” experiment? What do children and scientists have in common where this type of learning is concerned? What did the author learn from her experiment with the three-year-olds?

#### About Structure

4. Which method of introduction does the author use for this article, and which approach? Why, related to her presence in the piece and related to its content, do you believe she chooses this type of introduction?
5. Find two paragraphs that demonstrate the author’s use of illustration with examples and comparison/contrast in combination.
6. Choose three examples of transitions that open body paragraphs, and explain how these transitions create coherence between paragraphs.

#### About Style and Tone

7. Who would you assume to be the audience for this article? Why, based on its tone, word choices, and sentence-length variety? Give examples of each to support your viewpoint. What type of publication might this have appeared in?
8. How persuasive do you find Gopnik’s examples, drawn from her personal experiences and experimental findings? Do these lead up naturally and persuasively to her views as stated in the final three paragraphs?

### ■ Writing Assignments

#### Assignment 1

Professor Gopnik makes use of the descriptive process method of development throughout her article. Write an essay in which you explain the stages and steps in which students in one of your major or program courses learn a key skill or concept. For example, you could describe the process by which a student learns to use html code or the process involved in learning to write a news story, or conduct a type of experiment or procedure. Refresh your memory of the elements of process writing by referring to Chapter 11. And remember to include items such as equipment needed, possible pitfalls, and an indication of the relative ease or difficulty of completing the process.

#### Assignment 2

How quickly do we learn from “mistaken belief” experiences? Are you, like Gopnik’s subjects, “naturally able to alter [your] predictions in the light of new evidence”? Or, like most of us, do you tend to be slow sometimes about learning that what you have believed is not necessarily the case?

Write an effects essay to explain one incident in your life so far where you did or did not learn from a “mistaken belief,” and what the consequences were for you. It is acceptable here, if your instructor agrees, to set up your situation in the opening paragraph in the first person and perhaps conclude by returning to the first person voice. However, for the remainder of your essay, recount and explain the “effects” in third person voice.

### Assignment 3

Alison Gopnik spoke on the topic of her article at the TED conference in the fall of 2011. Watch her presentation here: [http://www.ted.com/talks/alison\\_gopnik\\_what\\_do\\_babies\\_think.html](http://www.ted.com/talks/alison_gopnik_what_do_babies_think.html)

Consider her point about how we underestimate children’s ability to learn, and her statement that babies are like butterflies—beautiful and high-flying—and adults are like caterpillars—slow and not nearly as bright as butterflies.

Take a position on Gopnik’s point, and write a persuasive or argumentative essay in which you defend your position. You may wish to do a little additional research into Gopnik’s ideas or into opposing viewpoints.

## The Nobel Lecture

### Kofi Annan

This selection is the acceptance speech for the Nobel Peace Prize given by former Secretary-General of the United Nations Kofi Annan. In his speech, Annan accepts the award for peace and encourages world leaders to embrace the idea that no one person is more valuable than another. There is considerable wisdom in Annan’s words and we will all be a little wiser if we heed his cautions and listen to his recommendations. © The Nobel Foundation 2001.

- 1 Your Majesties, Your Royal Highnesses, Excellencies  
Members of the Norwegian Nobel Committee, ladies and gentlemen
- 2 Today, in Afghanistan, a girl will be born. Her mother will hold her and feed her, comfort her and care for her—just as any mother would anywhere in the world. In these most basic acts of human nature, humanity knows no divisions. But to be born a girl in today’s Afghanistan is to begin life centuries away from the prosperity that one small part of humanity has achieved. It is to live under conditions that many of us in this hall would consider inhuman.
- 3 I speak of a girl in Afghanistan, but I might equally well have mentioned a baby boy or girl in Sierra Leone. No one today is unaware of this divide between the world’s rich and poor. No one today can claim ignorance of the cost that this divide imposes on the poor and dispossessed who are no less deserving of human dignity, fundamental freedoms, security, food and education than any of us. The cost, however, is not borne by them alone. Ultimately, it is borne by all of us—North and South, rich and poor, men and women of all races and religions.
- 4 Today’s real borders are not between nations, but between powerful and powerless, free and fettered, privileged and humiliated. Today, no walls can separate humanitarian or human rights crises in one part of the world from national security crises in another.
- 5 Scientists tell us that the world of nature is so small and interdependent that a butterfly flapping its wings in the Amazon rainforest can generate a violent storm on the other side of the earth. This principle is known as the “Butterfly Effect.” Today, we realize, perhaps more than ever, that the world of human activity also has its own “Butterfly Effect”—for better or for worse.

6 Ladies and gentlemen

7 We have entered the third millennium through a gate of fire. If today, after the horror of 11 September, we see better, and we see further—we will realize that humanity is indivisible. New threats make no distinction between races, nations or regions. A new insecurity has entered every mind, regardless of wealth or status. A deeper awareness of the bonds that bind us all—in pain as in prosperity—has gripped young and old.

8 In the early beginnings of the 21st century—a century already violently disabused of any hopes that progress towards global peace and prosperity is inevitable—this new reality can no longer be ignored. It must be confronted.

9 The 20th century was perhaps the deadliest in human history, devastated by innumerable conflicts, untold suffering, and unimaginable crimes. Time after time, a group or a nation inflicted extreme violence on another, often driven by irrational hatred and suspicion, or unbounded arrogance and thirst for power and resources. In response to these cataclysms, the leaders of the world came together at mid-century to unite the nations as never before.

10 A forum was created—the United Nations—where all nations could join forces to affirm the dignity and worth of every person, and to secure peace and development for all peoples. Here states could unite to strengthen the rule of law, recognize and address the needs of the poor, restrain man's brutality and greed, conserve the resources and beauty of nature, sustain the equal rights of men *and* women, and provide for the safety of future generations.

11 We thus inherit from the 20th century the political, as well as the scientific and technological power, which—if only we have the will to use them—give us the chance to vanquish poverty, ignorance and disease.

12 In the 21st century I believe the mission of the United Nations will be defined by a new, more profound, awareness of the sanctity and dignity of every human life, regardless of race or religion. This will require us to look beyond the framework of states, and beneath the surface of nations or communities. We must focus, as never before, on improving the conditions of the individual men and women who give the state or nation its richness and character. We must begin with the young Afghan girl, recognizing that saving that one life is to save humanity itself.

13 Over the past five years, I have often recalled that the United Nations' Charter begins with the words: "We the peoples." What is not always recognized is that "we the peoples" are made up of individuals whose claims to the most fundamental rights have too often been sacrificed in the supposed interests of the state or the nation.

14 A genocide begins with the killing of one man—not for what he has done, but because of who he is. A campaign of "ethnic cleansing" begins with one neighbour turning on another. Poverty begins when even one child is denied his or her fundamental right to education. What begins with the failure to uphold the dignity of one life, all too often ends with a calamity for entire nations.

15 In this new century, we must start from the understanding that peace belongs not only to states or peoples, but to each and every member of those communities. The sovereignty of states must no longer be used as a shield for gross violations of human rights. Peace must be made real and tangible in the daily existence of every individual in need. Peace must be sought, above all, because it is the condition for every member of the human family to live a life of dignity and security.

- 16 The rights of the individual are of no less importance to immigrants and minorities in Europe and the Americas than to women in Afghanistan or children in Africa. They are as fundamental to the poor as to the rich; they are as necessary to the security of the developed world as to that of the developing world.
- 17 From this vision of the role of the United Nations in the next century flow three key priorities for the future: eradicating poverty, preventing conflict, and promoting democracy. Only in a world that is rid of poverty can all men and women make the most of their abilities. Only where individual rights are respected can differences be channelled politically and resolved peacefully. Only in a democratic environment, based on respect for diversity and dialogue, can individual self-expression and self-government be secured, and freedom of association be upheld.
- 18 Throughout my term as Secretary-General, I have sought to place human beings at the centre of everything we do—from conflict prevention to development to human rights. Securing real and lasting improvement in the lives of individual men and women is the measure of all we do at the United Nations.
- 19 It is in this spirit that I humbly accept the Centennial Nobel Peace Prize. Forty years ago today, the Prize for 1961 was awarded for the first time to a Secretary-General of the United Nations—posthumously, because Dag Hammarskjöld had already given his life for peace in Central Africa. And on the same day, the Prize for 1960 was awarded for the first time to an African—Albert Luthuli, one of the earliest leaders of the struggle against apartheid in South Africa. For me, as a young African beginning his career in the United Nations a few months later, those two men set a standard that I have sought to follow throughout my working life.
- 20 This award belongs not just to me. I do not stand here alone. On behalf of all my colleagues in every part of the United Nations, in every corner of the globe, who have devoted their lives—and in many instances risked or given their lives in the cause of peace—I thank the Members of the Nobel Committee for this high honour. My own path to service at the United Nations was made possible by the sacrifice and commitment of my family and many friends from all continents—some of whom have passed away—who taught me and guided me. To them, I offer my most profound gratitude.
- 21 In a world filled with weapons of war and all too often words of war, the Nobel Committee has become a vital agent for peace. Sadly, a prize for peace is a rarity in this world. Most nations have monuments or memorials to war, bronze salutations to heroic battles, archways of triumph. But peace has no parade, no pantheon of victory.
- 22 What it does have is the Nobel Prize—a statement of hope and courage with unique resonance and authority. Only by understanding and addressing the needs of individuals for peace, for dignity, and for security can we at the United Nations hope to live up to the honour conferred today, and fulfill the vision of our founders. This is the broad mission of peace that United Nations staff members carry out every day in every part of the world.
- 23 A few of them, women and men, are with us in this hall today. Among them, for instance, are a Military Observer from Senegal who is helping to provide basic security in the Democratic Republic of the Congo; a Civilian Police Adviser from the United States who is helping to improve the rule of law in Kosovo; a UNICEF Child Protection Officer from Ecuador who is helping to secure the rights of Colombia's



