IDEA TO ESSAY: COLLECTED STRATEGIES AND READINGS FOR THE COLLEGE WRITER



Mindy Trenary
Butler Community College

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Idea to Essay: Collected Strategies and Readings for the College Write

Mindy Trenary

Butler County Community College

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This text was compiled on 01/25/2026

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Licensing

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1.1: Using Canvas, MyButlerCC, and Student Email

Using Canvas

Why should I use Canvas?

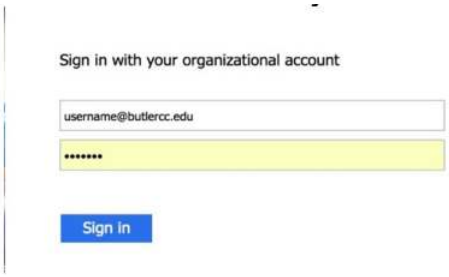
Canvas houses information on individual courses. At minimum, you should be able to access the courses syllabus and your grades for a face-to-face course in Canvas, but some teachers will also post assignments and extra course resources in Canvas. Further, you can contact teachers through the Canvas "Inbox" and sign up for text alerts regarding your grades and course communications. Online courses are housed entirely in Canvas, including all assignments and learning resources.

Before logging in, have your student ID and password ready.

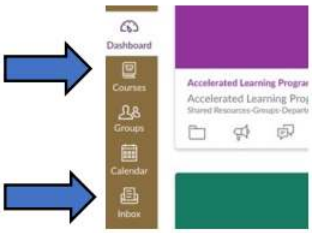
If you don't know this information or need help logging, contact the helpdesk. Contact the Help Desk during college business hours (8 a.m.-8 p.m. Monday-Friday) by phone at 316.322.3306 (733.3306 from the Wichita area) or by email at helpdesk@butlercc.edu.

1) To log into Canvas, navigate to the Butler homepage at www.butlercc.edu. From the Butler homepage, click "Canvas" at the top of the screen.

2) Enter your Username and password on the screen when prompted. Be sure to include @butlercc.edu at the end of your username for login.



3) Once you have logged into Canvas, **click "Courses" to navigate to one of your classes** to view course syllabi and grades, and **click "Inbox" to send a message.**



4) Once you are in a course, look to the left side of the screen for navigation options. Select **"Syllabus"** for information on the course, click **"Grades"** for your course grades and to enter "what-if" grades, and select **"Modules"** for course work. **"Modules" is generally the best way to navigate Canvas, whether in a face-to-face or online course.**

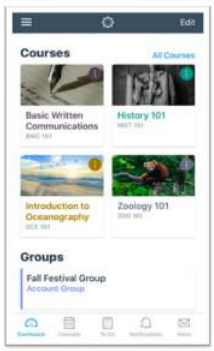
See this brief online course from Butler Online for more information on Canvas and the many functions of the learning management system.

Using the Canvas App

If you have a smart phone, downloading the free Canvas Student app is essential to help you stay on top of communication and homework at Butler. 1) Search your app store for "Canvas Student App."

2) After you have downloaded the app, you will need to put in "Butler Community College" as your school.

3) You will then be prompted to login as explained on the previous page. Once logged on, your Canvas dashboard with all your classes will then appear. When you click on a course, the syllabus, modules, assignments, etc. for it will appear.



Setting Canvas Notifications

Setting up your notifications in Canvas ensures that you are notified immediately when a teacher messages you through Canvas or grades an assignment. Getting immediate notifications can help you stay on top of your classes and communicate with teachers. Follow the steps below to manage your notifications within Canvas.

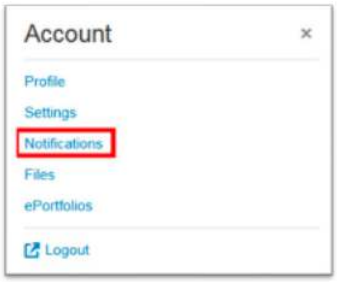
1) In the far left Canvas navigation pane, click “account.” (If you have a profile picture, this will be where your profile picture is, but if you have no profile picture, it will just be a shadow as shown below.)



2) Click “Settings” and then make sure that your Butler email account is set in Canvas. You may add another email account under +Email Address.



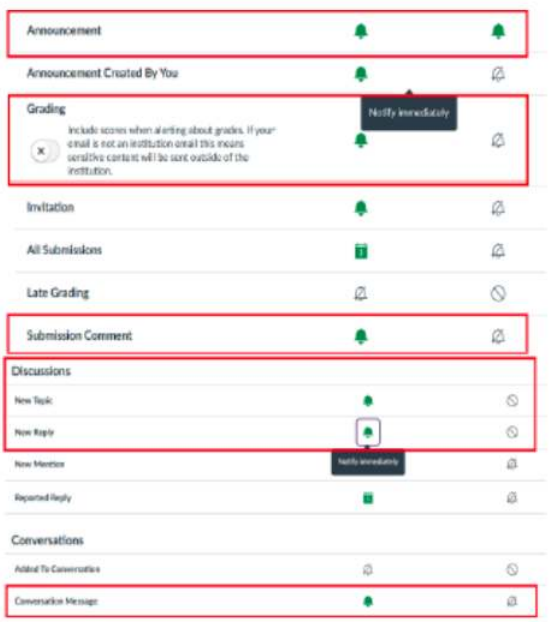
3) Click “Account” again and then “Notifications.”



4) Look through the Notification Settings. Set the following as “immediate” notifications (click the bell icon) in the email column (1st column) for:

- **Submission comments**— This notifies you of professor comments on assignments. These are very important to read immediately if a professor directs you to revise an assignment or has other timely directions and comments. You don't want to miss that.
- **Conversation Messages** (Canvas email) — This notifies you of an email in your Canvas inbox. Remember it is important to check your email for communication from professors.

- **Announcements**— These are class announcements that show at the top of your Canvas Dashboard or in the class itself. Often important reminders for the whole class to be aware of.
- **Grading**--This lets you know when grades have been posted for assignments.
- **Discussion— New Topic and New Reply**— This lets you know when a new Discussion Board has been created and when comments have been added to a discussion board in class.



Setting Canvas Phone Notification (in the app)

Once you have installed the free Canvas Student app on your smart phone, set up the Notifications on it also. To do this, go to Settings, then to “Push Notifications,” then toggle the switch to “immediate.”

Using MyButlerCC

Why should I use MyButlerCC?

MyButlerCC has a big picture of your career and classes at Butler. From MyButlerCC, you can drop a course, access your financial aid information, view your final grades, and access many services helpful to students. **You can also download the free MyButler app to your smartphone via the Google Play & Apple App stores.**

1) To log into MyButlerCC, navigate to the Butler homepage at www.butlercc.edu. From the Butler homepage, click “MyButlerCC” at the top of the screen.

2) Enter your Username and password on the screen when prompted. Do NOT include "@butlercc.edu" at the end of your username. Your password is the same password you use for Canvas.

3) Now, you should see MyButlerCC. From the homepage, you will see many tiles, color-coded for different resource types for Butler students. Click on the tile for Office 365 to easily access it.

Using Student Email

Why should I use Student Email?

Outlook email is part of the free Office 365 suite. It is important to check your Butler Outlook email because college offices such as Financial Aid and Advising use this to communicate with you. (Your professors prefer that you use Canvas to communicate with them, however.) You do not want to miss out on email regarding these important aspects of making your college funds, enrollment, etc. run smoothly. You should check both your Outlook and Canvas email daily. Here are steps to opening and using Outlook:

1) To log into your Outlook email, navigate to the Butler homepage at www.butlercc.edu. From the Butler homepage, click “Email Login” at the top of the screen. (You may also choose to click on “MyButlerCC” at the top of the screen and then choose the Office 365 tile.)

2) If you are not currently signed into Office 365, you will be prompted to enter your username followed by “@butlercc.edu” on the next login screen. From there, you will be redirected to Butler’s login screen, and you will need to enter your username followed by “@butlercc.edu” one more time as well as your password. (Your password for your email is the same as your password for Canvas.)

3) For security reasons, you may also be required by the Authenticator software, which Butler uses to validate your sign in using a one-time password code or other option. If so, follow the prompts for this.

4) Once logged into Office 365, click the "Outlook" icon to view your inbox. To reply to any message, click the arrow and type your reply, then send. To type a new email message, click "New Message."

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1.2: Downloading Office 365 for Free

1) Login to Office 365 by navigating to the Butler homepage at www.butlercc.edu and then clicking “Email Login” at the top of the page.

2) Enter your username followed by “@butlercc.edu” on the next login screen. From there, you will be redirected to Butler’s login screen, and you will need to enter your username followed by “@butlercc.edu” one more time as well as your password. Your password for your email is the same as your password for Canvas and Pipeline.

3) Once logged into Office 365, **click "Install Office" in the upper right-hand side of the screen.** You will have the option to download the entire Microsoft Suite or download individual apps.

4) After the Microsoft Office Installer downloads, run the program and follow the instructions to download an up-to-date Microsoft Office Suite on your computer for free.

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1.3: Contacting Your Instructor

There are at least two methods for contacting teachers at Butler: email and Canvas messaging. Some teachers also have office phone numbers and regular office hours. At any college you attend, professors will have differing preferences and ability regarding communication.

As a student, it is your job to look in the syllabus to find out how to contact your teacher. At Butler, teachers put their contact methods in the syllabus, and this is true of most other collegiate institutions as well. You can always find your syllabus in Canvas; simply navigate to the course in Canvas and click "Syllabus" on the course menu (to the left of the screen).

When you contact your instructor, be specific and provide your name and class. If you don't include this information, your teacher might not understand your question. For example, if you simply messaged your instructor and asked, "What was the homework for next week?" your teacher wouldn't know what class you were referring to. Always provide enough information for your teacher to identify who you are and answer your questions.

Also, be specific when you email your teachers. Whether you are asking for help with a paper or asking about homework, tell your teacher what you understand and what you don't. You always want to take the initiative to look at the syllabus before you ask your teacher questions and show your teacher that you did some brainstorming and thinking on your own before you turned to them. Remember, as a college student, your work and understanding is your responsibility.

Avoid text language and use punctuation when you email your teachers. This is an English class, and while you are not graded on your course communications, you should employ the English language with clarity and precision when communicating with teachers. Always use periods and question marks at the ends of sentences so your point is easy to understand, even if you are sending a message from your cell phone.

Vague and Confusing Messages

> Hi i was wondering what the homework is i missed class last week thanks
>
> i don't understand the synthesis paper assignment can you help me?

Specific, Proofread Messages

> Hello Dr. Trenary! I missed class this Wednesday. I looked up the reading in the syllabus and will have that done, but I was wondering if there was other homework I should complete for Monday. Thanks.
>
> Chris Jones
>
> Hello Professor Smith. I am confused about the synthesis paper. I did work on brainstorming, and I want to write about Frederick Douglass and Malcolm X and their process of education. However, I am having a hard time figuring out a thesis and organization. Can I please bring my notes and meet with you on Monday or Tuesday for help? Thanks!
>
> Jaime Hernandez

See this page from Inside Higher Ed for more help emailing your teachers.

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1.4: Time Management

When it comes to essay writing, procrastination is the number one problem students face. Learning to manage your time wisely once given a writing assignment will help you in your English 101 class, but it will also help you succeed in college in general. Consider the following timeline when planning any college essay.

1) Immediately after a paper is assigned, begin to work on the paper through the following:

- re-read the pertinent course readings and review your notes,
- begin research as necessary,
- brainstorm potential paper topics and ideas with a free write or other brainstorming technique, and
- visit the tutoring center or make an appointment with your teacher if you feel you need further help with the assignment.

2) Write your first rough draft 7-14 days before the paper is due. This will give you time to gain distance and seek help from the OWL, tutoring center, or your teacher.

3) Revise your rough draft into a second draft 3-7 days before the paper is due. During your first revision, consider the thesis statement, structure of the paper, the proof for your thesis, and source use (if applicable) as well as the quality of your introduction and conclusion.

4) Proofread your paper numerous times in the few days before it is due. Work on proofing the paper aloud and consider having someone else read over it.

What if I procrastinated and don't have two weeks to complete an assignment?

If you only have a week before the paper is due, consider the following timeline to help you out:

> **Day 1:** Brainstorm, re-read notes and texts, begin research (if needed) and outline.
>
> **Days 2 through 5:** Split up the paper so that you work on equal parts each day. If you have a four page paper, this will mean writing about a page per day.
>
> **Days 6 and 7:** Proofread the paper aloud numerous times over these two days and consider visiting the tutoring center with last minute questions (you procrastinated too long to submit to the OWL). Be sure to double-check citations and format the Works Cited page appropriately, if applicable.

What if I procrastinated and I only have two days to write the assignment?

> Your best bet is to get started as soon as you can! Make a detailed outline first: starting with a detailed plan will help you stay on track while you try to meet the deadline. Then, break down the remaining time, so that you have small deadlines for yourself. Remember to leave time for revision and editing, even though your time is limited.

See this blog from College Compass for help setting up a timeline for writing your essay and a free worksheet.

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1.5: Note-Taking and Annotations

Note-Taking

Even if your teacher does not require you take notes, you should take notes in every college course you enroll in. Always remember to date and label your notes so that you remember what class and topic the notes were over.

The more you take notes, the more adept you will become, but remember that “good” note-taking does not mean writing down everything but focusing on the key points and takeaways from each lecture or class and writing down that information. Using a shorthand and developing a system of symbols will also help.

Finally, remember to look back at your notes once you have taken them. You should highlight key points and construct a summary at the bottom of your notes to help remember the information.

Annotating Texts

Chances are, you will be asked to annotate in this book at some point in your English class. When you annotate a text, you mark on it to note the main points, important supporting points, and evidence. You should also note your own reactions and connections to other course texts and ideas.

When you annotate a text, it is helpful if you know how you will use the text. If you are going to summarize the text, you will approach the text differently than if you are going to synthesize it.

Part II of this book, The Reader, is set up to help you annotate: it has questions before each essay to help you think about the essay and what ideas you might look for when reading.

If you find annotation scary, consider beginning by annotating in pencil or with post-it-notes. And remember, there is no right way to annotate. You will probably underline and make note of ideas that other people in your class don't find important, and that is fine. The key is that your annotations help you understand the text and write about it.

For more help with annotating texts and the reading cycle, see pages 84-95 in Chapter 6. See pages 185-190 for other ideas on annotation as well as a student example.

Annotation exercise: Read through the following excerpt from the blog “Playing by The Rules: Avoiding Plagiarism in Essay Writing” from Oxbridge Essays. Underline the main point and underline important supporting points or evidence. Note your reactions or short summaries in the margin. And please keep in mind that this was published in Britain, so the some of the spelling and punctuation might differ from what you generally see in American English.

What constitutes plagiarism?

What exactly is plagiarism? To help us understand the answer to this question, let's look at the *Cambridge Dictionary definition:*

"Plagiarize (verb): to use another person's ideas or work and pretend that it is your own."

The key in this definition is "pretend". In all of your essay and dissertation writing at university level and above, you cannot attempt to pass off any words, phrases or specific authors' ideas off as your own.

But what kind of behaviour is and isn't allowed under general university regulations?

Let’s start with the obvious; you cannot just buy an essay and submit it wholly in its original form to your instructor. This is using someone else’s work and is outright cheating. You also shouldn’t have a friend write it for you, or copy parts of your friend’s assignment. Not only can this get you in trouble, but probably your friend as well. Plus, who is to say that your friend is a better writer than you anyway?

Let’s keep going. Did you also know that you can’t resubmit an assignment for one class that you previously submitted to another? That’s known as self-plagiarism and it’s also a big no-no.

Universities around the world take academic integrity very seriously. In fact there’s usually a code of conduct as a part of each university framework which each student should read. Plagiarism is one part of academic integrity, and it’s something that you, as a student, should take seriously too. It’s important to remember that the rules you had in secondary school may not apply and the

rules you have in your home country may not apply. The rules aren't that difficult once you know them, but you have to actually know them in the first place.

So, you might be asking, why should you care? Well, first of all, if you are caught plagiarizing, bad things can happen.

We'll discuss the bad stuff first, before we work on how you can avoid it. At many universities, if you are suspected of an academic offense, which includes plagiarism, you first have to meet with your instructor. If you are found to have plagiarized, you could get a mark of zero or get referred to the Dean/Departmental Head for sanctions. For more serious issues there may be a tribunal and you could ultimately be dismissed from the school. Wouldn't you rather be spending your time elsewhere, not dealing with an academic offense?

Instructors, professors and administrators are commonly told, "But I didn't know I was committing an academic offense!". Universities generally hold the position that it is your responsibility to know, so this is not a good excuse. We refer you back to the statement above where it says to read the code of conduct for your university. As a student, you are expected to know the rules, so pleading ignorance just isn't acceptable.

All of this negative information is not meant to scare you, but is really meant to clarify what simply is not okay.

Annotation Exercise: Compare your annotations to a peer once you have finished. What did you mark that they didn't? Did you both get the same main point? Discuss. See the essay on pages 189-193 for an example annotated essay to help guide you in your own note-taking.

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1.6: Butler Tutoring

At Butler, we are deeply committed to your academic success. Part of that commitment is to provide tutors who can help to enrich and enhance your understanding of subjects that may be particularly challenging for you. This service is free to any currently enrolled student.

Online tutoring is available from our NetTutor service which you can access through your Butler Pipeline account. **You can meet with a tutor in-person on either the Andover (located in the 5000 Building, Student Union Room 5200) or El Dorado labs (located in the 1500 Building, Room 15-124).**

For a list of tutoring hours for the semester, see this page from the Butler website.

The Butler tutor locations vary by semester and day of the week, so please see a full schedule of their offerings for the semester at the Butler website. Simply go to www.butlercc.edu and click on the "search" option in the upper left-hand corner, and search "tutoring" to access full schedules for each location. Please be sure to bring your student I.D. when you meet with your tutor.

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1.7: The Online Writing Lab

The Online Writing Lab

At the OWL, English teachers from around Butler give students suggestions on how to better their writing and also compile lessons and information to help students construct better essays for all of their courses-- not just English! Please see the presentation above for basic ideas on how the OWL works and how to submit.

The Butler OWL currently offers two services to students: help revising papers turned in through an OWL dropbox and instruction in paper writing and revision. The OWL returns papers with comments in about 48 hours (excepting weekends and holidays).

For more help, please see this page from the Butler website on using the OWL.

Enrolling in the Online Writing Lab

1) Login to Canvas.

2) Enter a course so that you can view the course menu. Once you can see the course menu, click "Online Writing Lab". If you do not see "Online Writing Lab" in your course's menu, click "Butler Resources" in the course menu, and then "Online Writing Lab" will appear in the menu to the left of your screen.



3) Canvas will prompt you to enroll in the course. Please note that this is a free course and is not graded. Once you are enrolled, you are under no obligation to turn papers into the OWL or use the resource, but we certainly hope you do!

4) Click the "Enroll in Course" button to enroll.

5) After, Canvas will prompt you to proceed to the Online Writing Lab. Click “Go To Course” to enter the course and begin exploring resources or submit a paper for feedback.

Submitting to the Online Writing Lab

Papers are accepted 7 days a week, but the OWL has 5 due dates per week: Monday through Friday at 12:00pm (noon). Papers are returned within 48 hours of the due date, excepting weekends and days classes are not in session. Please note the OWL may only review one paper per student per week (Mon. to Fri.) and can only review each paper once.

To submit to the OWL

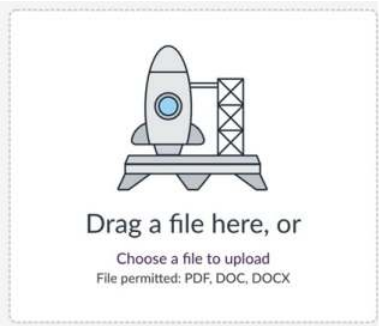
1. Be sure to save your paper as a .docx or a PDF and include your name, your teacher's name, and the course name in the document. It can be difficult to upload your paper from a cloud service (Google Docs or Office365). Instead of uploading from the cloud, download a copy of your paper and upload that file to Canvas to avoid technical issues.

2. Once you are enrolled in the course, be sure you are logged into Canvas and navigate to the OWL course by selecting "Online Writing Lab" from the "Courses" drop down menu.

3. In the OWL course, click on "Modules" to the left of the screen.

4. In Modules, look through the assignment pages under the "Submit Papers Here" header. You will be able to see due dates and comment return dates for each assignment page. Click on the assignment page with the comment date that works best for you.

5. On the assignment page, scroll to the bottom of the page and click the rocket icon that says "Drag a file here" beneath it. You can either click on the icon and upload a paper from your computer or drag and drop your file to the rocket icon.



6. After your file has been uploaded, hit "Submit" at the bottom of your screen. When your paper is successfully uploaded, you will see a green circle with the word "submitted" next to it.



7. As long as you see the image under Step #6, your paper was uploaded successfully, and you met the requirements from Step #1, you will receive feedback on the paper by the due date.

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1.8: Ten Most Common Mistakes in 101 Essays from the OWL

1) Missing commas or comma overuse For help with commas, see Chapter 18 on pages 244-253. This chapter includes in-depth explanation of the rules as well as examples and exercises.

2) Sentence issues: Fragments, Comma splices, and Run-on Sentences For help with sentence mistakes see Chapter 17 on pages 233-242, and for help building the sentence types correctly, see Chapter 16 on pages 217-222.

3) Lacking transitions between paragraphs For help building transitions see pages 30-31 on organizing your paper, and for help revising transitions as well as a list of transitions, see pages 58-60. Also, consider looking at the section that addresses the type of paper you are writing, such as Narrative transitions (p. 87), Cause and Effect transitions (p. 113), or Comparison transitions (p. 102). For more in-depth help, consider reviewing this page from The University of North Carolina at Chapel Hill's Writing Center on transitions.

4) Lacking a strong and clear thesis For help with your thesis, see pages 27-29 for thesis basics and pages 56-57 for help revising your thesis. Also, consider looking at the chapter or section that addresses the type of paper you are writing, such as the thesis section in the Comparison and Contrast chapter (p. 102) or the Synthesis paper section (pp. 133-136).

5) The focus/purpose is too broad For help narrowing the scope of your paper, see pages 44-45 and page 140.

6) Dangling/misplaced modifiers See Chapter 20 on pages 292-294 for help with this issue as well as practice exercises. See this page for help avoiding dangling and misplaced modifiers.

7) Apostrophe errors Apostrophes are covered on pages 256-259 of the punctuation chapter.

8) Pronoun overuse, leading to confusion See pages 272-274 for help with pronouns. When you are overusing pronouns, it is not clear who you are referencing with the pronoun; to fix this, use a more specific word to replace the pronoun.

9) Parallelism/tense shift issues Chapter 20 is helpful with tense shifts, especially the verb section on pages 274-283. See this page for more help with avoiding unnecessary shifts in verb tense from Writing Commons. Parallelism is covered on pages 288-292 of the same chapter. For more help with this topic, see this page on parallelism from Oregon State University.

10) Issues with source requirements or source citation In-text citations are covered in Chapter 14 (pp. 172-190), and Chapter 15 covers MLA in-text citations (193-195) and the Works Cited page (196-198).

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CHAPTER OVERVIEW

2: Elements of the Essay

Learning Objectives

In this chapter you will learn how to:

- Brainstorm and narrow a topic and main idea
- Envision and appeal to an audience
- Understand what makes a strong, unifying thesis statement
- Understand the major sections of an essay

2.1: Purpose- Topics and Thesis Statements

2.2: Planning Your Essay

2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion

2.4: Your Writing Process

2.5: Example Essay- Multiple Modes

2.5.1: Exercise- Analyzing the Example Essay

Chapter Preview

The essay has formed the backbone of the U.S. educational system for generations. Schoolchildren in the 1800s scribbled essays in one-room schoolhouses, just as high school students today pound away at computers and tablets in homeroom and college students labor away in coffee houses and campus libraries. Though the structure and logical systems of the essay are rooted in the rhetorical concepts of the ancient Greeks, the modern idea of the essay as a personal reflection on a particular topic didn't really take off until the 1500s; since then, the essay has become the go-to assignment in academia. The concept of the essay has become so prevalent that we see its fingerprints all around us.

A resume is a type of essay, often including a short statement of purpose (a thesis)—"I am the right person for this particular job"—followed by points supporting that thesis—experience, education, awards, etc. The format is a little bit different, but the idea remains the same. A cover letter would be a more literal example. Most reports in a typical business setting are types of essays with a central idea: "We should move into this market for these reasons," or, "Profits are down and here are the reasons why." While newspapers and magazines follow a slightly different format, those, too, especially magazine "cover stories," are basically essays. The form has become so embedded in us, we can see the essay in other types of media. Non-fiction television shows and movies, particularly documentaries, follow a basic essay format—a central idea with supporting points to build to a concluding statement—and even videos on YouTube, whether you are analyzing the latest Avengers movie, comparing hair products, or reviewing the latest video game, fall into the typical essay concept. The essay is everywhere—and, as you will find when you begin college coursework, it is not confined only to your English and Literature classes.

In fact, here are some brief statements from Butler CC professors in other disciplines who regularly assign writing to their students, speaking on the importance of effective writing in their subject areas:

> "Good writing is at the very heart of Philosophy. Ideas, philosophical and other, only have value if they are clearly, concisely and reasonably presented to others. Otherwise, our thoughts merely remain as dormant, putrefying promises." – -Professor of Religion and Philosophy

> "If two years of covid confusion, craziness, and complexity have demonstrated nothing else, they have shown the importance of clarity in communication. Being able to share important information in a way that is easily understandable has always been an important aspect of the sciences and never more so than the current circumstances. [. . .] Words have power. Being

able to use them to share the incredible, the amazing, the remarkable, and the astonishing facets of our world will always be an essential and fundamental part of biology." —Professor of Biology

"The very nature of business is to work with others to achieve mutually beneficial goals. Therefore, it is essential to effectively communicate with others whenperforming business functions such as planning, negotiating, organizing, leading, and selling. Without a clear representation of one's questions and ideas, miscommunication and confusion abound. When we are clear and precise in our communication, both internal employee and external customer relations benefit."— Professor of Business

"Patient care relies on good communication[. . . . and proper] writing shows the nurse can communicate with their patients as well as their colleagues in a professional manner. This communication is imperative to the healing process. Conveying proper instructions to a patient is essential to the well-being of the patient and their families. Writing professionally to other nursing staff and physicians is critical in sharing knowledge and observations."—Professor of Biology who helps prepare students for the TEAS Test.