most vulnerable citizens; and a World Food Programme Officer from China who is helping to feed the people of North Korea.

24 Distinguished guests

25 The idea that there is one people in possession of the truth, one answer to the world's ills, or one solution to humanity's needs, has done untold harm throughout history—especially in the last century. Today, however, even amidst continuing ethnic conflict around the world, there is a growing understanding that human diversity is both the reality that makes dialogue necessary, and the very basis for that dialogue.

26 We understand, as never before, that each of us is fully worthy of the respect and dignity essential to our common humanity. We recognize that we are the products of many cultures, traditions and memories; that mutual respect allows us to study and learn from other cultures; and that we gain strength by combining the foreign with the familiar.

27 In every great faith and tradition one can find the values of tolerance and mutual understanding. The Qur'an, for example, tells us that "We created you from a single pair of male and female and made you into nations and tribes, that you may know each other." Confucius urged his followers: "When the good way prevails in the state, speak boldly and act boldly. When the state has lost the way, act boldly and speak softly." In the Jewish tradition, the injunction to "love thy neighbour as thyself," is considered to be the very essence of the Torah.

28 This thought is reflected in the Christian Gospel, which also teaches us to love our enemies and pray for those who wish to persecute us. Hindus are taught that "truth is one, the sages give it various names." And in the Buddhist tradition, individuals are urged to act with compassion in every facet of life.

29 Each of us has the right to take pride in our particular faith or heritage. But the notion that what is ours is necessarily in conflict with what is theirs is both false and dangerous. It has resulted in endless enmity and conflict, leading men to commit the greatest of crimes in the name of a higher power.

30 It need not be so. People of different religions and cultures live side by side in almost every part of the world, and most of us have overlapping identities which unite us with very different groups. We *can* love what we are, without hating what—and who—we are *not*. We can thrive in our own tradition, even as we learn from others, and come to respect their teachings.

31 This will not be possible, however, without freedom of religion, of expression, of assembly, and basic equality under the law. Indeed, the lesson of the past century has been that where the dignity of the individual has been trampled or threatened—where citizens have not enjoyed the basic right to choose their government, or the right to change it regularly—conflict has too often followed, with innocent civilians paying the price, in lives cut short and communities destroyed.

32 The obstacles to democracy have little to do with culture or religion, and much more to do with the desire of those in power to maintain their position at any cost. This is neither a new phenomenon nor one confined to any particular part of the world. People of all cultures value their freedom of choice, and feel the need to have a say in decisions affecting their lives.

33 The United Nations, whose membership comprises almost all the states in the world, is founded on the principle of the equal worth of every human being. It is the

nearest thing we have to a representative institution that can address the interests of all states, and all peoples. Through this universal, indispensable instrument of human progress, states can serve the interests of their citizens by recognizing common interests and pursuing them in unity. No doubt, that is why the Nobel Committee says that it “wishes, in its centenary year, to proclaim that the only negotiable route to global peace and cooperation goes by way of the United Nations.”

- 34 I believe the Committee also recognized that this era of global challenges leaves no choice but cooperation at the global level. When states undermine the rule of law and violate the rights of their individual citizens, they become a menace not only to their own people, but also to their neighbours, and indeed the world. What we need today is better governance—legitimate, democratic governance that allows each individual to flourish, and each State to thrive.
- 35 Your Majesties
- 36 Excellencies
- 37 Ladies and gentlemen
- 38 You will recall that I began my address with a reference to the girl born in Afghanistan today. Even though her mother will do all in her power to protect and sustain her, there is a one-in-four risk that she will not live to see her fifth birthday. Whether she does is just one test of our common humanity—of our belief in our individual responsibility for our fellow men and women. But it is the only test that matters.
- 39 Remember this girl and then our larger aims—to fight poverty, prevent conflict, or cure disease—will not seem distant, or impossible. Indeed, those aims will seem very near, and very achievable—as they should. Because beneath the surface of states and nations, ideas and language, lies the fate of individual human beings in need. Answering their needs will be the mission of the United Nations in the century to come.
- 40 Thank you very much.

### ■ Reading Comprehension Questions

- The word *dispossessed*, in “the cost that this divide imposes on the poor and dispossessed” (paragraph 3) means
  - having too much
  - deprived of something
  - given food and shelter
  - remove a ghost
- The word *vanquish* in the phrase “give us a chance to vanquish poverty, ignorance and disease” (paragraph 11) means
  - defeat utterly
  - leave alone
  - a never-ending battle
  - help
- True or false?* The author states, “Today’s real borders are not between nations, but between [the] powerful and [the] powerless.”
- Write a sentence or two that you believe expresses the main idea of “The Nobel Lecture.”

5. For what area of excellence is this Nobel Prize awarded?
  - a. writing
  - b. drama
  - c. peace
  - d. public speaking
6. If the Centennial Nobel Prize was awarded in 2001, when was the first prize given out?
  - a. 1961
  - b. 1945
  - c. 1941
  - d. 1901
6. In the sentence “It has resulted in endless enmity and conflict, leading men to commit the greatest of crimes in the name of a higher power” (paragraph 29), what does the author refer to?
7. When Annan chooses the alliteration of the words *peace*, *parade*, and *pantheon* (paragraph 21), why do you believe he does so?
8. The United Nations is founded on which of the following?
  - a. the law of religion
  - b. the idea that power is more important than people
  - c. the principle of the equal worth of every human being
  - d. the site of the World Trade Center
9. *True or false?* The author implies that most of people find it easier to find reasons to be divisive than to live in harmony.
10. Given Afghanistan’s continuing unrest and political entanglements today, is Annan’s speech prophetic? Why or why not?

## ■ Discussion Questions

### About Content

1. Why do you think the author repeatedly returns in this speech to the young girl in Afghanistan? What does he mean when he says, “We must begin with the young Afghan girl, recognizing that saving that one life is to save humanity itself” (paragraph 12)?
2. The author suggests that humanity “gains strength by combining the foreign with the familiar” (paragraph 26). Do you agree? Do you believe that Canada, as a nation, upholds the principles of the UN?

### About Structure

3. This selection is delivered in four parts. What are two ways the author separates the sections?
4. The author uses a variety of sentence styles. What is the advantage of using short sentences in a long selection such as this? Why are they used sparingly?
5. Find two examples of the author’s use of opposites or opposed pairings of words or concepts in the speech. Why do you think he sets up these oppositions?

### About Style and Tone

6. This is an acceptance speech as well as a persuasive argument. What style of persuasion does the author use (logical, emotional, analogous, compare and contrast, and so on)?
7. The author addresses members of the audience and states, “The idea that there is one people in possession of the truth, one answer to the world’s ills, or one solution to humanity’s needs, has done untold harm throughout history” (paragraph 25). Who else might he be addressing? Consider who might disagree with this statement.
8. How would you describe the tone of this selection? The author challenges the world’s leaders as well as the world’s citizens to realize the cost of injustice. How effective do you consider his argument to be, and what role does his tone play?

### ■ Writing Assignments

#### Assignment 1

The author outlines three key priorities for the future (paragraph 18). Find these in the text and explore ways of achieving these key principles. Write a prescriptive process essay based on how people your age can advocate for them in their own communities.

#### Assignment 2

Canadians have long identified themselves as peacekeepers. This identity is changing. Research Canada’s current role in UN objectives. Write a compare and contrast essay on whether we as Canadians can still call ourselves peacekeepers.

#### Assignment 3

The author suggests that states (paragraph 33) need to be governed by democratic rule and that, by violating laws against individual citizens, these states are a menace to the global community as well as to their own people. What types of laws are being broken and why? Write a research/persuasive essay on why some states continue to break these laws, and explain the effect on the global community.

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# Index

## A

*a*, 458

“A Student’s Guide to Income Tax” (student essay), 163–65, 173–76

abbreviations, 431

About.com, 293–94

academic essays. *See also* essay writing

described, 6–9

dialects and patois in, 369

persuasive-explanatory approach, 169

and voice, 10

*accept*, 458

“Accessing a Challenge” (Cho, student essay), 121–22

active verbs, 100, 104–5, 380

active voice, 100, 104–5, 267

addition signals/phrases, 56

addresses, 448

adjectives, 413–15

common mistakes, 416

for comparison, 414–15

described, 413

*good vs. well*, 416

in series, 99, 110

specific words, use of, 103–4

word choice, and description, 141–42

adverbial conjunctions, 399

adverbs

common mistakes, 416

described, 415

*good vs. well*, 416

in opening words/phrases, 109

word choice, and description, 141–42

*advice*, 458

*advise*, 458

*affect vs. effect*, 188, 459

*all ready*, 454

*already*, 454

*among*, 459

*an*, 458

analogy

analogy introductions, 65

in comparison/contrast essays, 206

anecdotal knowledge, 42

anecdotes

anecdotal examples, 155

anecdotal introductions, 66

in argumentation essays, 252

in cause and effect essays, 189

as supporting detail, 40

Annan, Kofi, “The Nobel Lecture”, 533–37

antecedents, 404, 406

APA style

abbreviations in parenthetical citations, 339

abstracts, 307

accuracy in documentation, 337–38

article by single author, 346

article by two authors, 346

article by unknown author, 346

article from online encyclopedia, 348

article from online newspaper, 349

article from online scholarly journal no DOI, 348

article from online scholarly journal with DOI, 348

article from print source, 341

article from website, 348

article in encyclopedia, 346

article in reference book, 346

article with no author, 341

block quotations, 339

blog post, 349

book by multiple authors, 345

book by one author, 339–40, 345

book by two or more authors, 340, 345, 345

book by unknown author, 340, 345, 346

book with editor or editors, 345

books, 345–46

books, second or later edition, 345

capitalization, 338, 344, 351

chapter from book, 346

dates, importance of, 338, 341

direct quotations, 309–10

DOI system, 347

editorials, 347

electronic mailing list post, 349

electronic media, 347–49

electronic sources, 342–43

ellipsis, to show omission, 303–4

email, 349

film, 349

government documents, 347

integration of source material, 309–12

interviews, 349

in-text citations, 338–39

long quotations, 305

vs. MLA style, 312, 338, 344

multiple works by one author, 340–41

multiple works in same year, 341, 345

newspaper articles, 346

one volume from multivolume series, 346

online article, no author/date, 342

online article, without page numbers, 343

APA style—*Cont.*

- online database no DOI, 348
  - online database with DOI, 348
  - online encyclopedia, 348
  - organization or group as author, 340, 345
  - paraphrases, 306, 339
  - periodicals, 346–47
  - personal communications, 341–42, 349
  - quotations, 302–5, 339
  - quotations within another source, 341
  - References list, 287, 337–38, 343–44, 357
  - scholarly journals, 347
  - square brackets, 303
  - student essays, 181–83
  - television program, 349
  - titles, 340
  - tweets, 349
  - video blog post, 350
  - website, entire, 342
  - website, with one author, 342
  - website with no author, 342
  - YouTube videos, 350
- APA-style research papers
- abstracts, 351, 352
  - format, 350–51
  - model paper, 351–57
  - References list, 357
  - running heads, 350, 351
  - title page, 351
- apostrophes
- contractions, 434
  - ownership or possession, 434–35
  - vs. possessive pronouns, 436
  - words ending in -s, 437
- appeals, in argument, 244, 256–57
- argumentation
- in comparison/contrast essays, 202
  - in definition essays, 220
- argumentation essays, 6–7
- appeals, types of, 244, 256–57
  - argumentation vs. persuasion, 242–44
  - audience, 253–54
  - audience analysis, 254–55
  - common ground, as persuasion strategy, 245
  - and definition, 224
  - described, 118, 119, 242–43
  - development of, 252–60
  - differing viewpoints, acknowledgement of, 245–46
  - first draft, 259–60
  - objections, working with, 254
  - point of view, 255–56
  - prewriting, 257–59
  - purpose, 253
  - rebuttals, 246
  - revision, 259–60
  - strategies for, 243–46

- student essays, 247–50
  - support, 256–57
  - tactful language, 244
  - thesis statement, 252–53
  - writing assignments, 260–62
- articles, citing. *See* APA style; MLA style
- audience
- analysis of, 4–5, 254–55
  - analysis questions, 253–54
  - argumentation essays, 244–46, 253–54
  - cause and effect essays, 185–86
  - comparison/contrast essays, 204–5
  - definition essays, 220–21
  - descriptive essays, 141
  - division and classification essays, 234–35
  - and effective writing, 3, 4–6, 9
  - examples essays, 154
  - narrative essays, 126, 127–28
  - process essays, 168–69
  - and questioning technique, 20
  - and revision, 76
  - tone, 4
  - topic engagement, 29

**B**

- background information
- inclusion of, 64–65, 128
  - in research papers, 302
  - summaries, 307
  - and supporting details, 183, 220
- beside*, 459
- besides*, 459
- between*, 459
- Bjarnason, Dan, “Canada’s Shame”, 269
- block quotations, 339
- blog post. *See* APA style; MLA style
- blogs, as research tool, 297
- body paragraphs, 8
- coherence in, 55
  - ordering examples in, 155
  - specific supporting details, 40–42
- books
- APA-style documentation, 314–15, 319–20
  - MLA-style documentation, 316–19, 320–22, 324
  - online (Ebook), 324
  - as research tools, 291–92
- Boutsalis, Vakis, “No Way Home”, 486–88
- brainstorming, 38
- brake*, 455
- break*, 455

**C**

- “Canada: Education Destination” (student essay), 180–81, 189–91, 191–92
- “Canada’s Shame” (Bjarnason), 269
- Canadian Periodical Index*, 292

- capital letters
  - APA style, 338, 344
  - commercial product names, 425
  - companies and other organizations, 426
  - days of the week, 425
  - in direct quotes, 439
  - family relationships, 426–27
  - first word in a sentence, 425
  - geographic locations, 427
  - historical periods and events, 427
  - holidays, names of, 425
  - I*, 425
  - languages, 427
  - main uses of, 424–26
  - months, 425
  - names of persons, 425
  - opening and closing of letters, 428
  - place names, 425
  - proofreading, 112
  - races, nations, and nationalities, 427
  - specific school courses, 427
  - titles, 425, 427
  - unnecessary use of, 428
- career uses
  - argumentation/persuasion, 243
  - cause/effect analysis, 180
  - comparison/contrast writing, 197
  - definition method, 216
  - descriptive writing, 136
  - division/classification method, 229
  - illustration by examples, 149
  - narrative writing, 121
  - process writing, 163
  - summary writing, 264
- “Castles in Spain” (Vertongen), 500–503
- causal relationships, types of, 187
- cause and effect essays
  - audience, 185–86
  - avoidance of logical errors, 186–88
  - chains of effects, 187
  - contributory cause, 187
  - described, 118, 179–80
  - development of, 185–92
  - first draft, 191–92
  - generalizations, 187, 189
  - immediate causes, 187
  - necessary cause, 187
  - oversimplifications, 187, 189
  - point of view, 188–89
  - prewriting, 189–91
  - and process analysis, 189
  - purpose, 185–86
  - references, 183
  - remote causes, 187
  - research, 183
  - revision, 191–92
  - structure, 183
  - student essays, 180–83
  - sufficient cause, 187
  - support, 189
  - thesis statement, 185
  - tips, 186–88
  - transitions, 188
  - two-paragraph opening, 183
  - writing assignments, 193–94
- cause/effect transitions, 56
- change, 130
- change-of-direction signals/phrases, 56
- Cho, Warren, “Accessing a Challenge”, 121–22
- “Chocolate, the Delicious Drug” (student essay), 150–52, 157, 158–59
- “Choking the Lungs of the World” (student essay), 181–83
- chronological order, 44–45, 188
  - in examples essays, 155
  - in narrative essays, 126
- circular definitions, 221
- citation of source material, 285–87
- clarity, value of in writing, 4–5, 10
- classification essays. *See* division and classification essays
- clauses
  - defined, 107
  - dependent (subordinate) clauses, 107, 108
  - independent (main) clauses, 107
  - parallel clauses, 100
  - in summaries, 267
- clichés, 112, 463
- climactic order, 155
- clustering, 22–23
- coarse*, 455
- coherence
  - described, 54–55
  - paragraph-to-paragraph transitions, 60–61
  - pronouns, 59
  - revising for, 88–92
  - revision checklist, 77–78
  - synonyms, 59
  - transitional sentences, 60–61
  - transitional structures, 58–60
  - transitional words/phrases, 55–56
- colons, 450
- comma splices, 394
- commas
  - addresses, 448
  - after introductory material, 445
  - around words interrupting flow of thought, 445–46
  - between items in a series, 444
  - between two complete thoughts, 446
  - in compound sentences, 107
  - dates, 447
  - and dependent-word fragments, 384
  - direct quotations, 447
  - numbers, 448