"Religion and philosophy as academic disciplines require people with very diverse ideas, beliefs, and commitments to be in dialogue. Without clear and consistent expectations of the written word these kinds of conversations would be impossible."—Professor of Religion and Philosophy

True though all of this is, the above admittedly may sound a bit tedious, but writing an essay needn't actually be tedious. If you approach the essay with, as part of your mindset, the notion that writing them can be more than a mere assignment for you, you might find that tedium lifting away a little—or maybe even a lot—as you begin to work on your paper.

The very etymology of the word encourages us to think in this direction: it has its origin in the French word essai, which literally means "attempt." The man who coined the term, the French writer Michel de Montaigne (1533-1592), used it to describe his collection of writings on a wide range of subjects. Yet, the subjects of his essays are not so much the topics themselves (everything from the custom of wearing clothes, to how we decide who or what is "barbaric," to the inconsistencies in our own actions) but what Montaigne himself thought about these topics. In other words, at their most basic level, Montaigne's subject in the Essays is really himself, his own thinking in the moment that he finds himself writing on the topic he has chosen.

That word "attempt," then, is crucial to our thinking about the essay as an act of writing: it should reflect what we know or think about a subject at the time we write it, but we should not pretend that it is our Definitive Statement on that subject. We grow older; we gain experience; we read and see and hear more; hopefully, we spend some time thinking about all those things, as well, as we try to make sense of them. If we were to reread our papers, say, ten years later and compare our thinking on those topics then to how we think about them now, it is a safe bet we would find our thinking will have changed significantly. Even in the most content-heavy classes for which you will write papers while you are in college, your professors will understand this about the essays you write: they want to know what you know, and what you think about what you know, right now. So, then, as you approach the task of preparing to write and then writing an essay, you may want to keep in mind Montaigne's motto, "Que sais-je?": "What do I know?" Think of the essays you write as responses to that question.

The sharp-eyed among you may have noticed something in the above paragraphs: no one was telling Montaigne what to write, let alone setting due dates for what he wrote. As you probably suspect, you will not be so lucky as he was, nor will you always have full control over the kinds of papers and topics assigned to you in your classes. However, occasionally you will have some say in what you write on, in the form of several topics from which to choose for an assignment, and that is all to the good. The topic you choose, after all, says something about you as a person, your interests, and your experiences. In such moments, writing an essay can feel like an opportunity for self-expression: something you might not expect to have in a traditional Composition class. But those moments do come, as just stated above, and not just in your English classes, either. Be open to those moments, and make the most of them.

We will have more to say about this specific matter when discussing the writing process, but for now suffice it to say that if your professor gives you several options for an assignment, your papers will probably be more successful if you choose topics that are interesting to you, topics that engage you emotionally as well as intellectually. Keeping yourself interested as you work may not be half the battle that is the work of producing an effective paper, but it is not an insignificant part of that battle.

Despite its many forms, the essay as a concept shares a few key characteristics, and paying careful attention to each in all stages o/f the writing process is necessary for a successful essay.

Purpose:

- The essay expresses a central idea or topic
- The essay contains points supporting and expanding on that central idea

Planning:

- The essay is written with a specific audience in mind
- The essay is logically constructed
- The essay contains a clear beginning, middle, and end, with transitions to guide the reader

Process:

- The essay contains some form of personal explanation or interpretation
- The essay possesses a clear voice and tone that complement the purpose

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2.1: Purpose- Topics and Thesis Statements

Why are you writing? What do you hope to accomplish with your essay? Are you arguing for a particular course of action? Do you seek to inform your audience about a specific topic? Do you want them to know something about you or your life? Do you want to make them laugh? Cry? No matter the case, all writing (like most forms of communication) needs a purpose. The first question you need to ask yourself is, Why? Knowing why you are writing will give direction to your essay and meaning to your writing and will help prevent the essay from seeming like a random collection of facts and ideas.

Central Idea: Subject/Topic

An essay focuses on a central idea or concept. The main idea can be nearly anything but often needs to be narrowed down to a specific topic. For example, let's say you are writing a paper for a Psychology class. A general subject for an essay might be "abnormal psychology." Now, unless you are writing an entire book, there's no way you can explore this idea with any level of depth in just a few pages, so you need to narrow it down to a more specific topic. What, specifically, within that subject of "abnormal psychology" would you like to explore? School shootings and the motivations behind them have been a current topic. A psychological examination of school shooters could be a fascinating essay, and the topic is now sufficiently narrowed.

Consider as well the resume example we mentioned earlier. The general subject of the resume would be "get a job." The narrower topic would be "to get a specific job." Imagine you are a hiring manager and you have two resumes (or cover letters) in front of you. One has a generic statement of purpose, and the other has a specific statement tailored for that position and company and how the applicant would be the perfect fit. Which person would you call for an interview?

An academic essay is no different. A specific identified topic lets your reader know what they are getting and give you, as the author, a clear idea to start from. A thesis statement is just a clarification of your narrowed topic and how you will apply it. The prompts you are given for assignments will also help you establish your topics for paper, so be sure to read them attentively.

Thesis Statement

Have you ever known a person who was not very good at telling stories? You probably had trouble following their train of thought as they jumped around from point to point, either being too brief in places that needed further explanation or providing too many details on a meaningless element. Maybe they told the end of the story first, then moved to the beginning and later added details to the middle. Their ideas were probably scattered, and the story did not flow very well. When the story was over, you may have been left with more questions than answers.

Just as a personal anecdote can be a disorganized mess, an essay can fall into the same trap of being out of order and confusing. That is why writers need a thesis statement to provide a specific focus for their essay and to organize what they are about to discuss in the body. It tells the reader the point you want to make in your essay, while the essay itself supports that point. It is like a signpost that signals the essay's destination. Early on in the writing process, you should have a thesis statement, but be prepared to modify it as you get further into the planning and then drafting of your essay—especially if you sense that your thinking about the subject is shifting away from what you originally thought.

Elements of a Thesis Statement

For every essay you write, you must focus on a central idea. This idea stems from a topic you have chosen or been assigned, or from a question your teacher has asked. It is not enough merely to discuss a general topic or simply answer a question with a yes or a no. You have to form a specific opinion and articulate that into a controlling idea—the main idea upon which you build your thesis.

Remember that a thesis is not the topic itself but your interpretation of the question or subject. For whatever topic your professor gives you, you must ask yourself, "What do I want to say about it?" Answering that question is vital to forming a thesis that is precise, forceful, and confident.

A thesis is one sentence long and appears toward the end of your introduction. It is specific and focuses on one to three points of a single idea—points that you can demonstrate in the body. It forecasts the content of the essay and suggests how you will organize your information. Remember that a thesis statement does not summarize an issue but rather dissects it.

See this video for a step-by-step tutorial on building a thesis statement.

A Strong Thesis Statement contains the following qualities:

Specificity. A thesis statement must concentrate on a specific area of a general topic. As you may recall, the creation of a thesis statement begins when you choose a broad subject and then narrow down its parts until you pinpoint a specific aspect of that topic. For example, health care is a broad topic, but a proper thesis statement would focus on a specific aspect of that topic, such as options for individuals without health care.

Precision. A strong thesis statement must be precise enough to allow for a coherent argument and to remain focused on the topic. If the specific topic is options for people without health care coverage, then your precise thesis statement must make an exact claim about it, such as that limited options exist for those who are uninsured by their employers. You must further pinpoint what you are going to discuss regarding those limited effects, such as whom they affect and what their cause(s) is/are.

Ability to be argued. A thesis statement must present a relevant and specific argument. A factual statement—"The sky is blue"—often is not considered arguable. "The sky is bluer in Kansas than it is in Texas," however, is arguable. Be sure your thesis statement contains a point of view that can be supported with evidence.

Ability to be demonstrated. For any claim you make in your thesis, you must be able to provide reasons and examples for your opinion. A sky's blueness is certainly observable by any sighted person, but is it also measurable? You can rely on personal observations in order to do this, or you can consult outside sources to demonstrate that what you assert is valid. A worthy argument is backed by examples and details.

Forcefulness. A thesis statement that is forceful shows readers that you are, in fact, making an argument. The tone is assertive and takes a stance that others might oppose.

Confidence. In addition to using force in your thesis statement, you must also use confidence in your claim. Phrases such as I feel or I believe actually weaken the reader's sense of your confidence because those phrases imply that you are the only person who feels the way you do, or they can sound almost apologetic: "It's just my opinion!" In other words, your reader will feel that your stance has insufficient backing. Taking an authoritative stance on the matter persuades your readers to have faith in your argument and open their minds to what you have to say.

For example, a thesis statement like, "Colleges should abolish grades, because they do not show students' true abilities" states a clear opinion and gives a reason for that opinion. A reader now knows the basic point this paper will argue.

A thesis statement should never be a question, although it's fine to begin your introduction with a question that leads your reader into your ideas. A thesis does not have to be argumentative or persuasive, but it must contain the main idea of your paper.

Pro-Tip: A note on style
While some instructors do not mind if you telegraph your ideas with a phrase such as "In this paper I will prove. . .", others find that unnecessarily wordy. There is no need to announce your plans to make a point: the entire paper is evidence that you plan to make some point. Just state your opinion. And speaking of opinions, there is also no need to introduce your thesis with "in my opinion." The paper is yours: your instructor will hope and assume that any opinions therein are also yours unless you use a signal phrase and a citation to show that they belong to someone else. For this same reason, many instructors will tell you not to use 1st-person forms of address in your paper: your reader already knows this writing is expressing what you think.

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2.2: Planning Your Essay

After you've settled on your purpose and topic and have a working thesis, it's time to consider a couple of other important elements: who will be reading your essay, and how it will be organized and structured.

It is common for students to forget that writing doesn't occur in a vacuum; you aren't just writing, but writing to someone. The **audience** you have in mind when you write will change the way you write, whether you realize it or not. Imagine, for instance, that you had a great time this past weekend and you want to tell someone about it. Imagine that you want to tell the story to either your grandmother, your best friend, your parents, your employer, or your English instructor. In each case you would probably use slightly different vocabulary. You would probably choose some elements of the story to leave in and others to leave out, tailoring the story to each person. You might have to explain terms to some of the audience (your best friend knows what a meme is, but your grandmother might not; you'd need to explain that to her). If you imagine your English instructor as your audience, you might pay more attention to those pesky semicolons.

Speaking of English instructors, you may wonder why you can't just assume he or she is your audience and write with that in mind. The problem with this strategy is that your English instructor has almost certainly read everything you're going to write about, and both of you know that. It could be tempting to make way too many assumptions and not define terms, or even to assume that you know what your instructor wants or believes about your topic. But your task here is not to write to that person; instead, it's to learn how to write for various audiences.

It is a better idea, therefore, to imagine an audience of people who are interested in your ideas but who have not read the same articles or books. These are people who want to follow your thinking but need you to explain what happened in a source text that caused you to develop your opinion. Always imagine that your audience needs help to understand your ideas and provide them with as much specific detail and as many clear examples as you can.

Let's go back to our examples in the Subject/Topic section. An abnormal psychology essay wouldn't need to define "abnormal psychology" as the audience (the class) would already be familiar with that definition. You might need to define "school shooter" or how you're going to use the term in your narrowed essay, though. In the resume example, the audience would be the specific hiring manager at the specific company and your "essay" would need to be tailored to that audience.

For more help, see this video for further explanation and examples of writing for your audience.

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2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion

Starting with the ancient Greeks, most western cultures have conceptualized the world along a logical, linear path. We like stories that have a beginning (where everything is introduced), a middle (where most of the conflict and character development occurs), and an end (where everything is wrapped up). Essays follow the same basic path. The Introduction spells out the thesis, the Body of the essay elaborates and develops the ideas in the thesis, and the Conclusion wraps up the points covered, re-emphasizes the main idea, and concludes the essay. While this structure can seem a little mechanical, it's patterned after the way most of us think. When that pattern is disrupted, we quickly become confused. If you've ever seen a movie or read a book with an unconventional structure —it begins in the middle or the whole story is told in flashback— you're probably familiar with this. However, while those unique structures can be fascinating and create a unique experience, when writing an essay, clarity and purpose are much more important. Careful attention to structure and "what goes where" helps your reader follow along from the main idea to its supporting points to the conclusion, which can be especially helpful when dealing with unfamiliar concepts.

Basic Essay Structure

Once you have settled on your paper's topic, narrowed that down and decided on your main points, pictured an audience, and decided on the rhetorical approach you want to take with your paper, you'll need an overall idea of what a college paper should look like. In the broadest terms, it needs to have an Introduction, a Main Body, and a Conclusion. You may have heard the term "5-paragraph essay" in the past. This is a common structure in which the Introduction consists of one paragraph, the body has three paragraphs, and the conclusion takes up the final paragraph. There is nothing wrong with that structure, but you will often find that you need more than three body paragraphs (especially in longer or more complicated papers) and, sometimes, fewer than three paragraphs; thus, it's a good idea not to fall into the habit of always imagining exactly three main points for every writing assignment. Depending on your topic, there may be two good main ideas, or there may be thirty.

The Introduction is usually the first paragraph of your paper (although much longer papers may have longer introductions). Its purpose is to tell your readers the general subject of your paper and what you plan to say about that subject. It's a preview of the rest of the paper, so it can give the reader a taste of the ideas you will explain in more detail in the main body. This is also the place for you to give readers a reason to care about your ideas. For instance, you can tell a story that illustrates some aspect of your paper —either from your own experience or from the text you plan to discuss. Or, you can provide the background of your topic: why does this situation exist? To whom does it matter?

A Fun Fact about Introductions: It's easier if you write this part of your paper last. While it's the first part your reader will see, it's much easier to get it to say what you want if you have already written the main part of the paper. That way, there is no danger that the paper will not fulfill the promise of the thesis statement or lose its focus.

The largest section of your paper will be the **Main Body.** This section is made up of all the paragraphs that show why your thesis statement makes sense. Each body paragraph should contain a single idea that is made clear in a **topic sentence**, which is usually the first sentence but could also appear elsewhere in the paragraph. When someone reads your paper, the topic sentence should be clear to them as the idea around which everything else in that paragraph is arranged. In addition to the topic sentence, the paragraph should give examples and details that show what you mean.

Sample Structure for a Body Paragraph:

1. A transition from the previous paragraph
2. Topic sentence
3. General idea
4. Supporting example of, evidence for, or detailed explanation of that idea
5. Second general idea
6. Supporting example of, evidence for, or detailed explanation of that idea (repeat steps 3-6 as needed)
7. Closing sentence, which may include a transition to the next paragraph.

The last section of your paper is the **Conclusion.** Here is where you wrap up your ideas. This is a good place to restate your thesis and remind your reader that you have shown what the paper set out to show. The Conclusion can be a mirror image of the Introduction, briefly restating the evidence the paper gives in proving its case, but it can also look to the future. How would your

community be different if people agreed with your ideas? What benefits would they gain? Do not introduce new information in the Conclusion, but it is fine to ask your readers to imagine the results of your recommendations, if you have any.

It is a good idea to include a transition from the main body of the paper, and the most common transition is "In conclusion." However, there are many, many more interesting ways to lead into this final paragraph. Try variations like these:

- "As should be clear by this point,"
- "Given these points,"
- "On the whole,"
- "By and large,"
- "In summary,"

For more help, see this video the basics of essay structure from Full Sail University.

Beyond these grand purposes for essays, there are several structures you might choose to inform or persuade. We call these the "rhetorical modes," and you'll find a much more extensive discussion of them in Section II. For now, as you are just beginning to think about the structure of your paper, you just need to know the basics.

The most common rhetorical modes are these:

- **Narration:** A narrative is just a story, a way of telling "what happened." Some ideas are easier to understand if you place them into a chronological order. Stories and films use this technique, of course, but so does historical writing. Narrative does not need to mean fiction; it can be a relating of a sequence of events.
- **Description:** This technique uses sensory details to create a picture in your reader's mind. Use description to highlight a person, place, or event.
- **Illustration:** This word just means "example." If you want to write about an abstract idea, sometimes it helps your readers understand you better if you give them concrete examples of that idea in action.
- **Comparison/Contrast:** Comparison shows how two items are similar to each other, whereas contrast shows how they differ from each other. A clear discussion of two items' similarities or differences can be useful when you want to show that one is a better choice of action, or a superior product or idea.
- **Cause/Effect:** As opposed to narration, which merely shows the order of events of some situation, cause and effect can show why one happened after another.
- **Classification/Division:** This technique can take a broad concept and divide it into smaller parts that are easier to understand (division) or can take a lot of small items and show what they all have in common (classification).
- **Process:** A process essay looks at some complex system or sequence of events and breaks them down into clear steps. A set of instructions, such as a recipe, is a form of process essay.
- **Definition:** We often use terms, such as "person," in ways that help us make arguments about them. The dictionary can help with very basic definitions, but a dictionary is a descriptive tool: it seeks to explain how a word is used in a linguistic community. It does not say everything that matters about those ideas, or even end arguments about them. The dictionary, for example, will tell you that a person is both a human being and a corporation; legally, this is true, but people still argue as to whether it should be true. Furthermore, dictionaries provide several possible definitions for words; your job is to choose the best one and then give examples to further explain how you want your audience to understand the term or concept.

In addition to the modes, there are two other kinds of essays that commonly appear as writing assignments. The first is called the **persuasive** (or **argument**) **paper**; as its name suggests, its chief purpose is to present and support a claim with the goal of persuading an audience to at least consider, if not accept, your point of view on the subject. These papers often incorporate information from outside sources in addition to your attentive thinking and reasoning. You will write at least one persuasion paper in your Comp I classes; just about everything you write in Comp II will be a paper of this nature.

The other kind is a **synthesis paper.** These papers require you to read two or more sources (and, often, think about your own life as its events might relate to what you find in those readings. Then, similar to a chemistry experiment when you combine two chemicals or heat up a liquid or a solid to see what happens, you will write a paper in which you make a new kind of knowledge by combining your insights about these readings with your own thinking. Some of our Comp I instructors will ask you to write this kind of paper; as for Comp II, a good way to think about the research project you'll be required to write is that it is in its essence a big, relatively complex (because it will involve several sources) synthesis paper.

For more help, see this video for a more in-depth introduction to the rhetorical modes.

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2.4: Your Writing Process

In all of this talk about organization and audience, don't forget about "you" and your **voice** as an author. As the author of the essay, you decide what to include and omit, and it's here that creativity and self-expression have some space to make their appearance (though you do want to be certain that your adventurousness will work within the stated parameters of the assignment). You decide how you are framing and presenting your ideas. Even in a dense, informative essay packed with obscure knowledge, you are giving context for that information and explaining it to your audience.

As the modern idea of the essay was being formalized, it was seen as a unique way to bring the author's own feelings, attitudes, and knowledge to a subject. What do I know about this subject? (And here we are reminded of Montaigne's motto, "What do I know?" which we encountered at the beginning of this chapter.) What can I add to the conversation? Essays were seen as a way to influence public consciousness, and in all of the examples in this chapter we can see the author in the essay. A resume is literally "you." In writing it, you are merely presenting a tailored version of "you."

The abnormal psych essay would be your interpretation of how psychology understands the mind of a mass murderer. Don't be afraid to have an opinion or take a stand on an issue in your essay; that's the whole point of writing an essay. But, you need to support those opinions with facts. Solid reasoning, effective organization, appropriate tone and writing style, and a carefully considered topic will all add depth and weight to your point of view.

As you can see, the "simple" essay contains quite a few moving parts and complex ideas which can seem overwhelming at times, especially as you are staring at a blank screen the night before an essay is due. How do you juggle a sufficiently-narrowed topic, a precise thesis statement, strong supporting points, and clear structure? Well, just as the essay is laid out in a systematic way, with a beginning, middle, and end, so too is the process of writing an essay. We will begin discussing that process in Chapter 2.

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2.5: Example Essay- Multiple Modes

Read through the example essay below to identify the examples of the different concepts in this chapter:

- The purpose, topic, and thesis statement
- The introduction, body paragraphs, topic sentences, and conclusion
- The rhetorical modes that the student uses to make her point

Consider noting other reactions and questions you have as a reader as well. What do you feel the author does well and where could she work to improve? (Please note that this essay is not quite in MLA format—it does not have page numbers, the font is 11.5 instead of 12 and the Works Cited does not appear on its own page)

Allison Shaw

Professor Dryden

EG 101

8 May 2021

Mirror, Mirror: Body Dysmorphia in Adolescence

Between my freshman and junior years of high school, I lost over 50 pounds. In what felt like an instant, I experienced a seismic shift in social status: walking the halls in my new body, I had transformed from an object of ridicule to an object of desire. Despite my newfound popularity, however, I found myself plagued by the same old fears and anxieties: Did my face look too round? Could my classmates tell that I was sucking in my stomach? Was I still the heaviest person in the room? No matter how much my body changed, there was always some minor, imagined flaw to zero in on. I was convinced that my peers could see these flaws, too, even when they assured me they had no idea what I was talking about. Eventually, I found it hard to focus on anything else—school, friends, and family were all a distraction from what mattered most: my imperfections. My self-esteem was a delicate house of cards, and things that seemed simple to my peers—trying on a new outfit, passing a mirror, seeing a candid photo posted online by a friend—could send it crashing down in an instant. It wasn't until the summer before senior year that I realized how severe my anxiety around my body was. By then, I had been suffering for years from what psychiatric professionals refer to as Body Dysmorphic Disorder.

John Hopkins Medicine defines Body Dysmorphic Disorder (BDD) as a "mental health problem" that manifests in an extreme fixation on one's bodily appearance that "gets in the way of [one's] ability to live normally" and leads to harmful behaviors like excessive grooming, body checking, and social avoidance ("Body Dysmorphic Disorder"). People of all ages, races, socionomic backgrounds, and sexes can fall prey to BDD, and if left untreated, it can wreak long-term havoc, resulting in a range of problems including disordered eating, depression, and even self-harm and suicidal ideation. For adolescents in particular, though, the effects of BDD can be exacerbated by peer pressure, social media exposure, and lack of representation in the media.

While BDD is fairly common—researchers estimate that about 1 in 100 people suffer from the disorder—many young people may struggle to identify that they have a severe body image problem because of peer interactions that make dissatisfaction with one's body seem natural and universal ("Body Dysmorphic Disorder"). An enduring example of this kind of peer pressure is on display in a scene from the 2004 film Mean Girls in which protagonist Cady Heron watches in confusion as the seemingly perfect members of The Plastics deconstruct their bodies' invisible "flaws" in front of a mirror. As the other girls engage in their regular ritual— critiquing their bodies from every angle possible—Cady, formerly homeschooled in Africa, stands apart as an outsider unfamiliar with the norms of American society.1 The scene is clearly played for laughs, and viewers are meant to understand the girls' behavior as nonsensical, but it provides a window into the kind of thought loops that can gradually evolve into full-on dysmorphia in real-life. In a 2019 article entitled "Understanding and Treating Body Dysmorphic Disorder,"researchers Aoife Rajyaluxmi Singh and David Veale report that individuals diagnosed with BDD spend an average of 3-8 hours fixated on their imperfections, while those with the most severe cases may regularly exceed that number (S131). Another key component of BDD is that the individual spends this time obsessing over minor (and even non-existent) imperfections, much as the characters in Mean Girls do when they complain about their pores and nailbeds seemingly without reason. What may seem small or silly at the outset— picking at small flaws for a few moments at a time in front of a mirror—

can turn serious and even dangerous over time. One factor proven to exacerbate these tendencies among teenagers is increased social media exposure.

While the average teenager may not spend 8 hours each day explicitly critiquing their body, they do spend an average of 8 hours each day online, according to a 2022 study conducted by Common Sense Media (Moyer). Some of this time is spent on homework or traditional entertainment, but much of it is spent on social media sites like TikTok and Snapchat that revolve around users sharing and editing their image. Many researchers now worry that this prolonged engagement with social media may contribute to dysmorphic tendencies. In 2018, researchers at Boston Medical Center coined the term "Snapchat dysmorphia" in response to reports from plastic surgeons that over half of patients indicate that they are seeking surgery to "improve their appearance in selfies" and more closely match their filtered appearance ("A New Reality…"). While the majority of these patients are adults, teens also seek out cosmetic surgery, with the most popular procedures being those that reshape the nose and eyelids, according to a 2020 report released by the American Society of Plastic Surgeons (6). The popularity of these procedures aligns with the rise of what Jia Tolentino has called "The Instagram Face," which she describes as having, among other features, "catlike eyes" and "a small, neat nose" ("The Age of the Instagram Face"). Like many other kinds of businesses, social media companies profit by convincing consumers that they have flaws—and then offering a fix for those flaws. As consumers who may not yet possess critical media literacy, teenagers are especially vulnerable, as they may see filters and retouching options as proof of their imperfection rather than the marketing strategies they are. As a result, young people with an active social media presence may have trouble recognizing their own body image struggles as a real problem, especially one that rises to the level of a clinical disorder.