- commas—*Cont.*  
 openings and closings of letters, 448  
 overuse of, 443  
 and run-ons, correction of, 396
- commercial product names, 425
- common ground, as persuasion strategy, 245
- common knowledge  
 documentation of, 329  
 vs. specialized information, 287  
 as supporting detail, 42
- commonly confused words, 454–61
- comparison/contrast essays, 118  
 analogies, and reader interest, 206  
 audience, 204–5  
 comparison/contrast introductions, 65  
 described, 196–97  
 development of, 197–99, 203, 204–10  
 first draft, 209–10  
 one-side-at-a-time structure, 197–99  
 outlining, 205  
 point of view, 206  
 point-by-point approach, 199  
 prewriting, 207–9  
 purpose, 204–5  
 revision, 209–10  
 student essays, 199–202  
 support, 203, 206–7  
 thesis statement, 204  
 tips, 205–6  
 transitions, 205  
 writing assignments, 210–13
- comparisons, parallel structure in, 100
- complex sentences, 107–8
- compound sentences, 107
- computer use  
 list making technique, 21  
 MLA outline diagram, 37  
 online search services, 282–83  
 reference management programs, 287  
 research notes, 286  
 spell-checkers, 111, 454
- conceding transitions/phrases, 56
- concluding paragraphs, 8  
 coherence in, 55  
 concluding sentence transitions, 60  
 methods of conclusion, 68–69
- conclusion signals/phrases, 56
- conflict, 130
- conjunctions  
 FANBOYS mnemonic, 396  
 as joining words, 396
- context, and background information, 64–65, 128, 183
- continuous tenses, 378
- contractions, 434
- contrast essays. *See* comparison/contrast essays
- contrast introduction, 65
- contrast signals/phrases, 56
- contrasts, parallel structure in, 100
- contributory cause, 187
- conventions of written English, 112
- coordination, 107
- correlative (two-part) constructions, 100
- course, 455
- “Covering the Bases” (student essay), 93–94
- CPI.Q (*Canadian Periodical Index* search service), 292, 293
- credibility of supporting details, 41–42
- critical thinking  
 in essay writing, 3  
 and reading skills, 466–68
- D**
- dangling modifiers, 421–22
- DaSilva, Luisa, 143
- databases, citing. *See* APA style; MLA style
- dates, 447
- days of the week, 425
- “Dealing with Disappointment” (student essay), 85–86
- declarative sentences, 170
- definition essays  
 audience, 220–21  
 definitions, types of, 221–23  
 described, 118, 215–16  
 development of, 219, 220–26  
 and division/classification, 233  
 first draft, 225  
 formal vs. informal tone, 221  
 point of view, 222  
 prewriting, 223–24  
 purpose, 220–21  
 revision, 225  
 student essays, 216–18  
 support, 222–23  
 thesis statement, 220  
 writing assignments, 226–27
- definitions  
 explanatory examples, 155  
 as introductory approach, 66–67  
 types of, 221–23
- “Degrees of Success” (student essay), 88–90
- demonstrative pronouns, 412
- denotative meanings, 222–23
- dependent (subordinate) clauses, 107, 108, 394
- description  
 in argumentation essays, 252  
 defined, 117  
 described, 135–36  
 as introductory approach, 67  
 specific words, use of, 103–4  
 as supporting detail, 40, 236
- descriptive essays  
 audience, 141

- development of, 139–43
  - first draft, 144–45
  - purpose, 141
  - revision, 144–45
  - student essays, 136–38
  - thesis statement, 140
  - thesis support, 143
  - tips, 141–42
  - writing assignments, 145–47
  - descriptive examples, 155
  - descriptive process writing. *See* process essays
  - diagramming, 22–23, 157, 224
  - Dialog, 293
  - dialogue, in narrative essays, 129
  - dictionaries, 111
    - formal definitions, 221, 222
  - digital files, citing. *See* APA style; MLA style
  - Digital Object Identifier (DOI), 347
  - Digital Research Tools, 287
  - direct quotations, 302–3, 438, 439, 447
  - directed freewriting, 17–18
  - directional questions, 26–27
  - discovery stage. *See* prewriting
  - division and classification essays
    - audience, 234–35
    - described, 118, 228–29
    - development of, 233–38
    - first draft, 238
    - ordering principles, 235
    - point of view, 236
    - prewriting, 237
    - purpose, 234–35
    - revision, 238
    - student essays, 229–31
    - support, 236–37
    - thesis statement, 233–34
    - tips, 235–36
    - transitions, 236
    - writing assignments, 239–40
  - DOI system (APA-style documentation), 347
  - Douglas, Tommy, “The Story of Mouseland”, 491–92
  - drafts, 14
    - argumentation essays, 259–60
    - cause and effect essays, 191–92
    - comparison/contrast essays, 209–10
    - definition essays, 225
    - descriptive essays, 144–45
    - discovery drafts, 17–18
    - division and classification essays, 238
    - examples essays, 158–59
    - first draft, development of, 52–54
    - narrative essays, 129–30
    - revision checklists, 76–78
    - summaries, 266
    - summary writing, 271–73
    - tips for, 53
  - dramatic openings, 63
  - Dunayer, Joan, “Here’s to Your Health”, 511–13
- E**
- Ebooks, 324
  - EBSCOhost, 293
  - editing. *See also* proofreading; revision
    - consistency, 101–2
    - conventions of written English, 112
    - defined, 98
    - parallel structure, 98–101
    - review activities, 113–16
    - sentence variation, 106–8
    - specific words, use of, 103–6
    - wordiness, 105–6
  - effect vs. affect*, 188, 459
  - effects. *See* cause and effect essays
  - ellipsis, 303–4
  - email, citing. *See* APA style; MLA style
  - em-dash, 451
  - emotional appeals (pathos), 244, 256–57
  - emotional-appeal openings, 63–64, 67
  - emphasis transitions/phrases, 56
  - emphatic order, 44–45
  - empty definitions, 221
  - ERIC (Educational Resources Information Centre), 293
  - Errors Log, 112
  - essay development
    - argumentation essays, 118, 119, 252–60
    - bases for evaluation, 81
    - cause and effect essays, 118, 185–92
    - classification/division essays, 118
    - comparison/contrast essays, 118, 197–99, 203–10
    - definition essays, 118
    - descriptive essays, 139–43
    - diagramming, 157
    - division and classification essays, 233–38
    - editing, 98–111
    - evaluation of, 54–55
    - examples essays, 118, 153–58
    - methods of conclusion, 68–69
    - methods of introduction, 64–67
    - outlines, 35–37
    - patterns of development, 117–19
    - persuasion, 118, 119
    - process essays, 118, 167–76
    - review activities, 46–50
    - supporting points, 38–44
    - title creation, 70, 78
  - essay writing
    - audience analysis, 4–5
    - checklist for effective writing, 44
    - coherence, 54–55. *see also* revision and critical thinking, 3

essay writing—*Cont.*  
 effective writing, 3, 4–6, 11  
 model essay, 7–8, 9  
 overview, 6–9  
 point, and thesis statement, 5–6  
 structure, 7–9  
 voice, 5

essays, types of, 6  
 “Everyday Common Scents” (student essay), 137–38

examples, illustration by  
 in comparison/contrast essays, 202  
 described, 148–49  
 as supporting detail, 40, 189

examples essays  
 audience, 154  
 described, 118  
 development of, 153–58  
 first draft, 158–59  
 forms of, 154–55  
 prewriting, 156–57  
 purpose, 154  
 revision, 156–57  
 student essays, 149–52  
 thesis statement, 153  
 thesis support, 156  
 types of, 155  
 writing assignments, 159–60