Even if an individual realizes that their fixation on appearance is uniquely disruptive to their life, they may struggle to recognize Although BDD is common, it is not often represented in popular culture, at least not explicitly in the way that other body image disorders are. Eating disorders like anorexia, bulimia, and orthorexia, for example, have been depicted on screen in popular films like Girl, Interrupted and To the Bone, while depictions of BDD have largely been restricted to documentaries. This lack of representation can lead to significant problems: if people suffering from BDD only associate body image issues with eating disorders, they may believe that their problems stem strictly from their relationship to food, and this may lead them to have a harder time addressing their deeper relationship with body image to heal in a holistic, sustainable way. If popular shows and films were to address BDD head-on, young undiagnosed viewers might understand their situation better and have clearer language to seek help.

More diverse representation of BDD in pop culture could also encourage young people from marginalized communities to seek help. The majority of depictions of body image disorders onscreen focus on white characters, which may lead minority viewers to feel isolated in their own struggle. As Singh and Vaile note, though, there is no one presentation of dysmorphia; instead, "it is likely that manifestations of BDD may be influenced by cultural ideals around beauty" (S134). A teen struggling with body dysmorphia, then, will likely benefit more from working with a care provider who can approach these anxieties in a nuanced way that addresses any specific cultural dimensions. Singh and Vaile gesture toward this point as well, acknowledging the importance of treatments that consider "cross-cultural differences in presentation" (S134). Because body dysmorphia is a problem that cuts across many different backgrounds, we need many different representations to fully understand and address it.

Body Dysmorphic Disorder can bring life to a standstill. For teenagers on the precipice of adulthood, obsession with imperfections, real or imagined, can mean the loss of educational and career opportunities, relationships, and even sanity. Along with therapeutic support, an awareness of how factors like peer pressure, social media exposure, and representation contribute to BDD can help young people to overcome disruptive thought patterns and behaviors to reach a neutral or even positive sense of self. The journey to overcoming such a devastating condition is a long and difficult one, but in my experience, coming to terms with BDD has empowered me to see myself not as an object to be picked apart or fixed, but as a subject with an active role to play in my own life. Once I had the tools to unpack the roots of my negative body image, I was able to transfer the energy I once devoted to my appearance to more meaningful considerations. How did I want to contribute to the world around me? What problems did I want to help solve? In what ways could I be of service to something bigger than myself? There are no perfect answers to these questions, but that's alright—-for a mind free from dysmorphia, a little imperfection isn't the end of the world.

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2.5.1: Exercise- Analyzing the Example Essay

1. Where is the student's thesis? Is it easily identifiable, and if not, how could it be improved?
2. Are the student's examples in each paragraph effective and relevant to the main idea? If so, what makes them effective; if not, what makes them ineffective?
3. Where do you see the student incorporating the different modes? How well (or poorly) are the modes synthesized throughout the paper?
4. . Look at the outlining the student did for the paper on page 47. Did this prewriting set the student up for success on the paper? If not, how could they tweak their pre-writing process to do a better job on the next paper?

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CHAPTER OVERVIEW

3: Prewriting

3.1: Using the Assignment to Plan

3.1.1: Exercise- Planning with the Assignment

3.2: Writing as Thinking- the Value of Planning Writing

3.2.1: Exercise- Practice pre-writing on specific topics

3.3: Reading Like A Writer

3.4: Narrowing Your Thinking

3.4.1: Exercise- Narrowing Your Ideas

3.5: Thinking About Your Audience

3.6: Outlining- Structuring Your Ideas

3.7: Sitting Down to Write

3.8: Overcoming Writer's Block

3.9: Example Essay- Reader Response

3.9.1: Exercise- Analyzing a Reader Response

Chapter Preview:

In this chapter, you will learn how to:

- Pre-write and plan for your essay using your assignment as a guide
- Narrow and focus your topic before you begin writing
- Consider your audience as you plan your paper
- Outline and structure your essay before you sit down to write

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3.1: Using the Assignment to Plan

Thoroughly reviewing and analyzing the assignment page or prompt is the first step in planning a paper. Locate your assignment (this might be a sheet of paper or a page in Canvas) and analyze it. When you analyze something, you look at all the individual parts of something to draw conclusions about the whole. You want to pay particular attention to the following on an assignment sheet:

- Verbs
- Bolded Words
- Clear requirements (page or word minimums or limits, formatting, etc.)
- A teacher's suggestions or tips

Chances are, your teacher has been teaching you about the concepts they want you to incorporate in the essay, so looking at your assignment sheet through the lens of your course notes or other information from the course can help you plan. Remember, your teacher generally wants you to demonstrate mastery of the content they have been teaching you, so if they have been teaching you about compare and contrast and paraphrasing, those concepts are likely skills your teacher expects you to use in the assignment.

Begin your assignment analysis as soon as you are given an assignment in an English class and use this analysis to build a timeline for writing your paper. The more complicated the assignment, the more time you are going to need to think, plan, and write, but you won't know how complicated an assignment is until you've taken the time to sit down and analyze it.

An Example of Using the Assignment to Plan

Chase is given the following assignment in his EG 101 class and underlines the important portions when his teacher reads through the assignment:\

> After reading "The Danger of a Single Story," write a response to the essay. Begin by introducing the text and its author in the introduction but also set up your point about the text in your introduction (your thesis).
>
> In the body of your paper, relay evidence from the text and examples from your own life to show your point. What have your experiences with "a single story" been and what can we say about this concept when coupled with the text?
>
> Your body paragraphs should use signal phrases, parenthetical citations, and quotes as needed. Be sure to integrate at least one quote from the text during the course of your essay, but your paper should not exceed 20% quotes total. You will also want to continue to focus on topic sentences and transitions.
>
> As you end the paper, assess the significance of your point. Why do these concepts matter to your life? What did you learn from this essay? What might others learn from it?
>
> This should be a brief paper, just 2-3 pages in MLA format. The number of paragraphs is up to you, but make sure that your paragraphs are well structured and include a good balance of summary and analysis.

After reading through the assignment and annotating it, he makes a list of the important requirements for himself:

- Respond to "The Danger of a Single Story"
- Introduce and use at least one quote from the essay
- Use signal phrases
- Write 2-3 pages in MLA
- Balance summary and analysis
- Use evidence from the story and my life

Drawing from this list, Chase then decides to start by looking back at "The Danger of a Single Story" and observing what evidence really jumps out to him and would help him build an essay. He also decides that documenting the evidence he might use from his own life would be good as he brainstorms; after all, if he doesn't have anything to say about certain points from the text, then those points would end up being summary-heavy if he put them in the essay.

Of course, there are other important elements on the assignment sheet, such as the instructor's expectations regarding the conclusion. However, Chase doesn't need to worry about the conclusion as he pre-writes, so focusing in on the central content that

helps to guide is brainstorming helps him to not get distracted as he begins writing. In choosing to focus his prewriting, Chase is not focusing on too much at once, and he is able to start with ideas for the body paragraphs and then return to the other elements on the assignment sheet as he writes.

Using Other Course Work

Chances are that your teacher has had you do some type of writing that will relate to the paper you are working on, whether it is a journal or a discussion board. Look back at this past writing and consider if any of it can be a jumping off point for the paper. In the case of Chase, he realized his teacher had him write a discussion board post over "The Danger of a Single Story" that you can see on page 44, and he used this content to shape one of his body paragraphs. It is always best to check that you can use previous, shorter assignments from the course in an essay, but this does let you get the most out of your work in a course.

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3.1.1: Exercise- Planning with the Assignment

Look through your current writing assignment for EG 101 and underline the important words on the assignment sheet or page, paying particular attention to verbs and specific requirements.

Then, make your own list similar to Chase's that helps to work as a checklist as you brainstorm. Finally, glancing through the list of pre-writing techniques in 2.2, decide which technique would work best for your paper and begin to plan.

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3.2: Writing as Thinking- the Value of Planning Writing

Although it may be tempting, it is a bad idea to just sit down at your keyboard and start banging out an essay. Until your thoughts have some type of organization and focus, it's too easy for your paper to wander, add in unnecessary information, or never say what you want it to say. Before you ever begin to write your actual essay, you'll need to find a way of gathering and sifting your ideas. Writing instructors call this process "prewriting."

The first stage of this process is brainstorming. At this point, don't worry about having good ideas: instead, try to generate as many ideas as you can. There will be plenty of time later to discard the ones you think are not necessary or helpful to your project. You will probably find that some of the techniques in this section do not work for you, but others may surprise you and become trusted friends whenever a wild writing assignment approaches. Here are some popular techniques for getting started:

Freewriting

Another name for this technique is "What I Really Mean Is" or WIRMI. To freewrite, simply start putting words onto paper. If a topic has been assigned to you, give yourself a set time, say 5 or 10 minutes, begin writing down everything you can think of that is related—even distantly—to that topic, and do not stop writing or typing until the time has expired. It doesn't matter if your words even make sense at this point: the goal is just to write. What you may discover is that your subconscious mind begins to direct your words. Soon, a clear idea of what you know and what you want to communicate to an audience may appear, and at that point you're finished freewriting and ready to start a more formal gathering of your main points.

The following is any example of freewriting over the essay over Chase's assignment:

> *This was a new topic to me because I am someone who has generally seen myself included in the stories I read as a kid, and I saw on television. One example I can think of is Batman—I think I identified with him because he lost his parents at a young age, and I also lost my dad at a young age. However, now in reading "The Danger of a Single Story," I see how many people are left out of the stories that we tell in American culture. Even though Batman was a rich orphan and I was a poor kid in Kansas, I still identified with him because we shared small similarities, but also because I looked like him—I was a white male too. I think it is good for me to think about these other perspectives because I haven't really had the experience of not seeing someone I identify with in the stories I read. This helps me see why the diversity of voices in the stories we tell, like having female movie directors and writers of color, is important so that all people can see themselves in our culture's stories.*

Listing

This method is slightly more directed than freewriting. For this type of brainstorming, you start listing everything you know about your topic. At first, your list will probably contain a lot of items that seem barely connected. Once you have a page covered with as many listed items as you can generate, however, you can look them over and begin to find elements they have in common. Some will appear more important, or easier to write about, than others. Some will cover broader areas and may be suited to becoming topic sentences or larger chunks of your paper. Others will fall under these broader areas and serve as examples or details that help explain the larger ideas.

Here's an example of listing based on "The Danger of a Single Story" by Chimamanda Adiche:

1. Adichie grew up in Africa but read books about British and American children.
2. She wrote stories that mirrored what she saw in the books, not what she saw around her, showing how easily influenced children are by stories.
3. This shows how identity is influenced by the media we consume.
4. She also saw the effects of a single story when she came to school in the US, and people were confused that she spoke English since she was from Africa.
5. Adichie explains how single stories turn into stereotypes
6. She also says that power dictates which single story is told and how multiple stories can solve the problems cause by the single story.
7. So these "single stories" are not really an accident-- they have some type of motivation behind them.

8. This makes me think about social media and the way that certain stories are pushed by certain political groups and media outlets.
9. It is interesting that the way to counter these single stories is to share stories-- maybe this is where my conclusion can go? Something about the power of communication and storytelling and maybe even learning in the humanities?

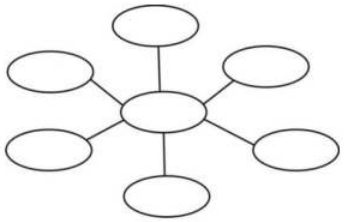
Now that a list exists, you could look at it and notice that some items share commonalities. We see that numbers 3, 8, and 9 are all related to media for example. Numbers 2 and 5 describe effects of this phenomena. Once you've noticed these groupings, you could imagine their contents as the basis for individual sections or paragraphs for your paper.

See this video for help drawing relationships between your ideas as you list and brainstorm.

Clustering or Mind-mapping

Some people prefer a less linear method of generating ideas, and for those people, a mind-map, or cluster, is a great method. To do this, imagine a main, central, or somehow dominating characteristic of your topic. Write a word that describes that in the center circle. Then imagine other words or ideas that seem related to that main idea in some way and write those in the surrounding circles. Once you've filled in most of the circles, you begin to see how the various ideas connect, suggesting a possible organization for the paper you plan to write. We've included a basic template for a mind-map here, but you can find many more elaborate examples online.

Here's an example of a mindmap (please note this has been created on a small scale to save space):



See this video for a more in-depth explanation of visual pre-writing strategies from the Writing Center at UNC Chapel Hill.

Questioning

When you aren't yet sure how to approach an assignment, it may be helpful to begin by asking questions about the subject. Although you almost certainly don't yet have the answers to any of your questions, being able to write them out is likely to help you see a direction for your paper and begin any necessary research that will find those answers.

Here's a sample question list for "The Danger of a Single Story":

1. Why does Adiche only have access to European books?
2. Why does Adiche go to America for college?
3. Where did Adiche's roommate's stereotypes come from?
4. How do these stereotypes impact issues like the current refugee crisis?
5. Why do societal descriptions of us so often differ from our identity?
6. Why is it so easy for us to extend one story to create a stereotype?
7. How can we reject a single story?

See this page from Thought Co. for more ideas on pre-writing with lots of linked in examples.

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3.2.1: Exercise- Practice pre-writing on specific topics

free will	identity	health	crime
happiness	success	relationships	ethical behavior
education	work	poverty	friendship

1. Choose a broad paper topic from the list above and construct a mind-map either related to your own experience or to at least one of the readings you've been assigned in class. Use a blank sheet of paper to sketch your work.
2. Choose one of the topics above and create a list relating it to any of your assigned readings.
3. Choose one of the topics above and create a series of questions that tie it to any of your assigned readings.
4. Choose one of the topics above and freewrite on it for 5 minutes.

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3.3: Reading Like A Writer

It is a good rule of thumb to read every text as if you will be asked to write about it because, in college, you will often be asked to write about what you read. The first step to reading like a writer is to annotate or take notes on what you write. Annotation is covered multiple places in this book (pp. 17-19, 126-129), but it simply means to underline and make notes on what you have read. If you don't want to mark on a text itself, you can keep a notepad and make notes about what happened in the text, what your questions are, and what your reactions are to different sections.

Recording your own reactions, questions, objections, etc., to the text is very important to helping yourself write about a text in the future. If you have a record of your thoughts and reactions on the text, it is much easier to see your ideas for an essay over the text.

A good rule of thumb for learning to read like a writer is to practice the process of summarizing and then responding. So after you have read something, work on writing a brief summary of it (2- 3 sentences) and then your response. This can help set up the main pieces of an essay over a text.

Chase was asked to write a discussion board post over "The Danger of a Single Story" before he was assigned his essay. His teacher simply asked him to summarize and respond to the essay and use examples to prove his point.

Example Discussion Post

In her essay "The Danger of a Single Story," Chimamanda Adichie argues that having a narrow view of the world or a group of people can dangerously skew a person's worldview and lead to them harboring stereotypes that negatively affect others. The example I really liked from her essay was when she went to Mexico and had certain preconceptions about the country because of the media. I have never been out of the country, but after some reflection, I realized I have a lot of negative stereotypes about certain countries because of news coverage. This made me wonder how many "single stories" have influenced me. Thinking about the war between Ukraine and Russia, it is easy to see how a single story has fueled that conflict. Adichie says that being able to tell a single story and control it is true "power," and I can see her point in looking at the world today. She says that the way to combat this is to tell many stories-- to see the world as complex and multi-faceted. But I also wonder how much of rejecting a single story means working on yourself as an individual-- learning to resist building stereotypes on the narrow worldview you are handed.

Discussion Board Writing

Though the example discussion board post above is brief, Chase does a few key things that makes this an effective discussion board post, including the following:

- Introduce the text and/or concept the discussion board is addressing as it begins
- Gives a broad overview of the post as it begins
- Uses evidence from the text to show their point
- Digs into the topic and goes past making surface level observations

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3.4: Narrowing Your Thinking

Moving from a broad subject to a workable portion of it

Students are often given a broad assignment or subject area to write about, such as “addiction” or “identity.” But where do you go from there? Well, the prewriting techniques in the previous section should help you a bit. If your topic is “identity,” but you aren’t sure how to approach this as a paper assignment, use your questions, your mind-map, or your list to see which areas you may feel more competent writing about. Remember that an academic paper is usually not a book report, which just tells what happens in a story, but instead a paper that expresses an opinion about what you’ve read. Your opinion does not need to be controversial, of course. It just needs to be supportable with examples and details you can provide.

Start with the general area—the subject—and move to a smaller section of that area. For instance, if your subject is identity, you could narrow that down to an opinion about how a person’s identity is formed. Is it entirely inborn, or does a person’s upbringing and environment contribute?

See this page from the KU Writing Center for more ideas on narrowing a topic.

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3.4.1: Exercise- Narrowing Your Ideas

Choose one of the broad topics in the chart in Exercise 2.1. Try narrowing it to several smaller ideas you could research or write about in 2 or 3 pages.

An example of Narrowing your Ideas:

> Broad Topic: Identity
>
> Narrower Topics: Individual Identity Formation
>
> Group Identity
>
> Self-Perception vs Societal Perception

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3.5: Thinking About Your Audience

It is common for students to forget that writing doesn't occur in a vacuum: you aren't just writing in general, but writing to someone. The audience you have in mind when you write will change the way you write, whether you realize it or not. Imagine, for instance, that you had a great time this past weekend and you want to tell someone about it. Imagine that you want to tell this story to your grandmother, your best friend, your parents, your employer, or your English instructor. In each case, you would probably use slightly different vocabulary. You would probably choose some elements of the story to leave in and others to leave out, tailoring the story to each person. You might have to explain terms to some of the audience (your best friend knows what a meme is, but your grandmother might not; you'd need to explain that to her). If you imagine your English instructor as your audience, you might pay more attention to those pesky semicolons.

Speaking of English instructors, you may wonder why you can't just assume he or she is your audience and write with that in mind. The problem with this strategy is that your English instructor has almost certainly read everything you're going to write about, and both of you know that. It could be tempting to make too many assumptions and not define terms, or even to assume that you know what your instructor wants or believes about your topic. But your task here is not to write to that person; instead, it's to learn how to write for various audiences.

It is a better idea, therefore, to imagine an audience that is interested in your ideas but has not read the same articles or books. These are people who want to follow your thinking but need you to explain what happened in a source text that caused you to develop your opinion. They may have a basic understanding of an idea, but they need you to explain the details to them. Always imagine that your audience needs help to understand your ideas, and then provide them with as much specific detail and as many clear examples as you can.

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3.6: Outlining- Structuring Your Ideas

Why create an outline for your paper? It can help you see how your ideas progress. It can also show where you have too much or not enough information, where you need to add in some research to support your ideas, and how well your paper is matching up with your thesis statement.

There are two types of formal outlines: the topic outline and the sentence outline. You format both types of formal outlines in the same way.

- Place your introduction and thesis statement at the beginning, under roman numeral I.
- Use roman numerals (II, III, IV, V, etc.) to identify main points that develop the thesis statement.
- Use capital letters (A, B, C, D, etc.) to divide your main points into parts.
- Use Arabic numerals (1, 2, 3, 4, 5, etc.) if you need to subdivide any As, Bs, or Cs into smaller parts.
- End with the final roman numeral expressing your idea for your conclusion.

Here is what the skeleton of a traditional formal outline looks like with a few common features.

I. Introduction

A. Introduction to Subject/Topic

B. Context/History of your Topic (if needed)

C. Thesis

II. Main Point 1

A. Subpoint 1

B. Subpoint 2

1. Supporting Detail 1

2. Supporting Detail 2

III. Main Point 2

A. Subpoint 1

B. Subpoint 2

IV. Main Point 3

A. Subpoint 1

B. Subpoint 3

1. Supporting Detail 1

2. Supporting Detail 2

V. Conclusion

A. Recap Main Points

B. Restate/Revise Thesis with your main points in mind

C. Concluding Statement

Pro-Tip:
In an outline, any supporting detail can be developed with subpoints and subpoints under that. It all depends on the level of detail and explanation you need to fully convey your topic. This is also a good way to expand a relatively "simple" essay into a longer, more developed work.

Pro-Tip:
Formal outlines are often quite rigid in their organization. As many instructors will specify, you cannot subdivide one point if it is only one part. For example, for every roman numeral I, there must be a II. For every A, there must be a B. For every Arabic numeral 1, there must be a 2. See for yourself on the sample outlines that follow.

Constructing Topic Outlines

A topic outline is the same as a sentence outline except you use words or phrases instead of complete sentences. Words and phrases keep the outline short and easier to comprehend. Notice, however, that this author has still taken the time to think through some of their potential analysis and transitions to help themselves move past using just summary in their paragraphs. The following outline corresponds to the example essay beginning on page 38.

I. Intro

A. Hook: Personal Story about experience with dysmorphia

B. Background: Medical definition and explanation of effects

C. Thesis: For adolescents in particular, the effects of BDD can be exacerbated by peer pressure, social media exposure, and lack of representation in the media.

II. Point 1: Peer Pressure

A. Example: *Mean Girls* scene

B. Analysis: Illustrates normalization of negative attitudes and basic characteristics of BDD

C. Transition: Mirrored stats about 8 hours of fixation for BDD/8 hours of online time for teens

III. Point 2: Social Media Exposure

A. Examples

1. Snapchat dysmorphia

2. Tolentino description of Insta face

3. Plastic surgery stats

B. Analysis: Social media tools magnify existing dysmorphic thoughts/feelings

C. Transition: Even if a teen knows they have a problem, it may be hard to seek help because of representation issues

IV. Point 3: Lack of Representation

A. Examples

1. BDD representation compared to other body image disorders

2. Singh and Vaile's point on cultural presentation

B. Analysis: Insufficient representation of BDD can make it hard for teens, especially minority teens, to identify their problem and seek help

C. Transition: More representation is needed to help more teens

V. Conclusion

A. Consider implications: Social and emotional costs of BDD

B. Reiterate thesis/call to action: In addition to therapy, teens struggling with BDD should stay aware of the factors that can make it worse

C. Closing thought: Overcoming BDD means that imperfection isn't the end of the world

Checklist: Writing an Effective Topic Outline

This checklist can help you write an effective topic outline for your assignment. It will also help you discover where you may need to do additional reading or prewriting.

- Do I have a controlling idea that guides the development of the entire piece of writing?
- Do I have three or more main points that I want to make in this piece of writing? Does each main point connect to my controlling idea?
- Is my outline in the best order—chronological order, spatial order, or order of importance—for me to present my main points? Will this order help me get my main point across?
- Do I have supporting details that will help me inform, explain, or prove my main points?
- Do I need to add more support? If so, where?
- Do I need to make any adjustments in my working thesis statement before I consider it the final version?

See this video from UNC Chapel Hill for more help with writing outlines.

Writing at Work

Word processing programs generally have an automatic numbering feature that can be used to prepare outlines. This feature automatically sets indents and lets you use the tab key to arrange information just as you would in an outline. Although in business this style might be acceptable, in college your instructor might have different requirements. Teach yourself how to customize the levels of outline numbering in your word-processing program to fit your instructor's preferences.

Constructing Sentence Outlines

A sentence outline is the same as a topic outline except you use complete sentences instead of words or phrases. Complete sentences create clarity and can advance you one step closer to a draft in the writing process.

Here is the sentence outline that Chase constructed for the essay he is developing over "The Danger of a Single Story." As you can see, outlines are especially helpful planning tools when you work with sources because you can select the specific evidence you want to use as you think through the structure of the paper. Then, you don't have to interrupt your writing process to look back and get the exact wording or page for a quote.

I. Begin by introducing the source: In her TedTalk "The Danger of a Single Story," Chimamanda Ngozi Adichie discusses the negative effects of oversimplifying a person or group of people. (Then add more details to fill the reader in)

A. **Thesis Statement:** It is clear that having a narrow view of the world can be particularly harmful to children, but these stories can also lead adults to develop stereotypes that have serious effects on the world around them. Adichie's first shows the danger of sharing narrow views of the world with children.

II. Adichie's first shows the danger of sharing narrow views of the world with children.

A. Growing up in Nigeria, Adichie loved to read, but all of her books were about white children in England.

B. As Adichie got older, she began reading books by African women.

C. . "I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized" (par. 4).

III. My experience was different from Adichie's because I grew up as a white male in America.

A. It was not until I read Adichie that I realized this is what people mean when they use the word "privilege."

B. When I read Adichie's story, I thought back to myself as a child: my favorite character was Batman.

C. The message this sends to white kids like myself is this: you are worthy; you belong.

IV. A negative story about a person or group of people does not seem like a big deal at first, but Adichie shows the deep effects of these narrow stories.

A. “Power is the ability not just to tell the story of another person, but to make it the definitive story of that person” (par. 16).

B. Adichie shares an example of encountering a single story as an adult that illustrates the power of a single story.

C. Looking at current events, we can see how a single story has been used to fuel the war against Ukraine by Russia.

V. Conclusion

A. What we can do to counter the single story: tell and read lots of perspectives

Pro-Tip:
The information compiled under each roman numeral will become a paragraph in your final paper. In the previous example, the outline follows the standard five-paragraph essay arrangement, but longer essays will require more paragraphs and thus more roman numerals. If you think that a paragraph might become too long or stringy, add an additional paragraph to your outline, renumbering the main points appropriately.

Writing at Work

PowerPoint presentations, used both in schools and in the workplace, are organized in a way very similar to formal outlines. PowerPoint presentations often contain information in the form of talking points that the presenter develops with more details and examples than are contained on the PowerPoint slide.

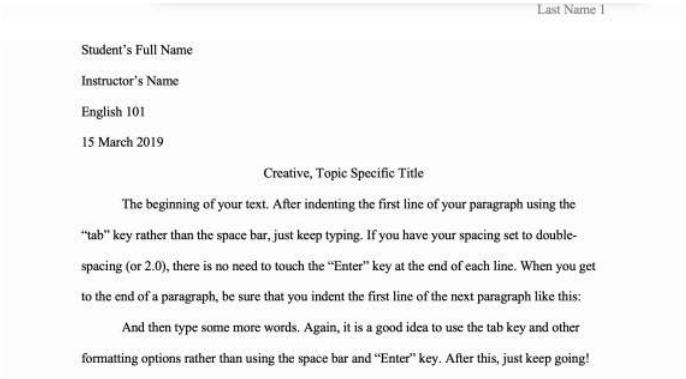
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3.7: Sitting Down to Write

Even if your instructor asks you to turn in your papers online instead of on paper, each paper must follow MLA format. As a general rule, your paper should follow these parameters:

- Use a standard font and point size, such as Times New Roman 12 pt.
- Use 1" margins on all four sides.
- Double-space the entire document rather than hitting "enter" at the ends of lines. Also, set the spacing to not add extra spaces between paragraphs.
- Put your name, the professor's name, the class name, and the date in European format (this means you list the day, month, and year with no commas between—see the example below for help), each on its own line, in the upper left corner of the paper, justified left (flush with the left margin). Do not put this information in a header; it should only show up on the first page.
- Include a title and center it left/right. Capitalize the first letter of the main words.
- Set your tabs to indent 5 spaces, or one half inch, and indent the first line of each paragraph
- Remove any blank lines your software places between paragraphs
- If you instructor wishes, you may put your name and the page numbers in a header. Do not type this at the top of each page, as your software will move it around. Instruct your word processor to number the pages—if you type a number, it will stay the same on every page.

Here is an example of a properly-formatted MLA paper:



Last Name 1

Student's Full Name

Instructor's Name

English 101

15 March 2019

Creative, Topic Specific Title

The beginning of your text. After indenting the first line of your paragraph using the "tab" key rather than the space bar, just keep typing. If you have your spacing set to double-spacing (or 2.0), there is no need to touch the "Enter" key at the end of each line. When you get to the end of a paragraph, be sure that you indent the first line of the next paragraph like this:

And then type some more words. Again, it is a good idea to use the tab key and other formatting options rather than using the space bar and "Enter" key. After this, just keep going!

See this page from the Modern Language Association for more help with formatting a paper in MLA.

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3.8: Overcoming Writer's Block

Often, students have difficulties getting started with their papers, or restarting once they've stopped work. Their instructors have also faced this problem and understand it well. While we might all wish there were a magic bullet that will cure a block, unfortunately, the only known cure is…writing. You might go back to the freewriting method discussed at the beginning of this chapter, and just start putting words to paper. With today's handy word processing technology, it's easy to go back and delete anything you don't like, so there is no penalty to writing nonsense for a while, if that's what it takes. Many professional writers will say the same: the only way to get past writer's block is to write words on paper. Pretty them up later.

If it helps, you might try handwriting as you start to write an essay or type in an unformatted Word document. Making the writing circumstance feel less formal for yourself by using one of these techniques can help you get over the pressure of writing and get down some words on the paper.

Another technique is to start by talking and record what you say. You can use the voice recorder on your phone to do this simply, and then listen to it later and see what you can type based on what you said. If you struggle with writing, beginning with talking can help you get started.

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3.9: Example Essay- Reader Response

Example Essay

Chase Williams

Professor Williams

EG 101

15 Oct 2022

Coming to Terms with a Single Story

In her TedTalk “The Danger of a Single Story,” Chimamanda Ngozi Adichie discusses the negative effects of oversimplifying a person or group of people. She uses a number of examples to show her point, explaining how a narrow view of the world through stories limited her worldview as a young child and how stereotypes have impacted Adichie as she has seen them applied to her and applied them to others. Adichie shows how having a single story about a place or a group of people can limit and skew a person’s worldview. Though it was hard for me to see Adichie’s point at first because of my own experiences, I can now see how telling a single story about a group of people or a place can lead to stereotypes, othering, and even discrimination. It is clear that having a narrow view of the world can be particularly harmful to children, but these stories can also lead adults to develop stereotypes that have serious effects on the world around them.

Adichie’s first shows the danger of sharing narrow views of the world with children. Growing up in Nigeria, Adichie loved to read, but all of her books were about white children in England; when Adichie began to write stories herself, they were all set in places with lots of rain and the characters were white with blue eyes. Adichie was representing the world that she saw in her books rather than the world around her. As Adichie got older, she began reading books by African women, and, as she notes, “I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized” (par. 4). Adichie notes that these books were hard to find, even in Nigeria, but books with characters that looked like her were important because they helped her see that she also had an important place in the world that deserved to be represented in books.

My experience was different from Adichie’s because I grew up as a white male in America. I am a part of the dominant group in my culture, so the stories that I read and watched on television all had lots of characters that looked like me. When I read Adichie’s story, I thought back to myself as a child: my favorite character was Batman. I watched Batman shows, read Batman books, and pretended to be Batman. When I began to write, I wrote my own comic books about Batman. However, because I was a part of the dominant group, Batman did not alienate me from myself. It was easy for me to see characters that looked like me all over television and books. The message this sends to white kids like myself is this: you are worthy; you belong. It was not until I read Adichie that I realized this is what people mean when they use the word “privilege.” Privilege does not mean that things are handed to you, but it does mean that you don’t have to fight to find characters that look like you or role models to look up to. The word “privilege” has become very loaded today, and the privilege of having most characters look like you might not seem like a big one, but this type of privilege is also synonymous with power.

A negative story about a person or group of people does not seem like a big deal at first, but Adichie shows the deep effects of these narrow stories. As Adichie finishes her TedTalk, she notes that, “Power is the ability not just to tell the story of another person, but to make it the definitive story of that person” (par. 16). Adichie shares an example of encountering a single story as an adult that illustrates the power of a single story: she traveled to Mexico and was ashamed when the preconceptions she had about Mexico were proved incorrect by the people and country she encountered. Ever since the advent of media, people have been given single stories of places and people, and our brains want to draw conclusions about those places and groups based on these small snippets. Groups have taken advantage of this natural cognitive inclination and used it to build images of places and people that are damaging and oppressive: these single stories have real impacts. They keep people in poverty, in jail, and in oppressive countries where they have no route for escape. Looking at current events, we can see how a single story has been used to fuel the war against Ukraine by Russia; in only allowing one story about a place and a people to exist, Russia has justified and unjust war to its people. This is indeed the same tactic used by the Nazis. Those who have the power to tell a single story can shape the worldview of millions.

> We live in a society where we do not always value stories. Instead the emphasis is so often on the sciences and technology. But telling stories matters too, as Adichie explains. How have single stories impacted you?

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3.9.1: Exercise- Analyzing a Reader Response

Thinking About the Example Reader Response

1. What is the author's thesis? Does it fulfill the requirements of a reader response thesis?
2. Look through the essay and note the use of signal phrases where the student author notes the author's name. How often does the student author do this? How does this help the student make it clear which ideas belong to the source?
3. Take a look at the student's transitions between paragraphs. Does the student use strong transitions between all paragraphs? What transitions could use some strengthening?
4. Look at the student's source introduction (it is the first sentence where they mention the source). Does the source introduction meet the requirements outlined on pages 175-176? What work does the author need to do to make this a stronger source introduction?
5. The conclusion is quite short. What could the author use to add to the conclusion and explain the significance of their point, as the teacher asked on the assignment sheet?

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CHAPTER OVERVIEW

4: After Writing

Learning Objectives

In this chapter, you will learn how to:

- Tell the difference between revision and editing
- Revise your paper for unification and coherence
- Edit your essay for sentence-level considerations
- Revise with a peer and on your own

4.1: After Writing- Revision and Editing

4.2: Revising for Unification

4.2.1: Exercise- Thesis Statement Discussion

4.2.2: Exercise- Revising Thesis Statements for Unification

4.3: Revising for Coherence (including transitions)

4.4: Revising the Introduction and Conclusion

4.5: Editing the Paper- Sentence Level Issues

4.6: Formatting

4.7: Revising with Peers

4.8: Example Rough Draft

4.8.1: Exercise- Practice Peer Review

4.9: A Story of Revision

4.9.1: Exercise- Analyzing the Example Revision

4.10: Turning in Your Paper

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4.1: After Writing- Revision and Editing

"Writing is revision" is a saying you have probably heard; we all know revision is an important part of the writing process, but many students are not sure how they should go about revising an essay other than running spell check and checking for missing commas.

Consider the example of sending a text message. When you send a text, you might not consider correctness as much as you do in a paper, but you do revise for other issues. First, you often consider your purpose: will the recipient understand what I am asking based on the words I used? You would probably also think about your tone: we have all miscommunicated in a text message before and come across as upset or sad when we were the opposite. Both purpose and tone are also issues we should look for in an essay.

The most important thing to acknowledge about revision is that it is difficult. Revising your paper will not be easy but completing a thorough revision of each paper you write for this and any other class will most definitely be worth your time. A thorough revision will leave you scrutinizing the key elements and content of your paper and taking the time to consider both global and sentence level issues will leave you with not only correct sentences but with skillful paragraphs and a meaningful paper.

Gaining Distance

Before revising your draft, gain some distance from the essay. If you revise something right after you have finished writing it, you will have a harder time finding your mistakes and seeing your sentences and overall paper objectively. However, once you allow yourself some time, it will be easier to gain perspective and be honest about your work.

Hopefully, you have enough time that you can leave at least a day or two between drafts, but even if you can only allow a few hours between drafts, that will help you edit more effectively.

To gain distance between yourself and the draft, also consider these tips:

- Read your draft aloud or have someone read your draft aloud to you.
- Be sure to allow time between drafts. If you can't allow a lot of time, do something else to clear your mind for a little bit and then look back at your draft.
- Outline your essay carefully: this will help you see how well the pieces of your paper fit together and where you might need more work.
- Read someone else's essay. Whether it is from a peer or a professional writer, reading an essay that is similar to yours in some way will give you a point of comparison.

Revision vs. Editing

When you revise, you look at more general issues within the essay, such as the structure, organization, and purpose. When you edit, you look at individual sentences and grammatical correctness. Each of these steps will take time and patience, but you will find revision a lengthier process that requires more critical thinking than simply editing for commas and wording.

Revision

Revision is a process that involves a high level of critical thinking because it means re-seeing and being critical of content you have created. Most people find it difficult to be critical-- it is hard to give constructive feedback. However, this process is made even more difficult when the content is yours; you need to be critical enough to see your content through fresh, objective eyes, but you need to be nice enough that you maintain the motivation to make changes. Just saying, "This paper is awful" never got anyone anywhere in the revision process.

When you revise, you consider the larger aspects of the paper. To effectively revise, you do need to be sure you have left time (preferably a couple of days) between your rough draft and your revision; if you revise immediately after you conclude writing, there is a good chance you will struggle to be honest with yourself about the paper and its faults. **Begin with the thesis**, considering its wording and if it unifies the paper (see 3.2 for help with unification).

After the thesis, **consider each paragraph independently and in the context of the thesis.** Is each paragraph grounded in specific examples and details? Do you go in-depth enough with each example? Do you have your own analysis in each paragraph that links

the paragraph back to the thesis? Do you transition between details within your paragraphs? See section 3.3 for more help with revising for coherence, which can help with your transitions and organization.

Next, **consider the organization of your paragraphs and the transitions between paragraphs.** This is covered more thoroughly in sections 3.3 and 3.4, but after you examine individual paragraphs, consider the body as a whole and be sure it is ordered effectively.

Finally, closely consider your introduction and conclusion. Does your introduction catch the reader's interest while setting up your thesis in a unique manner? If not, try to add more description to the introduction, or consider beginning with a story or entertaining example. Does your conclusion move past summarizing the paper? Remember, the first two to three sentences should summarize the paper, but after that, you should move into the "bigger picture": consider the significance of your point and what you want your reader to take away from the paper. See section 3.5 for more details on what to look for when you edit your introduction and conclusion but remember to be especially critical of these paragraphs as you revise: the introduction and the conclusion are arguably the most important paragraphs in a paper but are the hardest to write.

It is also advisable to **look back at the assignment and any grading information as you revise.** Does your paper meet the requirements? Did you address the prompt? Reviewing these documents can save you surprises when you get your grade and comments from your teacher.

Editing

Editing is a simpler process than revision, but it is often just as difficult. Editing means to look at the correctness of your sentences, including sentence-level issues and citations. However, chances are you have a lot more experience with editing than with revision. For a checklist of sentence-level issues to check for, see the checklist on page 61.

Getting help with editing is quite a bit easier than getting help with revision. If you don't have time to visit the tutoring center or submit your paper to the OWL, consider simply using the free version of Grammarly for a grammar check at any hour of the day.

See this page from the Writing Center at UNC Chapel Hill for a further explanation of the basics of revision and editing.

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4.2: Revising for Unification

An essay is unified if your thesis ties together all of the points in the body paragraphs, and if the points in the body paragraphs each work to reinforce the thesis. To check for unification, begin by identifying the thesis and topic sentences. If these are not obviously identifiable, you might consider reverse outlining your paper (outlining it after the paper is written) to help identify or develop these elements.

A good way of checking for unification is the "because" rule. You should be able to say your thesis and then the word "because" and then the topic sentence for each paragraph. If a paper is not unified, the thesis might need to be expanded or refined until it unifies the body paragraphs. See example 3.1 for an example of a thesis that does not unify the body.

If your thesis does not unify your paragraphs, you have two options: You can expand or cut your thesis until it fits the body paragraphs, or you can revise the body paragraphs in the outline to fit the thesis. Generally, the first of these is easier because the thesis is usually easier to alter than the entire body of the paper, but there are times where it is appropriate to revamp an outline or cut multiple body paragraphs to make an essay fit a teacher's assignment.

See this video from the Purdue OWL for more help writing and revising thesis statements.

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4.2.1: Exercise- Thesis Statement Discussion

This **thesis below fails to unify** the points in the paper in the topic sentence outline. Read through the thesis and outline as well as the expanded thesis to answer the questions.

Thesis: Newer horror films are more realistic but also gorier due to innovative special effects, but older horror films were more plot and character driven.

Topic Sentence Outline

Body paragraph 1: Older horror films relied more on character development and suspense and arguably had stronger plots and characters as a result.

Body Paragraph 2: Horror films since 1990 rely heavily on innovative special effects, leading to gorier plots and horrifically realistic scenes.

Body Paragraph 3: Both phases of horror films are fun to watch and are enjoyable in their own ways.

Use the outline above to answer the following questions:

1. Which paragraph is not unified by the thesis?

2. What point must the writer add to the thesis to make the paper unified?

Expanded thesis to unify points: Newer horror films are more realistic but also gorier due to innovative special effects, but older horror films were more plot and character driven; as a result, each generation of horror films is unique and enjoyable in their own way.

3. What part of the thesis was added to unify the body paragraphs?

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4.2.2: Exercise- Revising Thesis Statements for Unification

Paper #1

Thesis: Scientists agree that global warming is a problem.

Topic Sentence Outline

Body paragraph 1: There is nearly global consensus amongst climate scientists that the earth's climate is warming, and this process is happening faster than some people may realize.

Body Paragraph 2: Global warming is already affecting coastlines globally through rising sea levels but also through intense storms and hurricanes.

Body Paragraph 3: Many municipalities are already having to respond to these issues to keep their cities functioning; if the world does not take larger steps, these issues will affect every human in the next few generations.

1) Revise the thesis to unify the paragraphs in the outline for Paper #1.

Paper #2

Thesis: Addiction is more than physical need.

Topic Sentence Outline

Body paragraph 1: Traditionally, addiction is associated with alcohol and drugs, and the idea of addiction is based around a biological need for a chemical.

Body Paragraph 2: However, behavioral addictions, such as addiction to gambling or videogames, are real addictions too.

Body Paragraph 3: Both physical addiction and behavioral addiction can be treated by mental health professionals, so individuals should seek treatment regardless of the addiction.

2) Revised thesis to unify the body paragraphs in the outline for Paper #2.

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4.3: Revising for Coherence (including transitions)

When you revise for coherence, you make sure the points of your paper are ordered effectively and flow into each other in a logical manner. This means rethinking the organization of your paragraphs and the transitions between paragraphs, but also scrutinizing your paragraph structure to ensure coherence within separate pieces of the paper.

Below is one method (though not the only method) for checking coherence in your paper.

1. **Find your paper's paragraphs.** Hopefully, you thought to paragraph your paper as you wrote the paper, but if not, now is the time to consider the sections of your paper. This is also the point to scrutinize the size of your paragraphs. Remember, five sentences is the bare minimum for a college level paragraph, but a well-developed paragraph is closer to nine or eleven sentences— or even longer since there's no specific number of sentences that should be in a paragraph and we tend to favor longer, more fully-developed paragraphs in academic prose.
2. **Move on to analyze and revise each paragraph individually.** Each paragraph should include a topic sentence as well as a sentence at the bottom of the paragraph that wraps it up and relates it back to the whole paper. Between these two elements, the bulk of each body paragraph should be based in specific details, evidence and reasoning. Check to be sure that you have transitions between each of your separate pieces of evidence, description, etc. (see the end of this section for more help with transitions)
3. **Double-check the topic sentence in each paragraph.** Just as your whole paper has to have a point, so should each section have a sentence that offers some generalization, some point, some claim that that section is intended to support. The topic sentence of your paragraph does not have to be the first sentence in the paragraph-- instead, you might build to this point-- but do be sure the main point of each paragraph is clearly stated in a topic sentence.
4. **Think hard about whether you want any particular body paragraph to be the last point in the body.** Generally, organize paragraphs so that your best or strongest point comes last in the body paragraphs; this is called emphatic organization. If you can think of no good reason why you have your last body paragraph where you do, revise so that your last paragraph is your first paragraph and see how this affects the reading of the paper. This principle simply reflects the needs of readers to know where they are and where they are going. Nothing confuses a reader more than moving from paragraph to paragraph with no sense of the logical progression of your argument. Such an essay feels like pudding with an occasional raisin to chew on, but not in any particular order.
5. **Consider the ordering of your body paragraphs.** Try to explain to yourself why you put the paragraphs of the paper in the order you did. If you arranged the parts of your paper because that's the order in which they occurred to you, your readers are likely not to see any rationale for moving through your paper in this random order.

    - If you have three (or four, or whatever) reasons for something, why are the reasons in the order they are in? (By the way, beware of organization-by-number: ". . . for three reasons. First . . . Second . . . Third . . ." If the only relationship you can demonstrate among your arguments is "first-second-third," your essay will probably be perceived as unsophisticated. Most significant arguments have substantive relationships: they are related not merely by number but by content.)
    - If you have ordered the parts of your paper from cause-to-effect, why did you do that? Why not effect-to-cause?
    - If you organized your paper to echo the organization of the text you are writing about, why have you done that? If you did, you risk having written a mere summary.
    - If you organized your paper to match the terms of the assignment, is that what your instructor wanted, or did your instructor want something more original from you?
    - If you organized your paper around major topics in your assignment ("Compare and contrast Freud and Jung in terms of the role of society in the development of their theories") did you write about, say, Freud first and Jung second simply because that was the order in the assignment?

There are so many principles of order that we cannot list them all here. We can only urge you to identify the one you chose and then to justify it as the best one from among the many possible.

Another option for revising for coherence and unification is reverse outlining. See this video from the Writing Center at UNC Chapel Hill for help with reverse outlining.

Transitions and Coherence

The points between paragraphs are the key places to look when revising for coherence: do you show how the paragraphs are connected as you move through the paper? Try to go past "First," "Second," "Last" and words that show simple relationships. Many times, it is good to reflect on your assignment when checking for coherence; chances are your teacher asked you to write using a specific rhetorical mode, including cause and effect, compare and contrast, and process.

Consider this list of transitions to help you vary the transitions between and within paragraphs in your paper:

Relationship	Transitional Words and phrases
Order	Also, next, last, finally first, second third
Time	after, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then
Similarity	also, in the same way, just as, likewise, similarly
Contrast/Difference	but, however, in spite of, on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet
Example	for example, for instance, namely, specifically, to illustrate
Emphasis	even, indeed, in fact, of course, truly
Cause and Effect	accordingly, consequently, hence, so, therefore, thus
Location/Position	above, adjacent, below, beyond, here, in front, in back, nearby, there
Additional Support or Evidence	additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then
Conclusion/Summary	finally, in a word, in brief, briefly, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary

See this page from the Writing Center at UNC Chapel Hill for more help with transitions.

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4.4: Revising the Introduction and Conclusion

The introduction and conclusion are oftentimes the most difficult parts of a paper to write, so they will probably need extra attention during the editing process. The biggest struggle for many students is simply making these paragraphs long enough.

Like your other paragraphs, five sentences is the bare-minimum for the introduction and conclusion, but you always want to go beyond the bare-minimum, especially if you are shooting for an "A."

Consider these issues when revising your introduction:

- **Make sure each sentence adds to your point.** Introductions are notorious for having "empty" wording in them, so make sure that each sentence in the introduction actually adds something new and works to draw the reader in.
- **Get your reader interested.** Whether it is through a story, a shocking statistic, or a vivid description, the first paragraph should excite your reader and make them want to keep reading.
- **The thesis should be clear and concise.** Don't make your thesis overly complicated with unneeded or fancy words, and be sure your thesis is clear in the introductory paragraph.

See this page from the UNC Writin Center for help creating an effective introduction.

Consider these issues when revising your conclusion:

- **Re-state your thesis in fresh words.** You don't want your thesis to be the exact same in the conclusion as it was in the introduction.
- **Re-cap your main points quickly, probably in the first two or so sentences.** You don't want your entire conclusion to be summary.
- **Consider the implications of your thesis or solutions to the issue you have discussed** to move past just summarizing the essay. Why should people care about this? Why is it significant? How does this issue affect people beyond yourself?

See this page from the Writing Commons for more help writing a compelling conclusion.

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4.5: Editing the Paper- Sentence Level Issues

If you have walked through all of the steps for revision in Chapter 3, you have spent some time reconsidering the paper as a whole. So far, all your changes have been content changes. Perhaps with the help of a peer, your teacher, or a tutor, you have made sure that you sufficiently supported your ideas. You have checked for problems with unity and coherence.

The next step after revising the content is editing. When you edit, you examine the surface features of your text. You examine your spelling, grammar, usage, and punctuation. You also make sure you use the proper format when creating your finished assignment.

Editing often takes time. Budgeting time into the writing process allows you to complete additional edits after revising. Editing and proofreading your writing helps you create a finished work that represents your best efforts. Here are a few more tips to remember about your readers:

- Readers do not notice correct spelling, but they do notice misspellings.
- Readers look past your sentences to get to your ideas—unless the sentences are awkward, poorly constructed, and frustrating to read.
- Readers notice when every sentence has the same rhythm as every other sentence, with no variety.
- Readers do not cheer when you use there, their, and they're correctly, but they notice when you do not.
- Readers will notice the care with which you handled your assignment and your attention to detail in the delivery of an error-free document

Chapter 20 offers a useful review of grammar, and Chapter will help with common sentence errors. Chapters 18 and 19 will help you with punctuation. Use these chapters to help you eliminate major errors in your writing and refine your understanding of the English conventions.

See this video from the Writing Center at UNC Chapel Hill for help with flow in your paper. Do not hesitate to ask for help, too, from the peer tutors in the learning lab or the editors at the Online Writing Lab. In the meantime, use the following checklists to help you edit your writing.

Checklists for Editing Your Writing with Helpful Page Numbers

Sentence Structure

- Are all my sentences simple sentences, or do I vary my sentence structure?
- Have I chosen the best coordinating or subordinating conjunctions to join clauses?
- Have I created long, overpacked sentences that should be shortened for clarity?
- Do I see any mistakes in parallel structure?

Grammar

- Are some sentences actually sentence fragments?
- Are some sentences run-on sentences? How can I correct them?
- Do some sentences need conjunctions between independent clauses?
- Does every verb agree with its subject?
- Is every verb in the correct tense?
- Are tense forms, especially for irregular verbs, written correctly?
- Have I used subject, object, and possessive personal pronouns correctly?
- Have I used who and whom correctly?
- Is the antecedent of every pronoun clear?
- Do all personal pronouns agree with their antecedents?
- Have I used the correct comparative and superlative forms of adjectives and adverbs?
- Is it clear which word a participial phrase modifies, or is it a dangling modifier?

Punctuation

- Does every sentence end with the correct end punctuation?
- Can I justify the use of every exclamation point? (Remember to use exclamation points sparingly if at all in college writing)

- Have I used apostrophes correctly to write all singular and plural possessive forms?
- Have I used quotation marks correctly?

Mechanics and Usage

- Can I find any spelling errors? How can I correct them?
- Have I used capital letters where they are needed?
- Have I written abbreviations, when allowed, correctly?
- Can I find any errors in the use of commonly confused words, such as to/too/two?

Be careful about relying too much on spelling checkers and grammar checkers. A spelling checker cannot recognize that you meant to write principle but wrote principal instead. A grammar checker often queries constructions that are perfectly correct. The program does not understand your meaning; it makes its check against a general set of formulas that might not apply in each instance. If you use a grammar checker, accept the suggestions that make sense, but consider why the suggestions came up.

However, if you do not have time to seek help from the OWL or the tutoring center and you struggle with punctuation and grammar, consider using the Grammarly for last minute help if you don't have other options. This will find a lot of your basic punctuation and grammar issues, explain them to you, and suggest fixes.

As noted earlier in the chapter, proofreading requires patience; it is very easy to read past a mistake. Set your paper aside for at least a few hours, if not a day or more, so your mind will rest. Some professional proofreaders read a text backward so they can concentrate on spelling and punctuation. Another helpful technique is to slowly read a paper aloud, paying attention to every word, letter, and punctuation mark. If you need additional proofreading help, ask a reliable friend, a classmate, or a peer tutor to make a final pass on your paper to look for anything you missed.

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4.6: Formatting

Remember to use proper format when creating your finished assignment. Sometimes an instructor, a department, or a college will require students to follow specific instructions on titles, margins, page numbers, or the location of the writer's name. These requirements may be more detailed and rigid for research projects and term papers, which often observe the American Psychological Association (APA) or Modern Language Association (MLA) style guides, especially when citations of sources are included. To ensure the format is correct and follows any specific instructions, make a final check before you submit an assignment. For more help, see this video from The Nature of Writing on getting your Word document in MLA format.