*except*, 458

expert evidence, 42

explanatory examples, 155

exposition, as pattern of essay development,  
 117–18

expressive descriptive essays, 140

extended definitions, 221, 222

extended thesis, 27

**F**

facts, as supporting detail, 40

family relationships, capitalization of, 426–27

FANBOYS mnemonic, 396

Fernandez, Mark, 269–74

*fewer*, 459

figures of speech, 141, 142

first drafts. *See* drafts

first person approach  
 narrative essays, 128  
 voice, 10

first person pronouns, 102

focused prewriting, 16

“Food on the Home Front During the Second World War”  
 (Mosby), 478–83

*former*, 459

“Formula for Happiness” (student essay), 94–95

“The Forceful Art of Words” (student essay), 81–83

fragments  
 about, 382–83  
 added-detail fragments, 387–89, 390  
 to check for, 390  
 common types of, 383  
 dependent-word fragments, 383–85, 390  
*to* fragments, 386–87, 390  
*-ing* fragments, 386–87, 390  
 missing-subject fragments, 389, 390

“Freedom Bound” (Hill), 469–74

freewriting, 16–18, 129–30, 144, 223–24, 257–58

funnel openings, 64

fused sentences, 394

future perfect tense, 377

future progressive tense, 378

**G**

Gabriel, Trip, “Plagiarism Lines Blur for Students in Digital Age”, 495–97

Gawrys, Jed, “Professional Sports and Society”, 17, 18, 39, 40, 53–54, 69, 78–81

general prewriting, 16

generalizations, 187, 189

geographic locations, capitalization of, 427

gerunds, 99, 380

*good vs. well*, 416

Google, 282–83, 294

Google Scholar, 282

Gopnik, Alison, “Kiddy Thinks”, 527–30

**H**

Habib, Samra, “The New, Old Jamaica”, 270

*hear*, 455

hearsay, 42

helping verbs, 364, 378

*here*, 455

“Here’s to Your Health” (Dunayer), 511–13

Hill, Lawrence, “Freedom Bound”, 469–74

historical periods and events, capitalization of, 427

*hole*, 455

holidays, names of, 425

homonyms, 454–58

“How Search Engines Work” (student essays), 165–66

hyphens, 452

hypothetical examples, 155

**I**

idea generation  
 brainstorming, 38  
 clustering, 22–23  
 and freewriting, 17–18  
 list making technique, 20–21  
 questioning technique, 18–20

idea-focused openings, 63, 64–65

- illustration signals/phrases, 56
  - immediate causes, 187
  - imperative sentences, 170
  - importance, order of, 188
  - indefinite pronouns, 102, 373, 405–6
  - independent (main) clauses, 107, 394
  - indirect quotations, 440
  - infinitive verbs, 379
    - in opening words/phrases, 109
    - in series, 99
  - instructive writing, 139
  - instructor expectations
    - audience, 4–5
    - and plagiarism, 288–90
    - quotations, use of, 307
    - research paper outline, 313
    - tone, 10
    - voice, 10
  - intellectual property, and plagiarism, 289
  - Internet Public Library, 297
  - Internet resources, 282–83
    - author, title, and subject searches, 291
    - domain suffixes, 297
    - evaluation of, 191, 294, 295–97
    - “invisible Web”, 293
    - library catalogues, 290–91
    - search engines, 293–94
  - in-text citations. *See also* APA style; MLA style
    - accuracy in documentation, 315–16, 337–38
    - integration of source material, 309–12
    - in paraphrase, 269, 305–7
    - quotations, 302–5
    - signal phrases/words, 338–39
    - student essays, APA style, 181–83
    - student essays, MLA style, 150–52, 158–59, 180–81, 199–202, 247–50
    - verification of, 308–9
  - introductions
    - analogy introductions, 65
    - anecdotal introductions, 66
    - comparison/contrast introductions, 65
    - dramatic openings, 63, 65–67
    - emotional-appeal openings, 63–64, 67
    - idea-focused openings, 63, 64–65
    - questions, as introductory approach, 66
    - revision, 77–78
  - introductory paragraphs
    - described, 61–62
    - functions of, 62
    - and PAT (Purpose, Audience, Thesis), 62–64
    - in research papers, 302
    - thesis statements, placement of, 7, 9
  - irregular verbs
    - common errors, 366
    - list of, 366–68
  - italics, 440–41
  - it’s*, 455
  - its*, 455
- J**
- joining words, 396
  - journalistic essays, 6
  - “Just a Little Drop of Water: How a Community-Based Theater in Bolivia Addresses the Problem of Water Privatization” (Tulbert), 520–25
- K**
- key word searches, 287, 293, 294
  - “Kiddy Thinks” (Gopnik), 527–30
  - knew*, 455
  - know*, 456
  - knowledge-based appeals (ethos), 244, 256–57
- L**
- “Ladder to the Gods” (student essay), 216–17, 223–24, 225
  - language level. *See* word choice
  - languages, capitalization of, 427
  - latter*, 459
  - learn*, 460
  - less*, 459
  - LexisNexis, 293
  - library resources, 290–93
  - limited definitions, 221
  - linking verbs, 360, 378
  - list making technique, 20–21
  - logic, 41–42
  - logic checklist, 186–88
  - logical appeals (logos), 244, 256–57
  - Looksmart, 294
  - loose*, 460
  - Lopez, Julian, “Socializing Computers”, 7–8, 9
  - lose*, 460
- M**
- “Mall People” (student essay), 231, 237, 238
  - mapping, 22–23
  - Merwin, W. S., “Unchopping a Tree”, 516–18
  - metaphors, 141, 142
  - misplaced modifiers, 418–19
  - MLA Handbook for Writers of Research Papers*, 302, 312
  - MLA style
    - accuracy in documentation, 315–16, 337–38
    - alphanumeric outline system, 36–37
    - vs.* APA style, 312, 344
    - article from database, 319
    - article from print source, 318
    - article from website, 319, 323–24
    - article in monthly magazine, 322
    - article in scholarly journal from bound volume, 322

MLA style—*Cont.*

article in scholarly journal with issue number, 322  
 article in weekly magazine, 322  
 article with no known author, 318  
 blog post, 324  
 book, second or later edition, 321  
 book by an editor, 321  
 book by multiple authors, 320–21  
 book by one author, 320  
 book by unknown or anonymous author, 321  
 book in print form, 316–18  
 book or anthology, selection from, 321  
 book with author and editor, 321  
 books, 316–18, 320–22  
 CD, 325–26  
 chapter or section by one author, 322  
 digital files, 326  
 direct quotations, 309–10  
 discussion group post, 324  
 DVD, 325  
 Ebooks, 324  
 editorials, 323  
 ellipsis, to show omission, 303–4  
 email message, 324  
 film, 325  
 formatting and citation rules, changes to, 316  
 government publications, 323  
 integration of source material, 309–12  
 in-text citations, 316–19  
 italics/underlining, 316  
 journals, 318  
 listserv post, 324  
 long quotations, 305  
 medium of publication, 316  
 multiple authors, 320–21  
 newspaper articles, 322–23  
 online article, 324  
 online book, 324  
 online database, 324  
 online scholarly journal, 324  
 organization or group as author, 318, 321  
 paraphrasing, 306  
 periodicals, 322–23  
 published interview, 323  
 quotation within a quotation, 304  
 quotations, 302–5  
 quotations, paraphrases, and summaries by multiple authors, 317  
 quotations, paraphrases, and summaries by one author, 317  
 quotations within another source, 318  
 sound recording, 325–26  
 square brackets, 303  
 student essays, 150–52, 158–59, 180–81, 199–202, 247–50  
 television program, 325

tweets, 325  
 videocassette, 325  
 websites, 316, 323–24  
 Works Cited list, 287, 315–16, 319–20, 336  
 YouTube videos, 326

## MLA-style research papers

first page, 327  
 format, 326–27  
 model outline page, 328  
 model paper, 327–36  
 title page, 327, 329  
 Works Cited list, 336

## modal auxiliaries, 379

modifiers. *See also* adjectives; adverbs

dangling modifiers, 421–22  
 faulty modifiers, 112  
 misplaced modifiers, 418–19  
 in summaries, 267  
 word choice, and description, 141–42

## months, 425

Mosby, Ian, “Food on the Home Front During the Second World War”, 478–83

“Movie Night in the Bush” (student essay), 149–50

**N**

names, capitalization of, 424–29

## narration

defined, 117  
 described, 120–21

## narrative essays

audience, 126, 127–28  
 development of, 125–31  
 dialogue, 129  
 discovering your story, 129–30  
 first draft development, 130–31  
 observational narrative, 128  
 organizing events and details, 130  
 point of view, 126  
 prewriting, 129–30  
 purpose, 125–26, 127–28  
 revision, 131  
 vs. story, 125–26  
 student essays, 121–23  
 thesis statement, 125  
 thesis support, 128–29  
 tips, 126  
 writing assignments, 131–34