To double check that your paper is in MLA, use this checklist:

1. ___**Include 1" margins on all sides.**
2. ___**Use a readable font in 12pt.** Times New Roman and Courier are generally accepted.
3. ___ **Double space the paper, including the header and Works Cited page** (if included). You should also omit extra spaces between paragraphs. If this is a formatting issue in your document, you can remove extra spaces by going to your spacing menu and checking the box that reads, "Do not add spaces between paragraphs."
4. ___ **Include a double-spaced MLA header.** An MLA header should not be included in the actual "header" of the document but just in the first few lines of the document. If it is in the header section of the document and incorrect, it will be on every page of the paper. Include the following information in the header in this order: Your name, the instructor's name, the class (EG 101), and the date in European format (18 Oct 2022).
5. ___**Include a centered title directly below the header information.** An effective title is both topic specific and creative.
6. ___**Include your last name and a page number in the header of an MLA paper** if required by your teacher. To achieve this, first go to "Insert" and insert a page number in the upper righthand corner of the paper. Then, click in the header and type your last name next to the page number, so that your last name and a correct page number occurs on each page.
7. ___**Indent the beginning of each new paragraph.** You want to be sure that each new paragraph is indented by .5 inch so that your paper is clearly visually organized.

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4.7: Revising with Peers

Many students are quite nervous when first faced with peer review, but do not fret: no one expects you to be a grammarian or professional editor. Instead, you should respond to your peer's paper as someone who has written a similar paper and can speak as a peer, not as an expert.

Peer review is an important activity because it helps you see your own writing through new eyes. Seeing how another writer has succeeded and struggled with a paper similar to yours will help you consider your own work with new eyes when you return to it. Further, community is important in any class, and writing is at the center of a writing class, so building community through sharing our writing is really a natural process in an English classroom. Changing your mindset to see peer review as a community building activity that can be very productive for the writing process will indeed help the peer review process proceed smoothly.

The role of a peer reviewer:

- You are not casting judgment on a work, you are coaching the writer. Remember to include the writer in the process, helping them find the draft's strengths and weaknesses rather than telling them what they are or are not doing wrong.
- Check with the writer to make sure you're understanding the main ideas of the work.
- Give specific compliments and specific criticism; reviewing is not just about one or the other.
- If you find a passage confusing, ask the writer for clarification.
- Always express an interest in reading the next draft.

Tips for Marking Your Peer's Paper

1. Read the entire paper through before you start making any comments to get a sense for the paper and its general strengths and weaknesses.
2. If you think a sentence, phrase, etc., might need revision but you cannot tell why it is incorrect, circle or underline it and put a question mark to the side to show your uncertainty. This encourages the writer to review that section with skeptical eyes.
3. Identify parts of your peer's paper to help them re-consider their structure: put TH by the thesis and TS by the topic sentence of each paragraph. Further, mark transitions with a TR so that your peer and you can see where there is more work needed to show the relationship between ideas. If the writer is lacking any of these elements, consider pointing out the omission.
4. Point out specific elements of the paper you like and put positive comments in the margins.
5. When you think writing out an idea will be unclear, talk to the author about it. Talking is never against the rules, and face to face communication is generally clearer than written. Especially if you aren't sure how to say something or you have a question, be sure to ask the author or explain your point so you are sure they understand. If you are in an online class, consider posting a comment to your peer on the draft, asking your question.
6. Be sure to give some local comments (edits) and also offer some general feedback (ideas for revision). Edits generally focus on smaller issues within a sentence or section of a paper whereas revision has to do with more overarching issues (i.e. a story that is lacking description, an argument that is lacking proof, or an unstructured paper).

Conducting Peer Review in Canvas

There is more than one way to complete peer review in Canvas, and your instructor may require you to complete this activity via a discussion or a peer review assignment. Regardless of the method for completing online peer review, this activity is frequently time consuming and frustrating for new online students. Be sure to leave yourself ample time to complete this activity and start on it early. There is a good chance that you will need to consult the Canvas help guide or read through the instructions a second time to get everything right.

When completing a Canvas peer review assignment, use the following steps to upload, return feedback, and view feedback from others:

1. Upload your rough draft to the peer review assignment
2. Once you are assigned a review, return to the original assignment (where you turned in your own rough draft). The review will appear directly below the icon letting you know you turned in the assignment. Click on the peer review.
3. A new window will open that contains your peer's paper. If you click "View Feedback," you can put comments directly on the paper within Canvas using their commenting and highlighting tools. You can also download the paper from this page to

comment on and upload it with comments.

4. Leave a general comment or feedback in the comment box to the far right of the screen. You can also upload files by attaching them to the general comment stream.
5. If you need to navigate back to the assignment, be sure to click on the "peer review" link instead of turning your review in as your assignment. You do not want to go back through the assignment submission process as this will override your original rough draft for your peer reviewer. Instead, be sure to upload all documents as an attachment to a comment.

See this video for more ideas on how to mark your peer's paper peer review, whether online or face to face

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4.8: Example Rough Draft

Destini's teacher gives her the following assignment: Write a narrative in which you describe an experience where you learned something about yourself. Be sure to pick just one experience for this narrative, detail the experience, and add in some description to set the scene and add depth. Be sure the paper is at least two full pages, double spaced.

After some thinking, Destini decides she will write about her summer vacation. She had a lot of fun on vacation and is sure she learned something about herself, though she is not sure what it is. Destini is not much of a planner, so she decides to just start writing the essay and see what comes of it. Destini does spread out her work and type the paper over the course of two evenings.

Below is Destini's rough draft. Read through it and answer the questions at the end of the paper. Then, see the eBook for a document with the OWL's comments over this paper as well as a revised version of this paper. (Please note this example is in 11.5 point font to save space.)

Destini Gonzalez

EG 101

McCaffree-Wallace

March 3rd, 2018

Vacation

I had a great time on family vacation this year, even though it wasn't well planned. It all started on the fateful, hot day when we had to go to the airport for our flight to Arizona. We had thought about driving but it would take too long especially since we had a kid with us. But we didn't do a good job planning ahead to begin with, so we were packing up to the last minute. We were throwing things in suitcases and running around the house yelling right up until we needed to leave. We didn't want to park our car at the airport for a week, so our friends came to pick us up. They were sitting in the driveway for awhile and even they were looking nervous by the time we made it out the door and put our bags in the car.

I didn't think it would take long to get through the airport, since it was spring break, I could not have been more wrong. There were long lines at the ticket counters, and I thought we could just carry on the bags, but then I forgot to make sure all the liquids were in smaller bottles. I asked my husband and daughter if they had put their liquids in small bottles, and their faces got really scared. They could tell I was about to loose it. So then we had to get in line so we could check the bags since those two can't pack for themselves. The line took so long, and then it cost way too much to check their two bags. It was close to $100 just for the two bags, so now it was costing me money and not just time since we didn't plan ahead.

Next, we didn't have anything to do on the plane because we didn't plan ahead. My daughter's bag couldn't be carried on since she didn't pack her bag correctly, and even though she is nine she was bored. Even after we had waited forever in line, we were still going to have to wait in the airport some and then be on the plane, and it was clear that she was already bored. She was trying to get my husband and I to play "I Spy" with her, and I knew this could only go on for so long. So we went down to a little shop and got her a book with activities and a notebook and some pens. When we sat back down before the plane took off, she and I came up with some ideas on stories my daughter could write while we were on the plane. She didn't even end up using the activity book. She just wrote stories the whole plane ride!

When we made it to Arizona. I did have some things planned but not everything. We had one tour in the Grand Canyon planned and obviously we had a hotel booked, but other than that, I hadn't thought to plan ahead or make reservations for other tours. Unfortunately, since this was spring break, it was hard to get tickets and reservations for touristy activities. We ended up playing mini golf one day and going to a mall the other day. But my daughter still had fun working on her stories in the new notebook I got her: she didn't even seem to notice the trip wasn't going well! Then, we finally got to go on our planned tour in the Grand Canyon. It was great! Everything was so pretty and just knowing how long everything took to form was crazy!

It was a fun trop in the end, even though I learned my lesson about planning a head. Or did I? My family and I are never organized on trips but we always have a good time anyway.

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4.8.1: Exercise- Practice Peer Review

Read through Destini's paper as well as her assignment on pages 66-67 and answer these questions by marking on the draft and writing some answers on a separate sheet of paper.

1. Where is Destini's thesis? If she has a thesis in the introduction, mark "TH" next to it. If she has no thesis, write one on your piece of paper.
2. Does the thesis unify the paper? If not, how could the thesis be made to unify the paper?
3. Check each body paragraph separately. Does each have a topic sentence and a transition? Where do these need to be added or strengthened?
4. Check her introduction and conclusion. Are they long enough? What could she add to lengthen these paragraphs?
5. Does Destini's paper exhibit strong word choice and sentence structure? Highlight places she might join sentences or improve her word choice.
6. Destini's paper is still short of the 2-page minimum. What would you suggest she does to lengthen it?
7. Check Destini's paper for sentence-level issues. Does she have run-on sentences or fragments? Highlight problem sentences and suggest fixes.

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4.9: A Story of Revision

On the following pages is an example of Destini's paper as marked by an editor on the OWL. (Please note that editor comments here are in a different font, though when you get your comments from the OWL, they will appear as text bubbles on the essay within Canvas.) For more details on the OWL, see pages 19-20.

Destini Gonzalez

EG 101

McCaffree-Wallace

March 3rd 2018 **[Be sure this is in MLA format: 3 March 2018]**

Vacation

I had a great time on family vacation this year, even though it wasn't well planned. It all started on the fateful, hot day when we had to go to the airport for our flight to Arizona. We had thought about driving but it would take too long especially since we had a kid with us. **[Watch for needed commas before conjunctions. If a conjunction (and, for, but, or, so) is holding together two complete sentences, you need a comma before the conjunction: ...driving, but it]** But we didn't do a good job planning ahead to begin with, so we were packing up to the last minute. **[Generally, don't begin sentences with conjunctions in formal essay writing. Some teachers care more about this than others, but it is a good rule of thumb to choose stronger transitional words to begin sentences: However?]** We were throwing things in suitcases and running around the house yelling right up until we needed to leave. We didn't want to park our car at the airport for a week, so our friends came to pick us up. They were sitting in the driveway for awhile and **[This is another conjunction that requires a comma. Look through the paper for needed commas with other conjunctions-- you do have a few more that need correcting.]** even they were looking nervous by the time we made it out the door and put our bags in the car.

I didn't think it would take long to get through the airport, since it was spring break, I could not have been more wrong. **[You have a comma splice here; this means you have just a comma holding together two complete sentences, but a comma needs a conjunction to hold together two complete sentences. You could also replace the comma with a semicolon or period to fix this issue.]** There were long lines at the ticket counters, and I thought we could just carry on the bags, but then I forgot to make sure all the liquids were in smaller bottles. I asked my husband and daughter if they had put their liquids in small bottles, and their faces got really scared. They could tell I was about to loose it. **[Spelling]** So then we had to get in line so we could check the bags since those two can't pack for themselves. The line took so long, and then it cost way too much to check their two bags. It was close to $100 just for the two bags, so now it was costing me money and not just time since we didn't plan ahead.

Next, we didn't have anything to do on the plane because we didn't plan ahead. My daughter's bag couldn't be carried on since she didn't pack her bag correctly, and even though she is nine she was bored. Even after we had waited forever in line, we were still going to have to wait in the airport some and then be on the plane, and it was clear that she was already bored. She was trying to get my husband and I to play "I Spy" with her, and I knew this could only go on for so long. So we went down to a little shop and got her a book with activities and a notebook and some pens. When we sat back down before the plane took off, she and I came up with some ideas on stories my daughter could write while we were on the plane. She didn't even end up using the activity book. She just wrote stories the whole plane ride!

When we made it to Arizona. **[You have a fragment here.]** I did have some things planned but not everything. We had one tour in the Grand Canyon planned and obviously we had a hotel booked, but other than that, I hadn't thought to plan ahead or make reservations for other tours. Unfortunately, since this was spring break, it was hard to get tickets and reservations for touristy activities. We ended up playing mini golf one day and going to a mall the other day. But my daughter still had fun working on her stories in the new notebook I got her: she didn't even seem to notice the trip wasn't going well! Then, we finally got to go on our planned tour in the Grand Canyon. It was great! Everything was so pretty and just knowing how long everything took to form was crazy!

It was a fun trop in the end, even though I learned my lesson about planning a head. Or did I? My family and I are never organized on trips but we always have a good time anyway. **[Some proofreading issues in the conclusion, and the**

conclusion is also quite short. Work on developing this more fully. Perhaps go a bit deeper here and tell why you think the trip was still successful, even though it didn't go as planned? Or maybe tell what you learned about yourself during this trip? Remember, you want to tell why your point is significant as you wrap up the paper.]

General Comments from OWL editor (In Canvas, these are posted in the comment stream):

Strengths: You have a genuine voice in this essay, and that makes it fun to read. You also did a good job paragraphing in the body of the paper, and the sentences generally flow well.

Weaknesses: Some issues with missing commas and sentence level issues, but your biggest issue here as to do with planning. At times, it feels like you sat down and wrote this from beginning to end and just let the story "wander." Instead, you want to focus and pick only the best details to prove your point. I think this paper would be much more effective if you focused in on a smaller part of the trip, introduced your characters more thoroughly, and developed the introduction and conclusion to really set up your purpose.

After reading the OWL comments, Destini spent a few days revising her paper, deleting repetitive sentences, refocusing on her purpose, adding in more description and character development, and strengthening her conclusion. Read through the revision and consider how the paper has changed from the rough draft.

Destini Gonzalez

EG 101

McCaffree-Wallace

March 3rd 2018

An Impromptu Journey

The word "vacation" calls up images of families playing in the sand or hiking through the snow, but if we are honest with ourselves, most vacations also involve a lot of stress and plots ill-suited for Instagram or Facebook. The vacation my husband, daughter, and I took to Arizona over spring break was far from picture perfect, but we had fun in our own way. My daughter, Alyson, is easy to entertain. She is an amazing eight-year-old who has a huge imagination and is not difficult to please (thank goodness). My husband, Adam, is too laid back at times, so my heart attack-level stress in moments of crisis can be trying for him. But all three of us, my creative daughter, my easy-going husband, and my high-strung self, had a great vacation on our own terms last year, though the trip had its bumps and we all bore some bruises. It all started on the fateful, hot day when we had to go to the airport for our flight to Arizona.

We had thought about driving to Arizona, but it would take too long, especially since we had a kid with us. However, we did not do a good job planning ahead to begin with, so we were packing up to the last minute. My family ended up throwing clothes and toiletries into suitcases and running around the house yelling until we walked out the door. We didn't want to park our car at the airport for a week, so our friends came to pick us up. They were sitting in the driveway for awhile, and even they were looking nervous by the time we made it out the door and put our bags in the car.

When we finally made it to the airport, we had a full hour to get our tickets and board the plane, but it was spring break, so an hour was barely enough time. There were long lines at the ticket counters, and I thought we could just carry on the bags, but then I forgot to make sure all the liquids were in smaller bottles. I asked my husband and daughter if they had put their liquids in small bottles, and their faces went from excitement to fear: they could tell I was about to lose it. However, I looked into those faces that I love so much, and I realized I needed to calm down and swallow the fact that we would pay over $100 for checked bags and have to wait in a longer line to check them. In the end, though, the lines went faster than I thought, and we got to the gate with thirty minutes to spare.

Fortunately, we had a bit of extra time because as soon as we sat down, I realized Alyson would have nothing to do on the plane. My daughter's bag could not be carried on since she didn't pack her bag correctly, so she did not have the book she packed. Further, even after we had waited forever in line, we were still going to have to wait in the airport some and then be on the plane, and it was clear that she was already bored. She was trying to get my husband and I to play "I Spy" with her, and I knew this could only go on for so long, so we went down to a little shop and got her a book with activities, a notebook, and

some pens. When we sat back down before the plane took off, she and I came up with some ideas on stories my daughter could write while we were on the plane. She didn't even end up using the activity book; instead, she just wrote stories the whole plane ride.

When we made it to Arizona, I did have some things planned but not everything. We had one tour in the Grand Canyon planned and obviously we had a hotel booked, but other than that, I failed to plan ahead or make reservations for other tours. Unfortunately, since this was spring break, it was hard to get tickets and reservations for touristy activities. We ended up playing mini golf one day and going to a mall the other day, but my daughter still had fun working on her stories in the new notebook I got her: she did not even seem to notice the trip was a flop! Plus, a nine-year old can have a lot of fun playing mini golf and hanging out at the mall. The hotel also had a swimming pool, and that helped to keep her entertained too. Overall, we had fun just hanging out as a family. Like a lot of people, we do not have lots of time to spend together in our everyday lives because we are so busy, so we all enjoyed having the time to relax and just be together.

Even though we had fun just being on vacation with each other, the tour of the Grand Canyon was the highlight of the trip. I had done a really good job researching Grand Canyon tours and rather than taking a simple walking tour, we went on a rafting tour of the canyon. We started the tour by driving through a huge damn; the damn is so big and important that they do not generally allow tours, and the bus had to go through a security checkpoint just to get in. After we unloaded off the bus, we had to wear hard hats all the way down to the water where we boarded our rafts. My family positioned ourselves on the side of the inflatable raft, so we could dangle our feet in the water to keep ourselves cool. The tour itself was amazing. The guide was very knowledgeable and told us that the waters in the river had been in the rocks of the canyon for thousands of years before it made its way out and into the river that flowed through the canyon. About halfway through the tour, we got off the raft and walked up to see some ancient Native American petroglyphs. We also got to see lots of wildlife while on the tour, so even though we only went on one tour during the trip, it made up for the lack of planning and banal activities we did the rest of the week.

In the end, it was a fun trip. Our pictures of the Grand Canyon tour made it onto Facebook and Instagram and got plenty of likes, but the rest of our trip probably would have made a vacation blogger grimace. However, my family is very lucky since we had a great time just being together, even though the entire trip was not too exciting. I am proud of myself that I did not stress out too much at the airport or beat myself up for failing to plan the perfect trip. I was also so impressed with my daughter on this vacation: she has grown up so much and become so creative. It is sad to say, but I have hardly had the chance to notice what a unique and imaginative girl she is becoming before we had the chance to slow down and hangout on this trip. By the end of the week, she had written a whole book of stories in the notebook I bought her at the airport, and I know I will treasure that book of stories more than any cell phone shot of us at the Grand Canyon. For that reason alone, I am thankful that our spring break was not a perfect vacation but an impromptu family journey.

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4.9.1: Exercise- Analyzing the Example Revision

1. What errors did you see as a reader in the rough draft that went beyond simple sentence level issues? In what ways did Destini need to rethink the content of the essay to make it a better essay? You might consider the parts of the essay (the intro, conclusion, body, description, characters, etc.) or overarching issues (the structure or purpose).
2. What OWL comments stood out to you? Did you disagree with any of the OWL comments?
3. What did you like about the revision? In what ways was the revision more engaging for you as a reader than the rough draft?
4. Is there anything about the revision that you did not like? Was there anything from the rough draft that Destini changed that you felt should have stayed the same?
5. If this was your essay, what else would you revise about the final draft to make it an even better essay?
6. How do you feel about the way Destini responded to the OWL comments in her revision? Did she take them all into account or were there comments she should have paid more attention to?
7. What did these versions of a narrative essay teach you about revision?

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4.10: Turning in Your Paper

How to Print at Butler

If your teacher requires that you turn in a hardcopy of your paper, you can print your paper at Butler if you do not have a printer at home. Follow these steps to print:

1. Be sure that your paper is accessible online or on a flashdrive. This might mean saving your paper to Google Docs or your student Office 365 account. This could also mean emailing the paper to yourself.
2. Logon to a school computer, go to your paper, and download it.
3. Print the document from the computer and select "Find Me" as your printer.
4. Find a photocopier/printer on the Butler campus. These are located in most buildings.
5. Either login to the printer with your Butler credentials or swiped your student ID. If you have funds, you can print immediately. If not, you will need to put funds on your card before you are able to print.

Uploading an Assignment to Canvas

Many instructors will require that you upload your written work to Canvas. In order to do this, first make sure that you have saved your paper as a document on your computer in some way. You can save your paper to the cloud and bring it over to Canvas, but this process tends to be glitchier. If you wrote your paper in Google Docs or in Office365 through the cloud, consider downloading your paper as a PDF or a .docx and then uploading the paper from your device. Additionally, it is always best to upload an assignment to Canvas from a computer. It is possible to upload a paper from a phone or tablet, but it will be smoother if you use a computer.

Once you have your document finalized and saved, follow these steps to upload:

1) Navigate to the assignment in Canvas.

2) Scroll to the bottom of the screen where you see a large rocket icon that says "Drag a file here" in large letters, as shown below



3) Click the icon and select a file to upload OR drag and drop the file to the rocket icon.

4) If you see one, click the box that says "I agree to the tool's end license agreement..." to verify that this essay is not plagiarized. If this box appears, your assignment has been enabled for plagiarism checking and will be checked against content on the general web as well as other student paper for plagiarism.

5) Click the purple "submit" button to the bottom right of the screen. After this, you should get a message letting you know you successfully submitted.

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CHAPTER OVERVIEW

5: Description

5.1: Establishing Purpose for a Description Essay
5.2: Planning a Description Essay
5.3: Structuring a Description
5.4: Process for Writing a Description
5.5: Example Description Essay
5.5.1: Exercise- Analyzing the Example Description Essay
5.6: Professional Descriptive Writing Example
5.6.1: Exercise- Analyzing Professional for Descriptive Writing

Chapter Preview:

- In this chapter, you will learn how to:
- Brainstorm and plan a Description paper with purpose
- Structure and write a meaningful Description paper
- Analyze professional and student work for descriptive writing techniques

To begin, imagine for a moment you are taking an art history class and you are asked to write a paper describing, in detail, the famous 1633 painting by Rembrandt entitled, The Storm on the Sea of Galilee. Understanding this rhetorical mode, you realize you must use your skills of description to write this **descriptive** essay. When you receive your graded paper from your professor, you have accurately been able to describe and capture the artwork as if it were alive and happening, rather than a work of art hanging on a wall or represented in a textbook. Through practice and increased skill, you were able to look at this painting and then put into words the sensory details of what you saw, of what you imagined you would have heard if you were on that ship, and what it would have felt like to be a passenger being thrown about by the storm. Imagine as you viewed the painting and then describing it using figurative language, imagery, and the emotions of the scene to your reader how your professor felt, as he or she read your work. In essence, your writing skill allowed you to create a three-dimensional picture so your reader could experience the item, place, person or emotion as if in real time. Your words came alive through the power of the words on paper—and through your descriptions, the place or slice of life seemed real. This is an example of descriptive writing and how powerful it can be when used correctly.

In nearly every situation, throughout every day and every moment of our lives, our brain is collecting and recording data. We are then using that information as we describe our day to others, when we compare and contrast slices of our life and moments of time that are especially meaningful or noteworthy to others in our lives, or as we prepare for future events. At other times we are classifying and dividing the information into compartments of our memory and storing it away to be retrieved later for future use. The better we are at sifting through the information we wish to share and then using figurative language to make the story interesting, the more revelatory and engaging our writing will be to our readers.

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5.1: Establishing Purpose for a Description Essay

Our goal in writing descriptively is to transfer our perceptions into lasting images for the reader through vivid details which appeal to the physical senses of sight, hearing, smell, taste, and touch. We may also use details that appeal to our readers' emotional or intellectual sensibilities, such as empathy, aesthetics, longing, or other familiar perceptions. The mood or quality that is emphasized or invoked in a descriptive piece of writing is often referred to as ***the dominant impression.*** This impression is achieved through the subtle selection of specific language and the arrangement of physical details. Consequently, when writing a descriptive essay, it is crucial that each detail works together to create and build upon that single dominant impression.

Creating & Building Upon Dominant Impressions

Appeal to the physical senses by employing your five senses: sight, hearing, taste, tough, and smell. Appeal to your reader's emotional or intellectual sensibilities using empathy, aesthetics, longing, sorrow, and memory or nostalgia.

Targeted Description

Many of the documents you produce at work target a particular audience for a particular purpose. You may find that it is highly advantageous to know as much as you can about your target audience and to prepare your message to reach that audience, even if the audience is a coworker or your boss. Menu language is a common example. Descriptions like "organic romaine" and "free-range chicken" are intended to appeal to a certain type of customer, though perhaps not to the customer who craves a thick steak. Similarly, mail-order companies research the demographics of the people who buy their merchandise. Successful vendors customize product descriptions in catalogs to appeal to their buyers' tastes. For example, the product descriptions in a skateboarder catalog will differ from the descriptions in a clothing catalog for mature adults. This concept is even more prevalent online where marketers can target extremely specific audiences—20- to 30-year-olds in a specific area of a city, for example—and tailor their descriptions to match.

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5.2: Planning a Description Essay

Writers use description in writing to make sure that their audience is fully immersed in the words on the page. This requires a concerted effort by the writer to describe the world through the use of sensory details. Sensory details are descriptions that appeal to our sense of sight, sound, smell, taste, and touch. The use of sensory details provides you the greatest possibility of relating to your audience and thus engaging them in your writing.

Descriptions may be either objective or subjective. In an objective description, we focus on the object itself rather than our personal reactions to it. Our purpose is more literal or precise than in subjective description. Consider the chair or couch or bed you are sitting on as you read these words. An objective description of that furniture would include its directly measurable, observable (which is to say, its empirical) details: its physical dimensions; the materials out of which it is made; its colors; etc.

When using description to write subjectively, we use language that discloses our personal vision or emotional response to an object or situation. Subjective description is used to attempt to get our readers to share in our vision or emotional investment. Subjective description is often revealed indirectly through word choice, phrasing, or organization. A detail's meaning and significance is conveyed rather than purely recording a factual record. Think again about the furniture you are sitting on now as you read this. Subjective language makes judgments, whether implicit or explicit: Is it comfortable? Is it attractive? Is it functional? Even in the midst of what is ostensibly an objective description of something, a well-chosen adjective or adverb can shade things in a more subjective direction: "The room's fluorescent lighting made the chairs' orange plastic seats blaringly bright."

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5.3: Structuring a Description

Description essays typically describe a person, a place, or an object, using sensory details. The structure of a descriptive essay is more flexible than in some of the other rhetorical modes. The introduction of a descriptive essay should set up the tone and focus of the essay. The thesis should convey the writer's overall impression of the person, place, or object described in the body paragraphs. The organization of the essay may best follow spatial order, which means an arrangement of ideas according to physical characteristics or appearance. Depending on what the writer describes, the organization could move from top to bottom, left to right, near to far, warm to cold, frightening to inviting, and so on. For example, if the subject were someone's kitchen in the process of being renovated, that person might start at one side of the room and move slowly across to the other side, describing appliance, cabinetry, and so on. Or, they might choose to start with older remnants of the kitchen and progress to the new installations. Or, maybe start with the floor and move up toward the ceiling. All of these are good approaches; as you brainstorm for your paper, though, what you will want to give some thought to is what you want your paper to emphasize for your reader, and that should lead you to your thesis statement.

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5.4: Process for Writing a Description

Choosing a subject is the first step in writing a description essay. Once you have chosen the person, place, or object you want to describe, your challenge is to write an effective thesis statement to guide your essay. The remainder of your essay describes your subject in a way that best expresses your thesis. Remember, you should have a strong sense of how you will organize your essay. Choose a strategy and stick to it. Every part of your essay should use vivid sensory details. The more you can appeal to your readers' senses, the more engaging they will find your essay

Example Thesis Statements: Notice how the subject of each is the same kitchen, but the papers resulting from each will emphasize different aspects of that kitchen:

1. As we surveyed the kitchen of the century-old house, we knew we would have to make some tough choices about what could stay, what needed repainting, and what needed replacing.
2. The previous owners of our century-old house seemed intent on making certain that the kitchen would end up being an eccentric survey of decorating styles.
3. From floor to ceiling, the kitchen of our century-old house was wood—some of it better cared for than others.

While in most papers, it will be brainstorming that leads you to your thesis, in this particular instance you can see how the thesis will guide you to generating the lists of details you'll want to include in your paper. A paper using the third thesis statement as its starting point, for example, would not have much to say about the kitchen's appliances.

To make your writing vivid and appealing, avoid empty descriptors if possible. Empty descriptors are adjectives that can mean different things to different people. "Good," "beautiful," "terrific," and "nice" are examples. The use of such words in descriptions can lead to misreads and confusion. "A good day," for instance, can mean far different things depending on one's age, personality, or tastes. Why describe an obstacle course as "insane" (which is a psychological description of a person's mental state) when what you really mean is something like "elaborate" or "challenging" or "demanding"?

There are two critical techniques used in descriptive writing that are specific to this mode more than others. First, the thesis of a descriptive paper should adequately present the context of the situation. Whether the thesis is implied or stated directly, it should leave no doubt as to what is about to be or has been described. Second, description should show, not tell; instead of saying what the heat felt like, remember what it was like to be in the heat. Relive it and then create in the reader that same feeling or sensation, that essence of surviving the heat.

To this end, we may discover through the use of the descriptive mode that the world of metaphor and figurative language allows us to utilize language in both denotative and connotative ways. When we show our reader what something is as well as what it may also appear to be, it enlivens the image they see and strengthens the impression we are wanting to create. If in our writing we focus our attention on language and the power that words have to work for us in creating the specific, sensory images that leave powerful impressions on our readers, then we become more aware of the power that description has in our writing.

See this video for more help on descriptive writing from Ted-Ed.

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5.5: Example Description Essay

The following is a student example paper for an art class that incorporates the mode of Description. As you read through the example, pay close attention to the author's use of description, and then answer or discuss the questions at the end of the essay.

Elsie Miller

ART 101 Art Appreciation

Professor James Thompson

21 February 2021

Dramatic Movement in Rembrandt's

The Storm on the Sea of Galilee

Do you remember your first super crush when your friends were just dying to go to their first concert? When my friends were absolutely begging their parents to let them go see Billie Ellish, Justin Timberlake, or One Direction when they went on vacation to New York City or Boston, I was begging to visit museums and spend time with Rembrandt. When my graduation gift was a trip to Europe, I planned the entire itinerary around . . . wait for it . . . chiaroscuro. In art chiaroscuro is the use of strong contrasts between light and dark, usually bold contrasts affecting a whole composition. It is also a technical term used by artists for the use of contrasts of light to achieve a sense of volume in modelling threedimensional objects and figures. It originated in oils during the High Renaissance but I loved the work of Rembrandt, particularly in his Biblical scenes. One, in particular, has always been a subject of particular interest to art historians. Rembrandt's 1633, The Storm on the Sea of Galilee, is his only seascape and is legendary not only for the lighting, but for his message of hope for man, which was the theme of the turbulent and chaotic seascape. As well, much emphasis and scholarly attention has been placed upon his depiction of the portraiture of the fourteen men in the boat, including his self-portrait as he places himself next to Christ. Rembrandt's Biblical studies and portrayals were a central topic of his work and his religion was a central part of his life despite the fact that at times, his popularity waned as other artists moved away to more secular depictions.

Rembrandt's legendary use of light and dark in this seascape bring this work alive in ways that keep his name at the forefront of the Dutch Golden Age of the art world. This painting's color palette begins with black on the far right side of the canvas and the sky is so dark and foreboding that the twelve disciples must have felt there was no hope or chance of survival as the winds whipped the small boat to and fro in the raging storm. One of the men is attempting to fight the sails and is climbing the mast and can hardly begin to hold on to what seems to be at least a 3' wide mast. The utter terror on each of their faces tells the entire story of life on this earth; the storms are sometimes more than is bearable. The ship is tipping into the sea and filling with water, the skies are dark and foreboding; to whom can we turn but to ourselves?

The sheer beauty of this dark and horrific battle as these men courageously fight against impending death is so majestically depicted by Rembrandt that I could imagine sitting in a gallery and watching sections of this descriptive story hour after hour. This vertical oil painting stands vertically 62.99 in. × 50.39 in. in all its resplendent glory and its brilliant hues range from iridescent azure to golden raisin. It is truly a living spectacle that art historians long to recapture from the hands of the thieves and it is valued at over $100 million. How ironic that the theft itself is a part of the human battle against good and evil that Rembrandt depicts attempts to convey in his imagery: it is little wonder that his only seascape has drawn world attention and renown. In our human darkness, we battle against ourselves, alone, with sweat, with tears, longing, desire, and fear, in the darkness.

The faces of the men in the boat show Rembrandt's mastery as much as the darkness highlights man's misery and toil. This storm is of such high proportion that the men in the boat are sure to perish and their faces illustrate the terror of this reality. Rembrandt has created an individual portrait of each man and we see each man's individual battle written on his face; Paul's reaction is different than John's or Philip's or Judas' as they react to storm that rages around him. Of course, we do not know their names but we begin to know the man as we search his face and realize he is "us;" we have each felt alone, afraid, and incapable of facing our own storms in life. This is art and this is Rembrandt's gift.

One man looks to the darkness and gives up the fight and seems to just collapse on the deck. Another fights the storm alone on the deck, battling the wind and the sails for all his might. Rembrandt, as in life, steals close to Christ in humility, seeking His grace and safety from the storms of life. His sneakiness of inserting his own image into his art is never self-centered. Although Rembrandt was noted for inserting himself into his work, but in doing so he maintained a dignity and humility throughout the process. There simply isn't another master like him, before or since when we consider that his Biblical studies during this time period caused him to fall from grace with patrons of the arts and he continued to prevail and depict Biblical scenes anyway

This is not a simple fishing boat that holds a fisherman or two; this is a ship worthy of a crew of 30- 50. Rembrandt's work is almost always larger than life in his depictions and this story is certainly up to the task at hand. We have waves as formidable as those that will sink the Titanic in another era. There are sailors heaving over the side of vessel holding on for dear life and the terror in their eyes is awe inspiring. It is no wonder they are scrambling for the master. One of Rembrandt's greatest contributions to the artworld was his portraiture and this painting is a vivid example of his craftmanship. The terror and the emotion on the faces of the disciples shows both their fear and their simultaneous trust in their Lord and master as they seek his help. The light on the left hand side of the painting dawns and the storm begins to subside.

This is the ultimate message that Rembrandt's work conveys and the theme of this seascape painting: turn to Christ and cling to the savior. As He calms the sea, the light will break through the clouds and the rough waters will subside. Rembrandt's use of light, pale azure blue, gold, and yellow to break through the black skies is a trademark palette of this master and his use of the "golden triangle of light" or chiaroscuro is masterful as we see its use in the sky rather than in a portrait where it is most commonly used. As Rembrandt applies the layers of color from whites to blue to yellow, the palette has both depth and a three dimensional depth that once again mimics life's myriad and complexity of emotions. Yet, he remains subtle and avoids the melodrama we often saw in the Renaissance: there are no angels bursting through the clouds or cherubs with arrows to create a celestial feeling. No, the master remains firmly rooted on earth and one can imagine things going rapidly back to normal. The men breathing a sigh of relief, picking up their nets, and going about their work; Christ going back to sleep and resting until he is once again called upon to calms the stormy seas. So, this is Rembrandt at his finest. The singular seascape with men at work, Christ ever present, and life as it truly was for him: a series of ups and downs. He was acceptant of his world and his gifts and he used the gifts he was given, never asking for more than he deserved. He lived his life studying, observing and growing; that was enough for him and he was a grateful servant. I believe he would be quite surprise at his fame in the 21st Century.

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5.5.1: Exercise- Analyzing the Example Description Essay

1. What was the author's main point in the essay? How did the author employ description to make this point?
2. Go back through the essay and find two different examples of description that stick out to you. What about this description makes it effective or engaging?
3. Are there any instances where the author adds too much description or detail? If so, what details should the author omit for a more concise paper?

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5.6: Professional Descriptive Writing Example

Read the example from Helen Keller below, keeping in mind what you have learned about descriptive writing in this chapter. Then, answer the questions after the excerpt.

Excerpt: "Everything Has A Name," by Helen Keller

The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. I am filled with wonder when I consider the immeasurable contrasts between the two lives which it connects. It was the third of March, 1887, three months before I was seven years old. . .

One day, while I was playing with my new doll, Miss Sullivan put my big rag doll into my lap also, spelled "d-o-l-l" and tried to make me understand that "d-o-l-l" applied to both. Earlier in the day we had had a tussle over the words "m-u-g" and "w-a-t-e-r." Miss Sullivan had tried to impress it upon me that "m-u-g" is mug and that "w-a-t-e-r" is water, but I persisted in confounding the two. In despair she had dropped the subject for the time, only to renew it at the first opportunity. I became impatient at her repeated attempts and, seizing the new doll, I dashed it upon the floor. I was keenly delighted when I felt the fragments of the broken doll at my feet. Neither sorrow nor regret followed my passionate outburst. I had not loved the doll. In the still, dark world in which I lived there was no strong sentiment or tenderness. I felt my teacher sweep the fragments to one side of the hearth, and I had a sense of satisfaction that the cause of my discomfort was removed. She brought me my hat, and I knew I was going out into the warm sunshine. This thought, if a wordless sensation may be called a thought, made me hop and skip with pleasure.

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Someone was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that "w-a-t-e-r" meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that could in time be swept away.

I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because I saw everything with the strange, new sight that had come to me. On entering the door I remembered the doll I had broken. I felt my way to the hearth and picked up the pieces. I tried vainly to put them together. Then my eyes filled with tears; for I realized what I had done, and for the first time I felt repentance and sorrow.

I learned a great many new words that day. I do not remember what they all were; but I do know that mother, father, sister, teacher were among them—words that were to make the world blossom for me, "like Aaron's rod, with flowers." It would have been difficult to find a happier child than I was as I lay in my crib at the close of that eventful day and lived over the joys it had brought me, and for the first time longed for a new day to come.

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5.6.1: Exercise- Analyzing Professional for Descriptive Writing

1. Thesis Statements: In paragraph 1 of Helen Keller's essay, "Everything Has A Name," notice her thesis statement and the power behind the opening sentence in the essay. How does she set the reader up with such an emotional powerhouse and how does that statement draw us in as we read it?
2. In the following excerpt from Keller's essay, notice the use she makes of both emotional and intellectual details to appeal to your sensibilities. What do you feel as you read this short passage?
3. In paragraph 2, Keller writes about dashing her doll to the floor and feeling "keenly delighted" at feeling the broken pieces at her feet. Just two paragraphs later she describes her intense emotions as she returns to the house and attempts to repairs the damage she has done. What has changed for her? Notice the feelings you have in reading this paragraph.
4. Keller takes her reader into deep emotional feeling and not only do we share her experience but we are invited to recall and re-experience our own lives and epiphanies of "before and after" when knowledge changes us.

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CHAPTER OVERVIEW

6: Narration

6.1: Establishing Purpose for a Narration Essay
6.2: Brainstorming for a Narration Paper
6.2.1: Exercise- Brainstorming a Narrative Essay
6.3: Planning a Narration Essay
6.4: Structuring a Narration
6.5: Process for Writing a Narration Essay
6.6: Example Narration Essay
6.6.1: Exercise- Analyzing the Example Description Essay

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan a Narrative paper with purpose
- Structure and write a meaningful Narrative paper

Being able to find the right words and phrases to convey feeling, emotion, empathy, and connection when sharing experiences in a **narrative** passage or essay elevates your writing and moves it to the level of genuine drama. When you learn to generate narrative tension through the use of the rhetorical modes (even if it is in terms of reflection and retrospection), you will have the ability to draw your reader into the essay and bring them along with you as they read. At times, a work you are writing will be completely and appropriately narration. In this situation you will want to show, rather than tell. At other times, you will want to capture your readers' attention, draw them in and hook them with your narrative voice at the beginning of an essay prior to moving towards a more formal tone. Either way, mastering the techniques of the narrative voice is a crucial skill that will serve you well.

One of the most common examples of narratives are personal statements of intention that are used to capture the attention of scholarship committee review boards or committees as they decide who to accept (or reject) to universities. The most profound (and heart-wrenching) personal narratives I have ever read was one by a young man who was speaking at his father's funeral. It was moving, beautiful, funny, sad beyond words, and evocative as he told simple stories of a life well lived that ended way too soon. The best narrative essays have the reader hooked at the title and do not let the reader go until long after the last word is read; that is what this essay did. Think about what you have just read; you are imagining what you would write, what you would say if you had to write the same tribute to your own father. That is what you want to leave a reader with after reading a narrative essay. "What if I were writing my own narrative story? How or what would I say to tell this story?"

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6.1: Establishing Purpose for a Narration Essay

Narration means the art of storytelling, and the purpose of narrative writing is to tell stories. Any time you tell a story to a friend or family member about an event or incident in your day, you engage in a form of narration. Consider the stories you tell and why you tell them. You might tell a funny story to cheer up a friend or a ghost story to pass the time around the camp fire, but people often tell stories for more complex, deliberate reasons. We might relate the story of a horrible traffic accident to warn others about drunk driving, or we could tell an intimate personal story to communicate (or even discover) some aspect of ourselves. Even a "simple" ghost story could be a warning not to repeat the mistakes of the past. Whatever the occasion you choose to tell them, most stories have a specific point to communicate.

Narratives may be fact or fiction. A factual story is one that is based on, and tries to be faithful to, actual events as they unfolded in real life. A fictional story is a made-up, or imagined, story; when writing a fictional story, we can create characters and events to best fit our story. Because the line between fact and fiction can often blur, it is helpful to understand what your purpose is from the beginning. Is it important that you recount history, either your own or someone else's? Or does your interest lie in reshaping the world in your own image—either how you would like to see it or how you imagine it could be? Your answers will go a long way in shaping the stories you tell.

Be it fact or fiction, a good story can transport us to another place and time, let us live another life, make mistakes and learn from them, all without experiencing those events ourselves. Stories build empathy. We might never know what it's like to be a young black boy in the American South in the 1930s, struggling to deal with complex ideas like poverty and shame, but we can read about him and live those experiences through him. Stories communicate the human experience. We can't know what it's like to be a fledgling wizard starting his first semester at Hogwarts, the weight of his family's legacy looming over him, but we can understand what it's like to be the outcast or the pressure of living up to expectations. Philosophy professors often use a kind of narrative called "thought experiments"—basically, "What if . . . ?" hypotheticals—to help their audiences understand the possible consequences of philosophical propositions.

Try to keep these ideas in mind as you consider your own narrative essay: What is your purpose in writing a story? Do you want to write fact or fiction? What human experience are you trying to convey? Even our "small" stories can achieve this: a short narrative about passing a test or winning the big game might be a story whose theme is perseverance.

Elements of a Narrative Essay

- Tells a Vivid Story
- Typically, from One Person's Point of View
- Has a Strong Thesis Statement—a Purpose
- Uses All a Story's Elements—a Beginning, a Middle, and an Ending—typically told in chronological order
- A Plot, Character, Setting, Climax, and Theme
- Often Uses Dialogue
- Employs Strong Sensory Details and Imagery

Application of Narration

Purposeful storytelling remains a valuable skill beyond the narrative essay and even outside the classroom. A short personal narrative inserted into the middle of a longer essay can engage your reader while focusing attention on key points. For example, in an essay arguing for increased funding for cancer research, a strong personal narrative from a child with leukemia adds a human element to cold statistics. A job interview is often framed as a series of stories—"When did you encounter a situation like . . ?" "How did you respond when . . ?" Even training a colleague often involves storytelling: "There was this one time when everything fell apart." A good story packs a lot of information into a relatable package, and attention to detailed, concise storytelling can be an essential workplace skill.

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6.2: Brainstorming for a Narration Paper

Of course, as you begin to think about writing a narration paper, you will want to take into account the parameters established by the prompt(s) your professor gives you. Still, though, the starting point begins with you. After all, you are the only person who has experienced the world in the way you have. More to the point, now that you are at least in your late teens, you do have a body of experiences to draw from for this paper, either your own or those of your family and friends. These experiences don't all have equal weight for you, though, and so a logical place to begin your thinking and planning for this paper is with those experiences that you find yourself thinking about and/or retelling to others.

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6.2.1: Exercise- Brainstorming a Narrative Essay

1. What is/are experience(s) from my past that have changed my way of thinking about my life, people in my life, the place where I live, another part of the country or of the world, etc.?
2. What is a story about something from my life that I tell often, but I tell it differently depending on who my audience is? (Be sure to spend some time thinking about why you tell it in these different ways; that could provide a clue as to why this story is so important to you.)

What about what it's about

While most traditional short stories don't have a thesis statement, shorter, more academic narratives will usually benefit from having some clarifying statement near the beginning of the story. Again, consider purpose: why are you telling the story? What overall idea are you trying to communicate to your reader? Be careful not to confuse focus and topic. Your topic is what your story is about—winning the big game, passing a test, surviving a car wreck, the death of a loved one. Your focus is what you are saying about your topic—what it's about: never quitting, not giving up, or persevering when you didn't think you could go on. Even vague hints at where the story is going can be valuable: "I was never the same after that night"; "I was 12 years old when my life changed forever"; "I never knew what I was capable of until the death of my best friend." Not only do statements like these draw your reader in, they help to communicate where your story is going.

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6.3: Planning a Narration Essay

Major narrative events are most often conveyed in chronological order, the order in which events unfold from first to last. Stories typically have a beginning, a middle, and an end, and these events are typically organized by time. However, sometimes it can be effective to begin with an exciting moment from the climax of the story (a "flash-forward" such as, "How had my perfectly-ordinary Saturday night ended up with my helping a desk sergeant fill out a Missing Persons report for my 13-month-old brother?") or a pivotal moment from the past (a "flash-back" like, "The day my father insisted I go to college despite my believing I didn't belong there—that day, somehow, had prepared me for this moment.") before returning to a chronological narration. Certain transitional words and phrases aid in keeping the reader oriented in the sequencing of a story.

Consider Time

While you consider the order of events of your story, don't forget to indicate the passage of time to your reader. As one event connects to the next—over minutes, hours, or years—be sure to indicate the passage of time with effective transitional words and phrases. These keep your narrative moving from one scene to the next and help your reader keep track of what (and when) events are happening and how everything connects together; this is especially important if you are using flash-backs or -forwards, or if you are breaking up the chronology of your story.

after/afterward	as soon as	at last
during	meanwhile	soon
next	at that time	first, second, third
until	then	later
while	now	finally

Planning a Narration with Audience in Mind

When writing a narrative, audience becomes a key concern. Remember, you are telling the story. Your audience only gets the details you tell them. When and where is your story set? (Don't just begin by saying, "One day, . . ." Even a short phrase such as "One chilly January evening years ago in Mobile, Alabama" helps to orient your readers by providing a time and place—a context — for your narrative.) Who are the characters? (Don't just name them—quickly establish their relationship to you, such as, "My brother Bruno—the one we don't talk about.") What do they look like? Similar to the descriptive essay, you have to "paint" the

scene for your reader. Consider what's important to your overall purpose as well: do you need a page-long description of your house when the story takes place in the back yard?

Show, Don't Tell

Similar to the above, remember that your description matters. You are telling the story, what you describe for your readers is all they get, so don't neglect important descriptions and keep distinct the differences between objective and subjective description. "It was a cold day" doesn't really communicate anything to your reader. You are "telling" them it was "cold," but one person's "cold" is another person's "normal." Instead, aim for "showing" your reader through description: "My face was instantly numb as I stepped outside." With this sentence, we not only get an idea of how cold it was, but we have combined saying it was cold with action that moves the story along.

By the same token, you usually want to be accurate in conveying your responses to a given set of circumstances. Overstatement—hyperbolizing—can lead your reader to wonder about the genuineness of those responses. If, for example, your Door Dash delivery's being ten minutes late is an integral part of your narrative, you'll want to include that, of course; but your reader might question your interpretation of the situation if you were to say in complete seriousness, "The late delivery utterly crushed my hopes for our perfect evening." That said, though, hyperbole, and understatement as well, can be powerful tools if you want to want to achieve a humorous effect. Here, for example, is Leola Evans, a resident of Chase County, Kansas, describing what happened when a tornado hit her and her husband Paul's house in 1949: "The wind got louder, then the windows blew out, and I realized we were in trouble when the heat stove went around the corner and out a wall that had just come down" (William Least Heat-Moon, PrairyErth (a deep map) [Mariner, 1999], p. 148). "We were in trouble" seems a very mild –and, to most people's minds, very funny—way of putting things, given what Evans describes happening around her and her husband.

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6.4: Structuring a Narration

As always, it is important to start with a strong introduction to hook your reader into wanting to read more. Try opening the essay with an interesting event to introduce the story and get it going. Your paper's thesis, of course, will help give it direction and remind you of what to spend your time discussing in the body paragraphs.

The body of your essay contains the bulk of your narrative. In a shorter essay, concentrate on the events and details that add to your purpose. Try not to linger on the set-up, but get to the conflict, the central problem that helps explain your theme. If your paper's introduction and thesis promise the reader a narration about your family's first trip to Disney World, don't spend three paragraphs talking about how long the drive was from Wichita to Orlando and only one about the week you spent at Disney World itself. (In fact, if something like that were to happen, that may be a sign to you that the real story you want to tell is about the journey there and not the destination.)

Finally, your conclusion should help resolve the central conflict of the story and impress upon your reader the ultimate theme of the piece.

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6.5: Process for Writing a Narration Essay

Once you have a general idea of what you will be writing about, you should sketch out the major events of the story that will constitute your plot. Typically, these events will be revealed chronologically and climax at a central conflict that must be resolved by the end of the story, although you might want to consider using a flash-forward or flash-back for dramatic effect.

A suggestion: think of those events as analogous to paragraphs in your narration. Obviously, when we recall an event or relate it orally, we don't tend to think of it as having a structure: indeed, it can feel as though it is unspooling like a film being projected on a screen. Many students, though, when converting that experience into writing, begin writing it out as one long paragraph. While understandable, such paragraphs are difficult for readers to follow as they try to keep track of the action. So, then, as you list those major events, try to treat them as something like the main ideas of your paragraphs in a more traditional essay: develop them, and when you sense that you have told what you need to tell in order to get the narrative (and your readers) to the next event/scene, then be sure to signal that you're doing so by setting up a transition to the next paragraph.

As with a description paper, the use of vivid details is crucial as you describe the events and characters in your narrative. You want the reader to emotionally engage with the world that you create in writing. To create strong details, keep the human senses in mind. You want your reader to be immersed in the world that you create, so focus on details related to sight, sound, smell, taste, and touch as you describe people, places, and events in your narrative.

For more help, see this video on building a suspenseful, interesting story and also consider viewing this video for help with the basics of narration and storytelling.

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6.6: Example Narration Essay

Please note that the following essay is in MLA format, excepting that it does not include page numbers with the author's last name and the font is in 11.5 font instead of 12 pt.

Jason Miller

Professor Berg-Reece

November 10, 2019

EG101

Oatmeal, Courage, and Macho Man

Steve Chapman once said, “Becoming a dad is one thing, being a dad is many things.” I remember standing up behind that podium at my church three years ago, shaking like the Kansas wind was going to knock me over and wondering if my dad was going to be ashamed of me because I was going to fall over or if he was going to look at me and be proud when I stumbled back to my seat. I remember that I had to pull this off but I didn’t know if I could. I remember a lot of things from that day and I remember almost nothing; for instance, I recall looking out at a sea of 600 faces and thinking I was absolutely going to puke that gray oatmeal my mom had forced me to eat when I vehemently told her I didn’t want one bite of it! That would teach her a lesson or two about force feeding her kids. I remember seeing my kid sister swinging her legs back and forth, back and forth, on the front row and thinking, “Sissy, could you just give it a rest for two minutes?” I’m surprised I didn’t just yell at her in that moment, but I couldn’t. After all, I was the ‘man of the house’ now. So, standing up in front of nearly a million and a half people and screaming at my kid sister wasn’t a good way to kick off adulthood, was it? I remember thinking, for one crazy moment, “There’s a side door, right over here on my left. I could just run away from home and never come back.” But then I also remembered, “Nope, my dad’s counting on me to stand in for him.” So, I took a deep, shuddering breath, and I opened my mouth and started talking. . .