“National Treasures” (student essay), 229–31

nationalities, capitalization of, 427

nations, capitalization of, 427

necessary cause, 187

negative definitions, 221

*new*, 455

- “The New, Old Jamaica” (Habib), 270
- no*, 456
- “The Nobel Lecture” (Annan), 533–37
- “Noise Pollution” (student essay), 95–96
- note taking, 298
  - and citation of source material, 285–87
  - key words, cross-referencing, 287
  - use of in first draft, 308
- nouns
  - in series, 99
  - word choice, and description, 141–42
- “No Way Home” (Boutsalis), 486–88
- numbers, 430–31, 448
- O**
- object pronouns, 409, 410
- objective descriptive essays, 140, 141
- Oliveira, Melanie, “The Swimming Pool”, 136–37, 144–45
- online search services, 282–83, 293
- online sources
  - citing. *see* APA style; MLA style
  - evaluation of, 191, 294, 295–97
- opening words/phrases, 267
- organization
  - and coherence, 54–55, 92
  - events and details, 130
  - principle of organization, 77–78
  - of supporting details, 44–45
- outlines
  - comparison/contrast essays, 205
  - described, 35–36
  - diagramming, 22–23, 157, 224
  - and directed freewriting, 17
  - essay outline plan, 36–37
  - first draft development, 52–54
  - one-side-at-a-time structure, 198
  - point-by-point approach, 199
  - in prewriting, 14
  - review activities, 46–47
  - sentence outline, 313
  - vs.* summary, 264
  - topic outline, 313
- oversimplifications, 187, 189
- P**
- paragraphs
  - body paragraphs, 8, 55
  - coherence in, 55, 58–60, 77
  - concluding paragraphs, 8, 55
  - concluding sentence transitions, 60
  - and dialogue, 129
  - introductory paragraphs, 7, 61–67
  - opening words/phrases, 109
  - parallel structure, 59–60, 110
  - sentence-level transitions, 236
  - supporting paragraphs, 7–8
  - topic sentence transitions, 60
  - transitional words/phrases, 55–56
  - two-paragraph opening, 183
- parallel clauses in series, 100
- parallel structure
  - adjectives in series, 110
  - and repetition, 59–60
  - use of, 98–101
  - verbs in series, 110
- paraphrasing
  - APA style, 310–12
  - integration of source material, 309–12, 339
  - with in-text citation, 269
  - MLA style, 310–12, 317
  - and plagiarism, 268, 288–90
  - and quotations, 304–5
  - in research papers, 305–7
  - in summaries, 267–69
  - vs.* summary, 264, 265
- parentheses, 452–53
- parenthetical documentation. *See* in-text citations
- participles, 379–80
- passed*, 456
- passive verbs, 100, 104–5, 364, 380
- passive voice, 100, 104–5, 267
- past*, 456
- past participles, 104, 109, 364–65
- past perfect tense, 377
- past progressive tense, 378
- past tense, 101, 364–65
- PAT (Purpose, Audience, Thesis), 6, 9
  - appeals, in argument, 244–46
  - introductory paragraphs, 62–64
- patois, 369
- peace*, 456
- perfect tenses, 377
- periodical indexes, 292–93
- periodicals
  - citing. *see* APA style; MLA style
  - as research tools, 292
- periods
  - in abbreviations, 431
  - and run-ons, correction of, 395–96
- personal (limited) examples, 154
- personal essays, 6
- persuasion, 6–7
  - argumentation *vs.* persuasion, 242–44
  - described, 118, 119
- persuasion essays. *See* argumentation essays
- persuasive-explanatory approach, 169
- phrase, defined, 107
- piece*, 456

- place names, 425
- plagiarism, 288–90
  - avoiding, 290
  - and citation of source material, 287
  - detection of, 289
  - and paraphrasing, 268, 306
- “Plagiarism Lines Blur for Students in Digital Age” (Gabriel), 495–97
- Plagiarism Resource Site, 289
- plain*, 456
- plane*, 456
- point
  - and thesis statement, 5–6
  - transitions allowing a point, 56
- point of view
  - argumentation essays, 244–46, 255–56
  - cause and effect essays, 188–89
  - comparison/contrast essays, 206
  - definition essays, 222
  - descriptive essays, 143
  - division and classification essays, 236
  - examples essays, 156
  - first person approach, 10, 128, 188
  - narrative essays, 126, 128
  - process essays, 170–71
  - third person approach, 10, 143, 188–89, 222, 236, 244
- possessive pronouns, 411
- PowerWeb, 293
- predictions, 69
- prepositional phrases, 361–62
  - in opening words/phrases, 109
  - in series, 99
- prepositions
  - list of, 361
  - object pronouns, 409, 410
- prescriptive process writing, 162, 169, 170
- present participles, 109, 364–65
- present perfect tense, 377
- present progressive tense, 378
- present tense, 101, 364–65
- prewriting
  - argumentation essays, 257–59
  - cause and effect essays, 189–91
  - clustering, 22–23
  - comparison/contrast essays, 207–9
  - definition essays, 223–24
  - descriptive essays, 144
  - discovery stage, 14
  - division and classification essays, 237
  - examples essays, 156–57
  - first draft development, 52–54
  - freewriting, 16–18, 129–30, 144
  - list making technique, 20–21
  - narrative essays, 129–30
  - process essays, 173–74
  - questioning technique, 18–20
  - review activities, 32–33
  - stages of, 16
  - techniques, 16–23
  - tips for, 15
- primary research sources, 281
- principal*, 456
- principle*, 456
- “Privileges and Public Places” (student essay), 247–48, 258–60
- process analysis, 139, 189
- process essays
  - audience, 168–69
  - cause and effect as support, 185
  - described, 118
  - descriptive process writing, 162–63, 169, 170, 171
  - first draft, 174–76
  - point of view, 170–71
  - prescriptive process writing, 162, 169, 170
  - prewriting, 173–74
  - purpose, 168–69
  - revision, 174–76
  - stages, 172–73
  - student essays, 163–66
  - thesis statement, 167–68
  - thesis support, 171–72
  - tips, 170
  - transitions, 170, 172
  - writing assignments, 176–78
- process writing. *See also* process essays
  - described, 162–63
- “Professional Sports and Society” (Gawrys), 17, 18, 39, 40, 53–54, 69, 78–81
- progressive tenses, 378
- Project MUSE, 293
- pronoun agreement, 404–6
- pronoun reference, 406
- pronouns
  - antecedents, 404, 406
  - and coherence, 59
  - consistency in, 101–2, 112
  - demonstrative pronouns, 412
  - first person pronouns, 102
  - indefinite pronouns, 102, 373, 405–6
  - object pronouns, 409, 410
  - plural pronouns, 405–6
  - possessive pronouns, 411
  - pronoun agreement, 404–6
  - pronoun reference, 406
  - second person pronouns, 102
  - singular pronouns, 405–6
  - subject pronouns, 409–10
  - third person pronouns, 102
  - types of, 408–12
    - and voice, 10
- proofreading. *See also* editing; revision

research paper, final draft, 313  
 review activities, 113–16  
 and revision, 14  
 tips, 111–12  
 Proquest, 293  
 PsycARTICLES, 347  
 PsycInfo, 347  
*Publication Manual of the American Psychological Association*, 302, 313, 338  
 punctuation, 112  
   apostrophes, 433–37  
   colons, 450  
   commas, 443–48  
   em-dash, 451  
   hyphens, 452  
   parentheses, 452–53  
   quotation marks, 438–41  
   semicolons, 451  
 purpose  
   argumentation essays, 253  
   cause and effect essays, 185–86  
   comparison/contrast essays, 204–5  
   definition essays, 220–21  
   descriptive essays, 141  
   division and classification essays, 234–35  
   establishing, 5–6  
   examples essays, 154  
   narrative essays, 125–26, 127–28  
   process essays, 168–69  
   and revision, 76  
   in writing, 2–3, 9

**Q**

questioning technique, 18–20  
 questions  
   as conclusion approach, 69  
   as introductory approach, 66  
*quiet*, 460  
*quite*, 460  
 quotation marks  
   capitalization, 439  
   and dialogue, 129  
   direct quotations, 302–3, 438, 439  
   double quotation marks, 438  
   quotations within quotations, 304, 441  
   set off words of speaker or writer, 438–39  
   single quotation marks, 441  
   special words or phrases, 441  
   titles of short works, 440–41  
 quotations  
   APA-style documentation, 302–6  
   block quotations, 339  
   direct quotations, 302–3, 438, 439, 447  
   indirect quotations, 440  
   integration of source material, 309–12, 339

as introductory approach, 66  
 MLA-style documentation, 302–6, 317, 318  
 notes, and note taking, 285–86  
 and paraphrasing, 304–5  
 and plagiarism, 288–90  
 in research papers, 302–5  
 in summaries, 266  
 as supplemental material, 304  
 as supporting detail, 40