“Thank you all for coming today as we tell my dad goodbye and as we welcome him into God’s loving arms.” Now let’s be clear. Those weren’t exactly my words, as you can probably guess, since I was 16 years old at the time. Pastor Ronnie, helped me write that opening line to help me get me started. He called it, “Priming the pump,” whatever that meant (I have yet to prime any pump). It did get the first words out of my mouth though and I didn’t puke the oatmeal, so I guess it worked. Of course, from that point on, I got choked up and totally lost it for a minute, so I was pretty much failing at the “tough-guy, taking charge” part I had planned on playing when I stood up. I also remember thinking (and yes, I realize this is totally ludicrous), “Maybe if I break out singing, ‘Macho, macho man, I want to be a macho man!’ No one will notice I’m up here bawling like a two year old.” Thank heaven I didn’t follow through on that one, because I don’t think it would have played well in a Baptist church in Winfield, KS.

There were many days I wondered just how in the name of heaven any of us would get through it without imploding like a huge bag of microwaved marshmallows, but we made it. Watching my dad go through that disease and suffer as he did was a nightmare; and of course, we can’t even begin to imagine what it was like for him. I was determined, as much as I possibly could to stand up on the day of his funeral to tell his story, not mine.

It began with him finding out at his doctor’s office. All. By. Himself. And then in he walks in the front door of our house, silently goes into his office, and sits down at his desk, taking less than ten minutes to absorb the news, before calling us all into the room. My mom had cooked one of his favorite dinners that night (the rest of us absolutely detest it to this day) and it was sitting on the dining room table getting cold; she kept saying, “Clarence, can’t this wait until we have dinner?” And he just stoically said, “Doris, we need to get together as a family and read this passage from the Bible, then we’re going to eat your wonderful stuffed green peppers and mashed potatoes and celebrate what a great cook you are.” Then the next thing we know, we’re all sitting down and without another word, he started reading us this passage from II Samuel:

> For thou art my lamp, O LORD: and the LORD will lighten my darkness.30 For by thee I have run through a troop: by my God have I leaped over a wall.31 As for God, his way is perfect; the word of the LORD is tried: he is a buckler to all them that trust in him.32 For who is God, save the LORD? and who is a rock, save our God?33 God is my strength and power: and he maketh my way perfect.34 He maketh my feet like hinds' feet: and setteth me upon my high

> places.35 He teacheth my hands to war; so that a bow of steel is broken by mine arms.36 Thou hast also given me the shield of thy salvation: and thy gentleness hath made me great.

And then, he started in with the acronym. A.L.S. Followed by Lou Gehrig's Disease. Yup, I remember it like it was yesterday. The next three years things moved in both slow motion and fast forward, simultaneously. That sounds ludicrous, but it's so true. And suddenly, there I was, standing there behind that pulpit, thinking I had these gigantic shoes to fill that I couldn't begin to ever fill in my lifetime. Yet, I also knew that he had spent 16 years teaching me lessons that many sons never got to learn in 40. He taught me about sticking together when times really get tough. He taught me about standing up behind a pulpit when my knees were buckling and I was ready to puke oatmeal from the front of the altar all the way to the back of the church. I stood there that day because I wanted to, not because I had to; I stood there because my dad prepared me to stand up and count for something. The three years between the day he was diagnosed and the time that he died were really tough. In fact, they were tragic. I hate it that this happened to my dad and to my family but I'm glad we got to go through those days together. Many families would have fallen apart. We became closer as a result of what we went through and I got a chance to learn things and prepare for what was coming.

My dad's life counted for so much more than A.L.S. It counted for his faith, his life as a Christian, his life as a father and a man and a husband. I intend to be the man I told him I would be and between the day we found out and the day he died, we had some time to "suit up and practice." That's what we used to call it when things were really tough. Some of the time we'd have my closest friends over and he'd gather them around his room and he'd call it "running plays." Before he got too sick he had my closest friends come over and he talked to them in the same way he was talking to me . . . about how we were going to live our lives, how we were going to stick together, and how we were going to get through things when they got really rough.

My dad and I made a playbook and a lot of contingency plans for when I screw up and he set me up for both success and for failure. He realized I wasn't going to win every game I ever played once he was gone but he sure put a lot of great coaches in my pathway so I wasn't out there trying to coach myself and running into blind spots. He figured out that I'd be making mistakes and needing to forgive myself, regroup, and ask for forgiveness. I plan on going to college, falling in love, keeping my commitments and doing what is right. I intend to follow in his footsteps. I will remember him and I will tell my children about their grandfather. He will always be remembered, not because he died, but because he lived.

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6.6.1: Exercise- Analyzing the Example Description Essay

1. What is the author's purpose in telling this story? Point to a sentence or two sentences where the author spells out the purpose.
2. The author employs much dialogue in this story. Look back at some of the sections of dialogue. What do you observe about the punctuation rules regarding dialogue?
3. How does the dialogue add to the story? What would be lost if the dialogue was removed?
4. How does the author work to develop their characters? What other details could the author add to further develop the characters in the story?
5. Look back at the author's transitions between paragraphs. Do any transitions need work to show the relationships between paragraphs? If so, which transitions need work?
6. Do you find the author's conclusion effective? Why or why not?

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7: Illustration

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan an Illustration paper with purpose
- Structure and write a meaningful Illustration paper

An **illustration and exemplification** essay is often referred to as an example essay and it hinges upon a strong thesis statement with body paragraphs that are used to then clarify, support, and prove the validity of the thesis statement. These body paragraphs are typically filled with illustrations and specific examples or instances that support the thesis through the use of evidence. When you exemplify, you are demonstrating through the use of examples. In many ways, every essay is an illustration and exemplification essay because each essay you write should have a strong thesis statement with clear supporting evidence.

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7.1: Establishing Purpose for an Illustration Essay

The illustration essay is one of the most common types of essays assigned in college; you've probably already written plenty of them, whether you realize it or not. Also called the example essay, the purpose of this type of writing us fairly straightforward. You start with an idea or concept, and your purpose is to explain that idea to your audience. One of the most effective ways to do this is through examples. Think about emotions. How might you explain "rage" to someone who is unfamiliar with the concept? You could try to give a definition like "extreme anger," but that doesn't really get to the heart of the concept. Why not just say "very angry"? Rage is a specific type of anger, and more than just "really angry." Consider when you are trying to explain a concept to someone who just doesn't get it. What do you do? We often turn to examples. Rage is an intense, often brief, spike of anger. What sorts of examples can we give to exemplify this type of anger? A reaction to a sudden betrayal? Road rage? What does rage look like in someone? These types of examples paint a more complete picture for your audience, "illustrating" it for them. This is the focus of the illustration essay: explaining through examples.

Application of Illustration

Whether at work, at school, or at home with our families, we are constantly explaining through examples. Say a friend or relative were to come visit you from out of town and they say, "So, what is there to do in this one-horse town?" You would indignantly respond, "This is not a onehorse town; there are oodles of things to do here!" and then list and briefly describe various places or activities that you think might appeal to your visitor. We also use illustration or example in academic settings on a regular basis. How might you explain supply-side economics to a general audience? You could define it, but you'll probably need to give examples of the concept in action in order to be fully understood. In a psychology class, you might be asked to write an essay explaining the idea of "operant conditioning and positive and negative reinforcement." Again, a simple definition of the term won't fully explain the idea. Instead, we can turn to examples: A Skinner box, working for a pay check, or exempting a student from a test for perfect attendance. These examples give your audience more to work with.

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7.2: Planning an Illustration Essay

First, begin with your concept. You might be given this as part of an assignment, or you may need to generate a sufficiently narrowed concept through pre-writing—brainstorming, concept mapping, etc. (see Ch. 3, pp. 41-44). Either way, be sure to narrow your focus enough so you aren't trying to provide examples for all aspects of your idea: "Anger" would probably be too large an idea, while "rage" or "vengeance" would be just right. Then try to think of situations that exemplify this narrowed concept. Where do we see rage in the world? What does an enraged person look like? How do they behave? How can you describe it for your reader? These examples become the main points of the body of your essay. After you've figured out your examples, return to your introduction. The thesis for an illustration paper is fairly straightforward. What is rage? (see below for an example thesis for this topic). Finally, your conclusion should reinforce and support your idea of rage. You've provided context, a personal definition, and examples; now, rephrase your thesis in light of your examples, and you have a complete essay.

Planning an Illustration Essay with Audience in Mind

Similar to description and narration, careful consideration of your audience is essential to illustrative writing. Your purpose is to fully explain your concept, so you have to provide them with the necessary information. While explaining your idea, be careful to avoid jargon, and be sure to fully explain complex concepts before moving on; don't assume your audience knows what you are talking about just because you do. A good general rule is to assume your audience is composed of your fellow classmates, so you can match your level of explanation to their assumed knowledge base. For example, if you are writing in an upper-division sociology class, you wouldn't have to explain basic sociological terms—socioeconomic class distinctions, for example—but for an entry-level class, you would probably need to cover the basics. This applies outside of school as well. You wouldn't need to explain basic computer or networking terminology if you are illustrating a new security protocol to your fellow IT professionals, but you would need to cover the basics when explaining the same topic to a general audience. Your level of discourse should match your intended audience.

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7.3: Structuring an Illustration Essay

The basic structure of an illustration essay usually follows the 5-paragraph essay format often taught in high school. This straightforward structure pairs nicely with the goal of the illustration essay: an introduction with a main idea; three body paragraphs for your three examples, and a conclusion which emphasizes the purpose and wraps things up. There are a few key components to consider for each main section, which are explained in the outline below:

I. Introduction

A. Introduce your concept—Rage

B. Personal Definition of your Concept—Rage is an intense, often violent, form of anger.

C. Context—Rage is often the result of a personally upsetting event or perceived insult.

D. Thesis—An often-violent form of anger, rage burns hot but quickly cools.

(These items might change a bit, especially if you are writing for a particular audience, but notice how we have developed the idea of rage as we have progressed from topic to thesis. Walking your reader through the idea like this helps lead them from one stage of understanding to the next.)

II. Example 1

A. Lovers' quarrel

1. Intense emotions

2. Often sparked by perceived betrayal

III. Example 2

A. Road rage

1. Brief but intense emotion

2. Perception of danger or loss of property

IV. Example 3

A. Workplace shooting

1. Overwhelming emotion

2. Perceived betrayal, often combined with pride, monetary concerns, and personal embarrassment

V. Conclusion

A. Link your examples together—all 3 examples involve intense emotion and the perception of betrayal or personal insult.

B. Rephrase the thesis in light of the examples: when we feel betrayed or threatened in some way, simple anger can turn quickly, and violently, turn to rage.

C. Final example: # of road rage deaths in a given year.

Modes As Main Points

Your main points don't all have to be written in the same way! As you become more familiar with writing with the modes, you might try combining them a bit. The first example would work well as description. Describe a hypothetical lovers' quarrel and explain how that fits with the concept of rage. The second example of road rage might be even more effective if you structure it as a short narrative. Instead of just relating it as a typical incident of road rage, write it as a narrative or tell the "story" of a personal account of road rage. You can then turn to description for the third example. Switching up your writing this way provides your readers with other ways to understand your concept and can make for a more dynamic essay, adding depth and complexity.

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7.4: Process for Writing an Illustration Essay

Notice how all the examples in the outline are similar but also differ. They aren't just three types of "fights." Each works as examples of slightly different types of rage, but they share similar motivations—betrayal—and similar characteristics—intense emotions, though for different reasons. As much as possible, try to keep your examples similar (and on topic), but not so similar that they just keep repeating the exact same idea. Like the introduction, this helps lead your reader through your ideas, connecting them together. Each example is a little more complex and builds on the previous example, which keeps your essay on track and improves readability and comprehension.

Similarly, the Conclusion isn't just a re-hash of the Introduction. It expands and unifies the ideas presented in the examples, and the rephrasing of the thesis takes the linked ideas presented in the examples into account and expands accordingly. Unfortunately, the Conclusion of the 5- paragraph essay often gets neglected, so be sure you are saving some discussion for the end and incorporating what you've already discussed in a slightly different way.

For more help understanding how to write an illustration essay, see this video from professor Ashar Hampton.

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7.5: Example Illustration Essay

The following is an example letter to the city wherein the author uses examples to prove their point. Read through the example and answer or discuss the questions at the end. Please note that this example in MLA excepting the lack of page numbers and the font being in 11.5 pt instead of 12pt.

Student Name

Teacher Name

Comp 1

4 May 2018

Letter to the City

To: Lakeview Department of Transportation

From: A Concerned Citizen

The intersection of Central Avenue and Lake Street is dangerous and demands immediate consideration for the installation of a controlling mechanism. I have lived in Lakeview my entire life, and during that time I have witnessed too many accidents and close calls at that intersection. I would like the Department of Transportation to answer this question: how many lives have to be lost on the corner of Central Avenue and Lake Street before a street light or stop sign is placed there?

Over the past twenty years, the population of Lakeview has increased dramatically. This population growth has put tremendous pressure on the city's roadways, especially Central Avenue and its intersecting streets. At the intersection of Central Avenue and Lake Street it is easy to see how serious this problem is. For example, when I try to cross Central Avenue as a pedestrian, I frequently wait over ten minutes for the cars to clear, and even then I must rush to the median. I will then have to continue to wait until I can finally run to the other side of the street. On one hand, even as a physically fit adult, I can run only with significant effort and care. Expecting a senior citizen or a child to cross this street, on the other hand, is extremely dangerous and irresponsible. Does the city have any plans to do anything about this?

Recent data show that the intersection of Central Avenue and Lake Street has been especially dangerous. According to the city's own statistics, three fatalities occurred at that intersection in the past year alone. Over the past five years, the intersection witnessed fourteen car accidents, five of which were fatal. These numbers officially qualify the intersection as the most fatal and dangerous in the entire state. It should go without saying that fatalities and accidents are not the clearest way of measuring the severity of this situation because for each accident that happens, countless other close calls never contribute to city data. I hope you will agree that these numbers alone are sufficient evidence that the intersection at Central Avenue and Lake Street is hazardous and demands immediate attention.

Nearly all accidents mentioned are caused by vehicles trying to cross Central Avenue while driving on Lake Street. I think the City of Lakeview should consider placing a traffic light there to control the traffic going both ways. While I do not have access to any resources or data that can show precisely how much a traffic light can improve the intersection, I think you will agree that a controlled busy intersection is much safer than an uncontrolled one. Therefore, at a minimum, the city must consider making the intersection a four-way stop.

Each day that goes by without attention to this issue is a lost opportunity to save lives and make the community a safer, more enjoyable place to live. Because the safety of citizens is the priority of every government, I can only expect that the Department of Transportation and the City of Lakeview will act on this matter immediately. For the safety and well-being of Lakeview citizens, please do not let bureaucracy or money impede this urgent project.

Sincerely,

A Concerned Citizen

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7.5.1: Exercise- Analyzing an Example Illustration

1. Where does the writer state their main point? Why might they state it earlier in a letter or email than in an essay?
2. Go back through the letter and underline the author's use of illustration. How many points does the author illustrate?
3. Also go back and observe the topic sentences. How important are they to making the author's argument clear? Could the author delete any of the topic sentences and not hurt their argument?
4. Look at the author's use of illustration. Are there any points that need further illustration or any points that need less?
5. What other rhetorical modes (narrative, description, comparison, cause and effect, etc.) does the author employ in this letter? Look back through the letter and look for examples of these different writing techniques.
6. Brainstorm an issue in your own community that you would like the local government to fix. Come up with your own examples that you could use to illustrate the problem and ask for a solution.

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8: Comparison and Contrast

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan a Comparison and Contrast paper with purpose
- Structure and write a meaningful Comparison and Contrast paper
- Compare and evaluate two student Comparison and Contrast papers

Imagine for a moment you are pursuing an initial B.S. degree in nursing and you are required to take a course during your 3rd year of school, studying Child Psychology. During this class you are assigned a paper in which you must ***comparison and contrast*** B. F. Skinner's Theory of Operant Learning vs. Albert Bandura's Social Learning Theory. This is a perfect example of a paper where you would compare and contrast two psychological theories that have overlapping ideas, time periods, and stimuli, while also having contrasting theories, controls, ideas, and stimuli. Consequently, this paper would need to have sections that discuss the similarities, differences, variants, and possibly, the controls groups.

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8.1: Establishing Purpose for a Comparison and Contrast Essay

Whether choosing what music to listen to, what movie to see, what to have for dinner, or what college to attend, we constantly compare things, people, and ideas, weighing one against the other, drawing conclusions, and (hopefully) understanding each item a little more thoroughly. These comparisons—which reveal both differences and similarities—form the basis of our decision-making process. Comparison in writing discusses elements that are similar, while contrast in writing discusses elements that are different. A comparison and contrast essay, then, analyzes two subjects by examining them closely and comparing them, contrasting them, or both. The key to a good compare-and-contrast essay is to choose two or more subjects that connect in a meaningful way. The purpose of conducting the comparison or contrast is not to state the obvious but rather to illuminate subtle differences or unexpected similarities. For example, if you wanted to focus on contrasting two subjects, you would not choose apples and oranges; rather, you might choose to compare and contrast two types of oranges or two types of apples to highlight subtle differences: Red Delicious apples are sweet, while Granny Smiths are tart and acidic.

Drawing distinctions between elements in a similar category will increase the audience's understanding of that category, which is the purpose of the comparison and contrast essay. Similarly, to focus on comparison, choose two subjects that at first seem to be unrelated. For a comparison essay, you likely would not choose two apples or two oranges because they share so many of the same properties already. Rather, you might try to compare how apples and oranges are quite similar. The more divergent the two subjects initially seem, the more interesting a comparison essay will be.

When writing a comparison and contrast paper, we must ask ourselves several questions in preparation: Is there a basis for comparison between the two items? What are the common criteria we will use to compare them? How will we organize the paper? What is the significance of this comparison and contrast? What point am I trying to communicate to the reader? Addressing each of these issues will help you to write a cohesive, focused comparison paper.

Application of Comparison and Contrast

As mentioned above, we constantly compare items and ideas both large and small: Coke or Pepsi, Catholicism or Protestantism, Pre-Civil War and Post-Civil War America, country music and hip-hop., black and white. These comparisons increase our understanding of both subjects. These systematic comparisons occur throughout our lives, informing our purchasing decisions (car vs. truck or compact vs. sedan), our education choices (Associate or Bachelors, or Humanities vs. STEM disciplines), our work experiences (comparing and contrasting two treatment options or two product lines to feature), and our moral and ethical lives (Good vs. Evil, Right vs. Wrong). The same approach works no matter the two subjects, and being able to make effective, systematic comparisons can easily become a lifelong skill.

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8.2: Planning a Comparison and Contrast Essay

As you consider your two subjects and the overall direction of your essay, pay attention to the **What, How, and Why** of Comparison/Contrast. **What** two items or ideas do you wish to compare, and what particular aspects of your two items wo you wish to compare? As mentioned, we can compare most anything, but what are we looking for? We can compare cars and trucks, but why would we want to do so? Are we comparing practical differences, such as seating, fuel economy, or engine power, or are we examining cultural and demographic differences as signified by cars and trucks? While the subjects—cars and trucks—are the same, these would be very different essays. The answer to the **What** question is often called the "basis for comparison," and establishing this basis sets up the next two questions.

Once you have your two subjects and your basis for comparison, you're ready to look at the **How**: how am I going to compare my two subjects with my basis for comparison in mind? These will be the main point of your essay, your criteria for comparison. The **criteria** (also sometimes called **points of comparison**) are simply the ways in which you will compare your subjects. In the above practical example of cars and trucks, you might discuss price, gas consumption, towing capacity, and comfort. Each of these criteria would then be used to discuss both vehicles: a truck might cost more, while a car is less expensive.

The car, however, uses less gas than the truck. Applying each of these criteria to both types of vehicles will ensure a balanced, logical discussion. (This activity is similar to solving an algebra equation: whatever operation you do on one side of the equation, you must also do on the other.) Of course, the criteria you see here are only examples. There are many other points of comparison you might take into consideration; the key, though, is that these criteria matter to you while you are considering these two items. No matter the criteria you use, though, comparisons that do not use consistent criteria simply become descriptions of two items in consecutive paragraphs: you will have discussed cars and trucks, but you will not have compared and contrasted them evenly.

Finally, you are ready to move on to the **Why**. Why do you want to compare these two items/ideas? At times the why question will be easy to answer. Why am I comparing cars and trucks with certain criteria in mind? I want to get the best value in a vehicle for my personal needs. Why would I need a car over a truck, or why might a construction worker need a truck over a car (or why might a foreman need something different from the other workers)? Why might a particular patient need one procedure or medication over the other one; or, if I own a restaurant, why might I choose one supplier over the other? Why am I examining these particular things in this particular order with these particular criteria? The answer to the question of **Why** will help establish your thesis for the essay.

Planning a Comparison with Audience in Mind

While you don't have to be especially mindful of audience when writing a Compare & Contrast essay, careful attention to describing your subjects completely and a focus on balance will produce a more effective essay. You also might want to consider your audience's knowledge base. Your reader might not start at the same level of knowledge as you, so you may need to catch them up a bit before digging into comparison. For example, let's say you were comparing two musical genres; you wouldn't need to go into a lengthy discussion of country or hip-hop, as most people could give you a basic description of the two. However, if you were comparing subgenres of music—say, folk country and dub-step—then you would need to clarify those subgenres for your audience, because a "typical" reader probably wouldn't know them.

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8.3: Structuring a Comparison and Contrast Essay

The body of the essay can be organized in one of two ways: by subject or by individual points. The organizing strategy that you choose will depend on, as always, your audience and your purpose. You may also want to consider that the subjects themselves may lend themselves more readily to one or the other approach.

In a **point-by-point** comparison/contrast essay, the discussion would address both items for each criterion before moving on to the next one. Using the car/truck example above, the paper would first discuss the price of cars and trucks, then gas consumption, and so on. Using the point-by-point approach to organizing your paper would address each criterion before moving on to the next one, and the order you address your subjects will remain the same for each criterion. The benefit to organizing a paper in this way could be to highlight the differences between the two items by placing them in proximity to one another. This strategy also helps your reader to see that you've treated the two items equally, using the same criteria.

The second approach, **subject-by-subject (or block)** organization, discusses each subject, using all criteria, prior to moving on to the second subject. The subject-by-subject organizational strategy enables you to create a full picture of one item before proceeding to the next, though you will want to note that all criteria are still addressed (remember: what you do for one subject, you must do for the other). This approach could be especially beneficial if you were comparing two places and wanted to create a full description of each: describing the smells and sounds and sights of each place, one at a time, would have a greater impact than would separating the smells from the sounds and the sights.

Here are two outlines that show the organization of each type of essay:

Point-by-Point Organization

I. Introduction

- A. Subject topic: Cars vs. Trucks
- B. Thesis: Which would be the better family vehicle?
- C. Introduce criteria
  1. Fuel economy
  2. Passengers
  3. Storage space

II. Fuel economy

- A. Cars
- B. Trucks

III. Passengers

- A. Cars
- B. Trucks

IV. Storage space

- A. Cars
- B. Trucks

V. Conclusion

- A. Review your comparisons
- B. Address the question posed by the thesis—which is better in this particular case?

Subject-by-Subject Organization

I. Introduction

A. Subject topic: Cars vs Trucks

B. Thesis: Which would be the better family vehicle?

C. Introduce criteria

1. Fuel economy

2. Passengers

3. Storage space

II. Cars

A. Fuel economy

B. Passengers

C. Storage space

III. Trucks

A. Fuel economy

B. Passengers

C. Storage space

IV. Conclusion

A. Review your comparison

B. Address the question posed by the thesis—which is better in this particular case?

(Notice that the introduction and conclusion are largely the same in both styles; it's really only the body of the essay that changes.)

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8.4: Process for Writing a Comparison and Contrast Essay

Make sure to use comparison and contrast phrases to cue the reader to the ways in which you are analyzing the relationship between the subjects as you begin the essay. This will mean introducing your topics as well as the basis for your comparison and your criteria. Be sure you write an outline before you begin your paper so that you know what your criteria are and can "see" the point you plan to make in your body paragraphs. You could also write your body paragraphs first and then write your introduction: using this writing process will mean you understand the comparison thoroughly as you write the introduction and can more effectively set this information up as a result.

Terms to show Comparison: one similarity, similarly, like, in the same way, likewise, equally important to both,

Terms to show Contrast: on difference, in contrast, unlike, in a different way, whereas, however

Using the phrases above as well will help you as you introduce the comparison and criteria, and one or two of these words or phrases could be instrumental in conveying your thesis clearly.

Writing a **comparison and contrast thesis** can be difficult because the student writer should try to be specific while avoiding a simple list of criteria as a thesis. A comparison and contrast thesis should unify the points in the body paragraphs and move beyond stating "there are similarities and differences." For this reason, it can be helpful to wait until you are done with your body paragraphs to tackle your thesis. Having a clear idea of the significance of your body paragraphs will help in the construction of your thesis.

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8.4.1: Exercise- Comparison and Contrast Thesis Statements

Look through the Comparison and Contrast thesis statements below. Consider which thesis statements qualify as "strong" based on the information above. If a thesis is not strong, what should the student do to revise it?