**R**

races, capitalization of, 427  
 “Reactions to Disappointment” (student essay), 86–87  
*Readers’ Guide to Periodical Literature*, 292  
 reading skills  
   comprehension questions, 468–69  
   and critical thinking, 466–68  
 readings  
   “Castles in Spain” (Vertongen), 500–503  
   “Food on the Home Front During the Second World War” (Mosby), 478–83  
   “Freedom Bound” (Hill), 469–74  
   “Here’s to Your Health” (Dunayer), 511–13  
   “Just a Little Drop of Water: How a Community-Based Theater in Bolivia Addresses the Problem of Water Privatization” (Tulbert), 520–25  
   “Kiddy Thinks” (Gopnik), 527–30  
   “No Way Home” (Boutsalis), 486–88  
   “The Nobel Lecture” (Annan), 533–37  
   “Plagiarism Lines Blur for Students in Digital Age” (Gabriel), 495–97  
   “The Story of Mouseland” (Douglas), 491–92  
   “Systems: Open or Closed?” (Satir), 506–9  
   “Unchopping a Tree” (Merwin), 516–18  
 rebuttals, 246  
 recommendations, 69  
 references  
   accuracy in documentation, 315–16, 337–38  
   argumentation essays, 250  
   cause and effect essays, 183  
   citation of source material, 308–9  
   reference management programs, 287  
 References list (APA style), 287, 337–38  
   format, 343–44  
   model entries, 344–50  
 regular verbs, 364–65  
   non-standard forms of, 369  
 remote causes, 187  
 repetition  
   and parallel structure, 59–60  
   as transitional structure, 58  
 research  
   argumentation essays, 250  
   author, title, and subject searches, 291



- research—*Cont.*
- books, 291–92
  - cause and effect essays, 183, 202
  - citation of source material, 285–87
  - databases, 291, 293
  - discovery stage, 277–78
  - electronic books, 291
  - facts about research process, 277
  - goals of academic research, 276–77
  - key word searches, 287, 293, 294
  - library catalogues, 290–91
  - library resources, 290–93
  - notes, and note taking, 285–87, 298
  - online search services, 191, 282–83
  - overview, 277
  - periodicals, 292
  - plagiarism, 287, 288–90
  - primary sources, 281
  - relevance, 295
  - reliability, 296
  - research questions, 279, 282–83
  - secondary sources, 281
  - source evaluation, 191, 291–92, 294, 295–97
  - source reliability, 191
  - strategies, 285–90
  - time management, 278, 280
  - timeliness of, 296
  - tips, 281, 287, 297
  - understanding your assignment, 278–80
- research papers, 306. *See also* APA-style research papers;
- MLA-style research papers
    - accuracy in documentation, 315–16, 337–38
    - APA-style documentation, 302–6, 337–58
    - blending stage, 278, 299–300
    - discovery stage, 277–78
    - final draft, 313
    - first draft, 308
    - integration of source material, 309–12
    - introductory paragraphs, 302
    - investigation stage, 277
    - length of, 282, 284
    - methods of development, 308
    - MLA-style documentation, 302–6, 315–36
    - note requirements, source material, 285–86
    - paraphrasing, 305–7, 309–12
    - plagiarism, 287, 288–90
    - preparation of, 299–300
    - purpose of, 300
    - quotations, 302–5
    - references list, 312–13
    - research questions, 279, 282–83
    - revision, 308–12
    - signal words, 312
    - specialized information vs. common knowledge, 287
    - subject exploration, 280–81
    - summaries, 307
    - third person approach, 302
    - topic focus, 281–82
    - trial outline, 283–84, 300–302
    - works cited, 312–13
- research surveys, 278–79
- research-derived examples, 155
- “Retail Therapy” (student essay), 47–49
- reviews, 6
- revision, 310–12
- argumentation essays, 259–60
  - bases for evaluation, 81
  - cause and effect essays, 191–92
  - checklists, 76–78
  - and coherence, 54–55, 88–92
  - comparison/contrast essays, 209–10
  - defined, 75
  - definition essays, 225
  - descriptive essays, 144–45
  - division and classification essays, 238
  - examples essays, 156–57
  - general tips, 75
  - narrative essays, 144–45
  - PAT (Purpose, Audience, Thesis), 76–77
  - process essays, 174–76
  - research papers, 308–12
  - review activities, 93–96
  - role in writing process, 14
  - student model, 78–81
  - summaries, 266
  - summary, 273–74
  - and support, 85–88
  - thesis statements, 27
  - unity, 76, 81–85
- “Rhetoric: The Power of Language” (student essay), 83–84
- right*, 456
- run-ons, 112
- checking for, 394, 400
  - commas and joining word as correction, 396
  - correction of, 395–400
  - defined, 394
  - period and capital letter as correction of, 395–96
  - semicolon as correction, 398–99
  - and subordination, 400
  - words that lead to run-ons, 394
- S**
- safeassign.com, 289
- Satir, Virginia, “Systems: Open or Closed?,” 506–9
- scholarly sources, citing. *See* APA style; MLA style
- second person approach, 170
- second person pronouns, 102
- secondary research sources, 281
- semicolons, 398–99, 451
- sentence outline, 313
- sentences. *See also* subject-verb agreement

- and capitalization, 424–29
- coherence in, 55, 58–60, 77
- complex sentences, 107–8
- compound sentences, 107
- concluding sentence transitions, 60
- conventions of written English, 112
- declarative sentences, 170
- fragments. *see* fragments
- fused sentences, 394
- imperative sentences, 170
- opening words/phrases, 109
- parallel structure, 59–60, 110
- prepositional phrases, 361–62
- repeated words, 58
- run-ons. *see* run-ons
- specific words, use of, 103–6
- subjects, 359–63
- thesis-planning sentences, 28
- topic sentence transitions, 60
- topic sentences, 7, 8, 38
- transitional structures, 58–60
- transitional words/phrases, 55–56
- variation in, 106–8
- verbs, 359–63
- wordiness, 105–6, 267, 464
- serial comma, 444
- shades of meaning, 222
- signal phrases/words
  - and coherence, 54
  - transitional words/phrases, 55–56
- similes, 141, 142
- simple thesis, 27
- single quotation marks, 441
- singular verbs, 374
- slang, 112, 462–63
- “Socializing Computers” (Lopez), 7–8, 9
- source material
  - accuracy in documentation, 315–16, 337–38
  - verification of, 308–9
- space signals/phrases, 56
- spatial order, 44–45
- specificity
  - definitions, types of, 221–23
  - and detail, 129
  - in supporting details, 39–44
  - topic selection, 15
  - in word choice, 103–6, 141–42
- spelling errors
  - proofreading, 112
  - spell-checkers, 111, 454
- square brackets, 303
- “The Story of Mouseland” (Douglas), 491–92
- structure
  - cause and effect essays, 183
  - revision checklist, 77–78
- student essays
  - “A Student’s Guide to Income Tax”, 163–65, 173–76
  - “Accessing a Challenge” (Cho), 121–22
  - “Canada: Education Destination”, 180–81, 189–91, 191–92
  - “Chocolate, the Delicious Drug”, 150–52, 157, 158–59
  - “Choking the Lungs of the World”, 181–83
  - “Covering the Bases”, 93–94
  - “Dealing with Disappointment”, 85–86
  - “Degrees of Success”, 88–90
  - “Everyday Common Scents”, 137–38
  - “Formula for Happiness”, 94–95
  - “The Forceful Art of Words”, 81–83
  - “How Search Engines Work”, 165–66
  - “Ladder to the Gods”, 216–17, 223–24, 225
  - “The Life and Death of the Mall”, 248–50
  - “Mall People”, 231, 237, 238
  - “Movie Night in the Bush”, 149–50
  - “National Treasures”, 229–31
  - “Noise Pollution”, 95–96
  - “Privileges and Public Places”, 247–48, 258–60
  - “Professional Sports and Society” (Gawrys), 17, 18, 39, 40
  - “Reactions to Disappointment”, 86–87
  - “Retail Therapy”, 47–49
  - “Rhetoric: The Power of Language”, 83–84
  - “Socializing Computers” (Lopez), 7–8, 9
  - “Student Zombies”, 217–18
  - “The Swimming Pool” (Oliveira), 136–37, 144–45
  - “Two Mothers”, 199–201
  - “What’s For Dinner?”, 201–2, 207–9, 209–10
  - “Wireless Days”, 122–23
  - “Your Ticket, Sir or Madame?”, 90–92
- student models
  - freewriting, 16–18
  - list making technique, 20–21
  - questioning technique, 19
- “Student Zombies” (student essay), 217–18
- subject
  - agreement. *see* subject-verb agreement
  - compound subjects, 372–73, 409
  - described, 359–60, 361
  - simple way to find, 360
  - subject pronouns, 409–10
- subject pronouns, 409–10
- subjective voice, 10
- subject-verb agreement, 112
  - compound subjects, 372–73
  - distance, units of, 374
  - indefinite pronouns, 373
  - length, units of, 374
  - money, units of, 374
  - time, units of, 374
  - verb before subject, 372
  - words between subject and verb, 371
- subordination, 108
  - and run-ons, correction of, 400
- sufficient cause, 187

## summary

- of articles, 265–67, 269–74
- checklist, 275
- cue words and phrases, 268–69
- described, 264–65
- vs. essays, 264–65
- first draft, 266, 271–73
- how to summarize, 265
- listing of main ideas, 271–73
- reading, writing, and study skills, 265
- in research papers, 307
- revision, 266, 273–74
- of short print items, 265–67
- time management, 265
- tips, 267

## support

- appropriateness of, 41–43
- argumentation essays, 256–57
- comparison/contrast essays, 203, 206–7
- definition essays, 222–23
- development and structuring of, 38–44
- effectiveness of, 41–43
- examples, use of, 189
- organization of, 44–45
- review activities, 47–50
- revising for, 85–88
- and specific details, 40–44
- underdevelopment of, 43
- unity in, 54

## supporting details, 7, 8

- and background information, 183, 220
- credibility of, 41–42
- defined, 40
- examples, types of, 171
- reviewing for unity, 76–77
- specificity in, 39–44

## “The Swimming Pool” (Oliveira, student essay), 136–37, 144–45

## synonyms, 59, 222–23

## “Systems: Open or Closed?” (Satir), 506–9

**T**

## tautologies, 221

*teach*, 460*than*, 457*their*, 457*then*, 457*there*, 457

## thesis

- analysis and ordering stage, 14
- development of, 24–27
- and effective writing, 5–6, 11
- evaluation of, 29–31, 54–55
- methods of conclusion, 68–69
- methods of introduction, 64–67

## revision checklists, 76–78

## support of, 38–44

## thesis development questions, 24–27

## thesis-planning sentences, 28

## title creation, 70, 78

## topic narrowing, 15

## trial outline, 283–84

## thesis statements

## analogy introductions, 65

## argumentation essays, 252–53

## cause and effect essays, 185

## comparison/contrast essays, 204

## “dead-end” statements, 30

## defined, 23–24

## definition essays, 220

## description essays, 140

## development of one idea, 31

## division and classification essays, 233–34

## dramatic openings, 63, 65–67

## evaluation of, 29–31

## examples essays, 153

## extended thesis, 27

## idea-focused openings, 64–65

## introductory paragraph, 7, 9

## narrative essays, 125

## and point, 5–6

## process essays, 167–68

## review activities, 32–34

## simple thesis, 27

## support of, 38–44

## topic importance, 65

## trial thesis statement, 26–27

## types of, 27

## thesis support

## cause and effect essays, 189

## descriptive essays, 143

## examples essays, 156

## narrative essays, 128–29

## process essays, 171–72

*they're*, 457

## third person approach

## argumentation essays, 244

## definition essays, 222

## descriptive essays, 143

## division and classification essays, 236

## observational narrative, 128

## process essays, 170

## research papers, 302

## and singular verbs, 365

## third person pronouns, 102

*threw*, 457*through*, 457

## time management

## outlines, and drafts, 53

## prewriting, 15

research process, 278, 280  
 summarizing, 265  
 time order, 44–45, 155  
 time signals/phrases, 56  
 time transitions, 126  
 time-sequence logical errors, 186  
 titles, 70, 78, 440–41  
     capitalization of, 425, 427  
 tone  
     and audience, 4  
     formal vs. informal, 221  
     and voice, 10  
 topic outline, 313  
 topic selection  
     and freewriting, 17–18  
     importance of to reader, 65  
     narrowing, 15, 27  
     prewriting strategies, 14–23  
     review activities, 33–34  
     specificity, 15  
     thesis development questions, 24–25  
 topic sentences, 7, 8  
     development of, 38, 39  
*to/too/two*, 457  
 transitional sentences, 55–56, 60–61, 72  
 transitional words, 399  
 transitions  
     addition signals/phrases, 56  
     cause and effect essays, 188  
     and coherence, 54, 55–57  
     coherence between paragraphs, 60–61  
     and coherence in organization of support, 44–45  
     conclusion signals/phrases, 56  
     for difference, 205  
     in division and classification essays, 236  
     joining words, 396  
     in narrative essays, 126  
     in process essays, 170, 172  
     repeated words, 58  
     review activities, 71–73  
     for similarity, 205  
     transitional structures, 58–60  
 trial outlines, 283–84  
 trial thesis statement, 26–27  
 Tulbert, Eve, “Just a Little Drop of Water: How a Community-Based Theater in Bolivia Addresses the Problem of Water Privatization”, 520–25  
 turnitin.com, 289  
 “Two Mothers” (student essay), 199–201  
*two/to/too*, 457

## U

“Unchopping a Tree” (Merwin), 516–18  
 unconscious plagiarism, 288–89  
 unity, revising for, 76, 81–85

## V

verb forms, 99, 110, 362  
 verb tenses, 364–69, 376–77  
     APA style in-text citations, 338–39  
     consistency in, 101, 377  
     English verb tenses, 377–78  
     future perfect tense, 377  
     future progressive tense, 378  
     and other languages, 365  
     past perfect tense, 377  
     past progressive tense, 378  
     past tense, 101, 104, 364–65  
     perfect tenses, 377  
     present perfect tense, 377  
     present progressive tense, 378  
     present tense, 101, 364–65  
     progressive tenses, 378  
     in series, 99, 110  
     simple tenses, 377  
 verbals, 379–80  
 verbs  
     active verbs, 100, 104–5, 380  
     agreement. *see* subject-verb agreement  
     common errors, 366  
     described, 359–60  
     gerunds, 99, 380  
     helping verbs, 364, 378  
     infinitive verbs, 99, 109, 379  
     irregular verbs, 366–68  
     linking verbs, 360, 378  
     modal auxiliaries, 379  
     non-standard forms, 369  
     participles, 379–80  
     passive verbs, 100, 104–5, 364, 380  
     past participles, 104, 109, 364–65  
     present participles, 109, 364–65  
     regular verbs, 364–65  
     in series, 99, 110  
     signal words, 312  
     simple way to find, 360–61  
     singular verbs, 365, 374  
     specific words, use of, 103  
     subject/verb agreement, 112  
     verbals, 379–80  
     word choice, and description, 141–42  
 Vertongen, Derek, “Castles in Spain”, 500–503  
 vocabulary, strengthening, 59  
 voice  
     in academic writing, 5  
     first person approach, 10, 128, 188  
     pronoun choice, 10, 143  
     second person approach, 170  
     third person approach, 10, 143, 188–89, 222, 236, 244, 302, 365

**W**

*wear*, 457  
*weather*, 458  
 websites, citing, 323–24, 326, 342–43  
*well* vs. *good*, 416  
 “What’s For Dinner?” (student essay), 201–2, 207–9, 209–10  
*where*, 457  
*whether*, 458  
*whole*, 455  
*who’s*, 458  
*whose*, 458  
 Wiki sites, reliability of, 297  
 “Wireless Days” (student essay), 122–23  
 word choice  
     clichés, 112, 463  
     definitions, types of, 221–23  
     and description, 141–42  
     dialects and patois, 369  
     slang, 112, 462–63  
     specific words, use of, 103–6  
     tactful language, 244  
     vocabulary, strengthening, 59  
 wordiness, 105–6, 267, 464  
 Works Cited list, 287, 315–16  
     format, 319–20

*write*, 456  
 writer’s block, 17  
 writing  
     and audience, 3, 4–6  
     and purpose, 2–3  
 writing process  
     and coherence, 54–55  
     conventions of written English, 112  
     critical thinking, and reading skills,  
         466–68  
     described, 13–14  
     drafting, 14  
     effective writing, steps for, 11  
     and PAT (Purpose, Audience, Thesis), 6, 9  
     patterns of essay development, 117–19  
     prewriting, 14–23  
     revision, 14  
     stages of, 14  
     thesis creation, 14, 23–31

**Y**

*your*, 458  
 “Your Ticket, Sir or Madame?” (student essay), 90–92  
*you’re*, 458  
 YouTube videos, citing, 326, 350