1. While adults' and teenagers' ages might be quite close in some cases, they have a different standing legally, and this leads to many differences between the groups in everyday life.
2. There are more similarities between amphibians and reptiles than most people realize, but the differences are what make this comparison interesting.
3. Psychopaths and sociopaths both lack empathy and are calculating, but one difference sets them apart: psychopaths are born while sociopaths are made.

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8.5: Two Example Comparison and Contrast Essays

On the following pages are two student comparison and contrast essays. One of these essays is clearly at a higher level than the other; as you read through these essays, consider where each student employs the concepts discussed in this chapter and compare the two essays. When you are done, answer or discuss the questions that follow the examples.

Please note that these examples are in MLA excepting the lack of page numbers and the font being in 11.5pt font instead of 12pt.

Student Comparison #1

Student Name

Teacher Name

Comp 1

12 February 2021

Comparing and Contrasting London and Washington, DC

Both Washington, DC, and London are capital cities of English-speaking countries, and yet they offer vastly different experiences to their residents and visitors. Comparing and contrasting the two cities based on their history, their culture, and their residents show how different and similar the two are.

London has a history that dates back over two thousand years. It was part of the Roman Empire and known by the similar name, Londinium. It was not only one of the northernmost points of the Roman Empire but also the epicenter of the British Empire where it held significant global influence from the early sixteenth century on through the early twentieth century. Washington, DC has only formally existed since the late eighteenth century. Though Native Americans inhabited the land several thousand years earlier, and settlers inhabited the land as early as the sixteenth century, the city did not become the capital of the United States until the 1790s. From that point onward to today, however, Washington, DC, has increasingly maintained significant global influence.

When I went to Washington D.C., I found out that they had the National Gallery of Art and several other Smithsonian galleries. But when I went to England, I found that London's art scene and galleries have a definite edge in this category. From the Tate Modern to the British National Gallery, London's art ranks among the world's best. This difference and advantage has much to do with London and Britain's historical depth compared to that of the United States. London has a much richer past than Washington, DC, and consequently has a lot more material to pull from when arranging its collections. Both cities have thriving theater districts, but again, London wins this comparison, too, both in quantity and quality of theater choices. With regard to other cultural places like restaurants, pubs, and bars, both cities are very

comparable. Both have a wide selection of expensive, elegant restaurants as well as a similar amount of global and national chains. While London may be better known for its pubs and taste in beer, DC offers a different bar-going experience. With clubs and pubs that tend to stay open later than their British counterparts, the DC night life tend to be less reserved overall.

Both cities also share and differ in cultural diversity and cost of living. Both cities share a very expensive cost of living—both in terms of housing and shopping. When I visited both cites and found out how expensive it would be to live there, I thought it was crazy! A downtown one-bedroom apartment in DC can easily cost $1,800 per month, and a similar "flat" in London may double that amount. These high costs create socioeconomic disparity among the residents. Although both cities' residents are predominantly wealthy, both have a significantly large population of poor and homeless. Perhaps the most significant difference between the resident demographics is the racial makeup. Washington, DC, is a "minority majority" city, which means the majority of its citizens are races other than white. In 2009, according to the US Census, 55 percent of DC residents were classified as "Black or African American" and 35 percent of its residents were classified as "white." London, by contrast, has very few minorities—in 2006, 70 percent of its population was "white," while only 10 percent was "black."

Even though Washington, DC, and London are major capital cities of English-speaking countries in the Western world, they have many differences along with their similarities.

Student Comparison #2

First Name Last Name

Professor McCaffree

Composition 1

Date

Horror Films Then & Now

The night is dark and full of rampant rain drops. A lonely woman pulls over and arrives at a mysterious dingy motel. She is greeted by a friendly, but socially awkward man named Norman Bates. They talk for a while, but then she insists she must head to bed, for she has a long day ahead of her. She walks into her quiet, dim room that meets her satisfaction for a night's stay. She then decides to take a shower; she is awed by the drops of water shimmering down her skin, and it relaxes her. Next her eyes dart open, an old-woman-like character appears with a knife, penetrating her with the blade over and over again. Although she had fallen and the life has drained out of her, her blood still continues to flown down the drain gently. This is a scene from the movie Psycho. Horror films have been a popular form of entertainment since the invention of motion pictures in the early 1900's. The horror films of the 1960- 1970's were particularly memorable, but they differ from today's horror movies in three main ways: setting, special effects, and plot.

One of the key parts of any film story is the setting. The setting is a significant part of the movie, whether it's a common place or an "out of this world" place. The setting can either make the film or just provide background. In the movies of the 60'sand 70's: Psycho, Carrie, and The Shining the setting played a significant part in the development of the story. These three films begin in common places, which turn into places of horror. These films leave scarred images, because the audience does not expect a home, hotel, or a school to be a destination of everlasting fate.

Films of today can also take place in common settings, but usually they contain "other worldly" concepts. The movie Saw, for example, has real-life attributes, but directors took it a step further, emphasizing the unique location. The story takes place in a dimly-lit old warehouse that is filled with torture devices. People can't imagine what kind of demented mind could think of a place that horrifying. Another film that can be categorized as far from people's imaginations is Insidious. The film took a pleasant home setting, twisted it into a place of darkness. It takes the viewers into a new world filled with fear, ghosts, and demons. New and older film settings attract different types of horror movie goers. Today's horror fans seek thrills and new world dimensions (Saw, Insidious). However, people in the 1960'-70's searched for some form of reality in the horror films of that day.

The next element that sets apart the new and older films is the use of special effects. Special effects have been used in movies since their beginning. Special effects are used to create depth and help people envision what the film is trying to portray. Older films vary from newer films, thanks to advancement in technology. Black and white movies like Psycho relied on use of shadows. The shadow placement is a great suspense technique. The lurking shadow figure would appear, and people could not tell what was going to come next. Another technique can be found in movies like Carrie and The Shining. These two older movies used many types of angle shots which allowed the audience to feel as they were the characters in the movie. Another common feature in older films is the use of suspenseful music. The suspenseful music emphasizes the terror and emotion that words cannot convey.

Older films did not lack in theatrical blood, they did lack in the special effects that today's audience expects. Movies today (Saw, Insidious) could not have been as successful without modern technology. These films cater to an audience that seeks what's new and exciting. The movies create places, people, and scenarios viewers could never picture. For example in the movie Saw, people are trapped in devices and tortured in horrific way. In the movie people are placed in a moral dilemma, and must a decision to sacrifice a limb, hurt themselves or others to escape from the torturous acts. Insidious, another contemporary film, had great special effects by the creating a demonic creature that attempted to harm a little a little boy, and pursued him through a paranormal world of darkness.

Movies today do not have problems showing several intervals of realistic gore because they are more lax about what is projected on the screen. Movie goers can see blood dripping from decapitated heads, and people's hands being sliced off like a fresh cut tomato. On the other hand, scenes back in the 1960's-70's were carefully planned and not just thrown in the

movie. In the movie Psycho (1960), the murderous shower scene—one of the most famous scenes in horror film history—w as well executed because 60's cinema were stricter about the amount of blood, violence, and murder being shown to the audience. These strict guidelines blocked viewers from seeing open flesh and actual gruesome violence. In the movie, people do not see her being stab, but they hear the sound effects of a knife gutting her. Special effects are important in any horror movie; they bring feeling of helplessness and horror whether it's indirect or jumping right at them.

The final, but not least important, part of any film is the plot. The plot works cohesively with the setting and special effects. Horror films from the 60's and 70's had simple plots. There are plots of a vulnerable high school girl being judged and ridiculed, or plots of a woman or a family visiting a hotel, not knowing the horrors to come. These plots are easily relatable in actual society because they show the dangers of the world, where people can be hurt physical or mentally. For example, in Psycho, a woman tries to escape from her troubles, and resides at a dark dingy motel for the night. Then she is stalked and killed by the creepy owner Norman Bates. Older films like to portray these situations of poor judgment because they can actually happen; this reality is what scares the audience and keeps them on the edge of their seats. These lessons on judgment and morals can also be found in another older film The Shining. In this film the family thinks it would be fun to stay in a big empty hotel for the winter. Soon they noticed the father exhibiting strange behaviors, and watched his isolation lead him to a killing frenzy.

Today's films don't have to focus so much on the reality of the world, but instead let the mind wonder. Insidious really captures the essence of today's horror films. The plot starts out simple by a family being haunted, but then takes the audience in a dream-like state where a man must travel in his sleep to the "other side", to save his son from the big red demonic creature. The movie Saw has a simple plot; an abductor traps his victims and places them in gruesome torture devices, yet they must escape in order to survive. Viewers can watch Saw and Insidious to see how much people will reach out to help one another, or those who just want to get ahead of the game.

Horror films today are not strictly meant to scare people, but are now a form of entertainment. Horror movies have come a long way from the 60's-70's being socially unacceptable and believed to portray negative influences on society's culture. Today people have a new perspective on horror films and have created a "sub-culture", where people can feel at ease talking about their horror movie interests without feeling like its morally wrong. In the long run horror films will continue to thrive. One can only imagine what is next to be feared. People go to horror movies to feel fear, but many wonder why people enjoy watching helpless victims be chased, and hours of blood gushing gore. The answer is simple; people want to see things they can't see every day. Horror films teach people valuable lessons, about the do's and don'ts of being in danger. When people watch these helpless victims, the moviegoers like to put themselves in that situation, and ask themselves what they would do to protect themselves and others. In the end, not every film is going to be a box office hit, but when they are, people always remember the small details of these movies. Horror films are a great piece of art and take a lot of time and creativity to master, and without the unique setting, special effects, and plots of both the movies of the 60-70's and today, there would be no great horror films. Not just horror movies, but any movie genres. All these elements are imperative and each take cautious planning to make a successful film.

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8.5.1: Exercise- Comparing Two Student Essays

After reading through the example Comparison and Contrast essays, address the questions below by applying the concepts you learned in the chapter to the examples.

1. Identify the thesis statement in each essay. Which essay has the strongest thesis? Why?
2. Look at the body paragraphs in each paragraph. Which essay has the strongest topic sentences and transitions? How do these elements affect the point and organization of each essay?
3. Which paper has the stronger organization? Use evidence to prove your point.
4. Which essay has the strongest evidence? What makes the evidence "strong"? What techniques does the author use to relay this evidence? Do you think there are places where citing a source would help strengthen the student's evidence? What kind of source might they cite?
5. Go back through the essays and identify the transitional words and phrases the students use. How does the use of transitions impact the paper? Find at least two transitions that you think are strong transitions? What about these transitions makes them strong? How could the students strengthen their other transitions?
6. Compare the concluding paragraphs. Which concluding paragraph is stronger? What could the student with the weaker conclusion do to make the conclusion stronger?
7. Tell two observations you have made about writing comparison and contrast essays while comparing these two student examples. Use evidence to show your point.

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9: Division and Classification

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan a Classification and Division paper with purpose
- Structure and write a meaningful Classification and Division paper

There are times, perhaps in a statistics, political science or a mathematics class, when you are asked to manipulate large amounts of data or variables and then analyze and write about it in ways that seems too complicated, chaotic, or unmanageable unless you have a systematic way to break it into manageable units. For example, you might be asked to create a research paper that organizes and classifies the last eight Republican and Democratic Party presidential candidates and then divide and classify their highest ranking policies into groups regarding the landmark policies they campaigned on in order to win the presidential nomination. In doing so, you would need to structure your paper with an organization that would far exceed that of a five paragraph theme. A manageable system of doing this is to take these different parts into understandable units by separating the units or topics into smaller pieces; in others words, you would divide the topics in classified pieces according to their parts. A **division/classification** essay would be a perfect rhetorical mode would be highly effective for you to use and be familiar with in this scenario.

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9.1: Establishing Purpose for a Division and Classification Essay

Think about your fellow students in your English Composition class. Collectively, of course, you can say one thing about them: you all are students taking an English class. But as you mentally survey the room you occupy with them, you know you could categorize them in many more ways than that. How old are they? What towns do they live in? What is their socioeconomic status? Do they have spouses? Children? What are their ethnicities? What are their majors? What are their academic goals once they leave Butler? And on and on. Each of these ways of thinking about the same group of students leads to our being able to say something specific and precise about them as members of a smaller set within that larger group. We call this kind of sorting **classification.**

Division is a little different: it takes one big category or item and segments it into its component parts. In this chapter's discussion of compare/contrast papers, we used the example of "cars and trucks" to illustrate how we might organize such papers; a division paper, though, would take either cars or trucks and discuss them in terms of their component parts: engine, brakes, wheels, frame, etc. Or, consider how you learned about the human body: very likely, your biology classes focused on its different systems (circulatory, nervous, respiratory, skeletal, etc.). In literature classes, you may have talked about the narrative structure of most stories (exposition, initial action, rising action, climax, dénouement (or falling action), and conclusion) or., perhaps, its component parts (character, setting, symbol, theme, etc.). By dividing these larger items into parts, we can examine each part individually and see how it functions in the larger whole. The Adventures of Huckleberry Finn would be a very different novel if not for its setting of the Mississippi River. How do the respiratory and circulatory systems interact? How do the body paragraphs of an essay complement the introduction?

Division and classification provide a very structured way of looking at the world—and much of your everyday world is already organized in these structured ways. Whether you are dealing with one big thing, such as a grocery store, or many individual things, like the produce section within that same grocery store; or whether you're looking at a really important thing, like the human body, or one individual thing and what it does, like the brain, division and classification are tools that help you find your way around that store and, for that matter, just about any other subject you will encounter.

It's best to choose topics that you know well when writing classification essays. The more you know about a topic, the more you can break it into smaller, more interesting parts. Adding interest and insight will enhance your classification essays.

Application of Classification and Division

Like the examples above, the academic, practical, and workforce application should be apparent. Companies large and small rely on division and classification to manage tasks, projects, and assignments. Even something like a small donut shop is a ballet of interwoven systems: managing employees, ordering supplies, ensuring health codes are upheld, paying utility bills, taxes, advertising, and marketing, and customer service issues. And all of this before making even one donut. Now add on another location or two or three and the web of systems just gets larger and larger. Without the ability to break these interworking systems into manageable parts, many businesses, large and small, spiral out of control.

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9.2: Planning a Division and Classification Essay

As you can see, careful attention to planning is vital to the Division/Classification essay. Proper pre-planning and attention to organization go a long way toward a successful essay, and a visual representation like a bubble chart, concept map, or outline can be a helpful tool.

Similar to the Illustration essay, careful attention to explanation and audience becomes very important in division/classification. Just as you are learning about your subject and breaking it into parts in order to better understand the whole, so too is your reader. Just as you might have trouble telling the difference between a metatarsal and a phalange, so too might your audience. As you work your way through the essay, remember you are guiding your reader along as well, from larger whole to individual parts and back again.

Speaking of guiding: you need to be mindful of the fact that systems of division and classification are often arbitrary. That is, different persons might divide or classify the same sets of information in different ways. For example, earlier we mentioned grocery stores, which are models of division and classification. Say you found yourself in front of a store you had never visited before, and you needed to buy coffee filters. Where would you look for them? In the coffee and tea aisle (because that's where the coffee is), or in the paper goods section (because most filters are made out of paper), or perhaps even in the small appliances section (because filters are a needed accessory for coffee makers)? Even if you personally might not place the filters in the section where you eventually find them, someone somewhere decided they should be there and, more to the point, would be able to explain to you why they are there. In your own paper, then, if you should happen to be aware that others might approach your topic in a different way, you should mention that fact—and be ready to explain why your approach is more (or less) common, or more preferable.

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9.3: Structuring a Division and Classification Essay

The classification essay opens with a paragraph that introduces the broader topic. The thesis should then explain how that topic is divided into subgroups and why. As explained in detail below, the “why” you’re classifying needs to be explained. Why might we need to know all the nerves in the human foot? Well, if you have a serious injury and nerve damage, those nerves become pretty important. In order to diagnose a car engine problem, we need to understand how the parts of the engine operate together. Be sure to establish your purpose, your reason for dividing or classifying (and if needed, your reason for dividing or classifying as you are doing it), in your introduction. Then you can move on to the body paragraphs. Each body paragraph of a classification essay is dedicated to fully illustrating each of the subcategories.

Devote at least a paragraph to each of your main parts or categories and fully explain and describe how each part works by itself and together. In a sense, you need to describe the hip bone and how it’s connected to the leg bone, and then describe the leg bone and how it’s connected to the foot bone, and on and on. To avoid settling for an overly simplistic classification, make sure you break down any given topic into least three different categories. This will help you think outside the box and perhaps even learn something entirely new about a subject.

The conclusion should bring all of the categories and subcategories back together again to show the reader the big picture. Again, if we are looking at bones of the leg, how are they connected? What do we learn by examining the differences in joints and sockets? Why is it important to understand how the knees work differently from the hips, which work differently from the ankles? The conclusion should reinforce the answer to the question “why”?

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9.4: Process for Writing a Division and Classification Essay

Start with an engaging opening to adequately introduce the general topic you will be dividing into smaller subcategories. Your thesis should come at the end of your introduction. It should include the topic, your subtopics, and the reasons you are choosing to break down the topic in the way you are. Identifying the reason for breaking down the topic in a particular way builds the argument that will become your thesis. Use the following classification equation to craft your thesis statement:

Topic + subtopics + rationale for the subtopics = thesis

The organizing strategy of a classification essay is dictated by the initial topic and the subsequent subtopics. Each body paragraph is dedicated to fully illustrating each of the subtopics. In a way, coming up with a strong topic pays double rewards in a classification essay. Not only do you have a good topic, you will also have a strong organizational structure to use as your outline while drafting. Be sure you use strong details and explanations for each subcategory paragraph that help explain and support your thesis. Also, be sure to give examples to illustrate your points.

Finally, write a conclusion that links all the subgroups together again. The conclusion should successfully wrap up your essay by connecting it to your topic initially discussed in the introduction.

See this presentation for more help with classification and division, and see this page for an example student classification essay.

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10: Cause and Effect

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan a Cause and Effect paper with purpose
- Structure and write a meaningful Cause and Effect paper

Cause and effect essays are another type of written communication that applies to several courses you may be taking in the future. You are already familiar with cause and effect in life; they are simply another way of stating consequences. By learning to accurately identify and pinpoint both the scientific and behavioral sequences that relate to cause and effect, we are able to predict outcomes as well as learn from our mistakes—and avoid further ones, as well. Creating and honing the ability to tap into this rhetorical mode and use its wide variety of applications can be of considerable value to you in both your collegiate and professional careers.

This rhetorical mode shows the relationship between a cause and an effect (for instance the effect(s) of games on human intelligence or the effect(s) of divorce on childhood development). Understanding how to handle and communicate the two variables using the written word can set you far above your peers as you write about these two dynamic puzzle pieces. Often, papers discuss both the cause and effects of an event in one paper, however it is also fairly common for an essay to address or focus on only one side of an issue, either the cause or the effect of an issue. For example, you might be assigned an essay in a class to examine the **cause(s)** of global warming in Antarctica or the **effects** of miscommunication between teenagers and parents as they relate to the growing divorce rate in urban families. In either situation, you will want to be certain that you develop a strong thesis and build body paragraphs that provide specific exemplification paragraphs to prove your points and solidify your arguments

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10.1: Establishing Purpose for a Cause and Effect Essay

It surely is in our nature as humans to ask “why?” and “how?” and “what will happen if . . .?” We want to know how our child got sick so we can better prevent it from happening in the future, or why our colleague received a pay raise because we want one as well. We want to know how much money we will save over the long term if we buy a hybrid car. These examples identify only a few of the relationships we think about in our lives, but each shows the importance of understanding cause and effect.

A cause is something that produces an event or condition; an effect is what results from an event or condition. The purpose of the cause-and-effect essay is to determine how various phenomena relate in terms of either their origins or their results. Sometimes the connection between cause and effect is clear, but often determining the exact relationship between the two is very difficult. For example, the following effects of a cold may be easily identifiable: a sore throat, runny nose, and a cough. But determining the cause of the sickness can be far more difficult. A number of causes are possible, and to complicate matters, these possible causes could have combined to cause the sickness. That is, more than one cause may be responsible for any given effect.

Therefore, cause-and-effect discussions are often complicated and frequently lead to debates and arguments. Indeed, you can use the complex nature of cause and effect to your advantage. Often it is not necessary, or even possible, to find the exact cause of an event or to name the exact effect. So, when formulating a thesis, you can claim one of a number of causes or effects to be the primary, or main, cause or effect. As soon as you claim that one cause or one effect is more crucial than the others, you have developed a thesis.

Application of Cause & Effect

On a larger scale than the previous examples, the Cause & Effect essay will appear throughout your college writing career and beyond. A typical history paper will examine the causes of world events or their effects on society. What were the effects of WWII on Eastern Europe? Or, what were the causes of the American Civil War? These causal relationships exist almost no matter what subject you are discussing. What will be the effects of this new business model on sales? What were the causes of this patient’s condition? What were the effects of social media on the 2016 and 2020 Presidential elections? With almost any situation, we seek to understand its how and whys, and the ability to carefully consider the causes and effects of a given event quickly becomes an invaluable life skill inside and outside the classroom.

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10.2: Planning a Cause and Effect Essay

Once again, you'll need to consider your specific audience. How much do they know about your subject? How detailed will your explanation need to be? If you are writing a paper in your Biology class about the causes of the common cold, you probably don't need to explain the difference between a viral infection and a bacterial infection, but if you are writing for a general audience, that information might be necessary. Consider your evidence and examples as well. While a general audience might be thrown off by a detailed micro-biological explanation with citations from medical journals filled with complex jargon, this type of support would be essential for an essay written in the Health Sciences. As always, your specific audience will dictate your content.

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10.3: Structuring a Cause and Effect Essay

While it is possible to discuss both the causes and effects of an event in one paper, it is more common to focus on either the causes or the effects. Your approach to your cause and effect essay will be determined by your purpose for it: are you interested in demonstrating the consequences of an action, thereby encouraging or cautioning your audience against that action? If so, you may want to focus on effects Do you want to explain to your readers how a situation came to be, to tell them the history of an event? If so, you may want to focus on causes.

Regardless of which approach you choose, be sure to explain each element of the essay fully and completely. Explaining complex relationships requires the full use of evidence, such as scientific studies, expert testimony, statistics, and anecdotes. Avoid resorting to empty speculation. In writing, speculation amounts to unsubstantiated, often biased or prejudiced guessing. Writers are particularly prone to such trappings in cause-and-effect arguments due to the complex nature of finding links. Moreover, if the subject is something about which people's passions run high, it can be easy to slip into mistaking assertions for facts. To avoid falling into such traps in your writing, be sure to have clear evidence to support the claims that you make.

Here are some useful transition words and phrases that can help make these connections clear to your audience:

As a result	Consequently	because	Due to
Hence	Since	Thus	therefore

Further, consider the full sequence of causes and effects. One cause may lead to a second cause in a meaningful way; the obvious cause may lead to a hidden cause, a primary cause to a secondary cause. An excellent brief example of this kind of sequential narrative is the YouTube video "How Wolves Change Rivers," which relates what happened in Yellowstone National Park in the decades after wolves were reintroduced to the park in 1995—the unanticipated secondary effects that followed the expected one of wolves hunting the large elk herds in the park. Follow the line of reasoning as you prepare your paper; let that line serve as an outline to help you stay on track. Thoroughly exploring each line of thought will assure your reader that the connections you are making are viable and logical.

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10.4: Process for Writing a Cause and Effect Essay

As you draft your essay, remember those skills you used in the Illustration essay. Provide examples for each of your causes or effects in order to convince your reader that your discussion is accurate and relevant. Use detailed examples to “prove” your causes and logical connections to link them together.

Try to use an organizing structure to help lead your reader from point to point. For example, a chronological structure might help your audience understand what led to what: weakened banking regulations in the 80s and 90s and lenient credit markets led to increased availability of home loans, which led to more and more banks issuing more and more loans, which led to a boom in the home construction market, which led to the need for more financing, which led to riskier loans, which led to the bundling and packaging of those loans by banks, which led to predatory lending (unqualified applicants and deceptive policies), which led to tens of thousands of defaults on home loans, which led to the bursting of the housing bubble, which led to the ’08 recession. Keep in mind the goal is to help your audience understand how the causes and effects are connected, to connect the dots. So, then, make sure that your structure serves that goal and at the same time serves your paper’s subject.

See this video for more help understanding cause and effect essays.

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10.5: Example Cause and Effect Essay

Read through the example on the following pages keeping the concepts of cause and effect in mind. Work on identifying the author's thesis and transitions to observe how the student structures the paper and then answer or discuss the questions after the example.

Please note that this example is in MLA excepting the lack of page numbers and the font being in 11.5pt font instead of 12pt.

Student Name

Teacher Name

Comp 1

12 February 2018

Effects of Video Game Addiction

Video game addition is a serious problem in many parts of the world today and deserves more attention. It is no secret that children and adults in many countries throughout the world, including Japan, China, and the United States, play video games every day. Most players are able to limit their usage in ways that do not interfere with their daily lives, but many others have developed an addiction to playing video games and suffer detrimental effects.

An addiction can be described in several ways, but generally speaking, addictions involve unhealthy attractions to substances or activities that ultimately disrupt the ability of a person to keep up with regular daily responsibilities. Video game addiction typically involves playing games uncontrollably for many hours at a time—some people will play only four hours at a time while others cannot stop for over twenty-four hours. Regardless of the severity of the addiction, many of the same effects will be experienced by all.

One common effect of video game addiction is isolation and withdrawal from social experiences. Video game players often hide in their homes or in Internet cafés for days at a time—only reemerging for the most pressing tasks and necessities. The effect of this isolation can lead to a breakdown of communication skills and often a loss in socialization. While it is true that many games, especially massive multiplayer online games, involve a very real form of e-based communication and coordination with others, and these virtual interactions often result in real communities that can be healthy for the players, these communities and forms of communication rarely translate to the types of valuable social interaction that humans need to maintain typical social functioning. As a result, the social networking in these online games often gives the users the impression that they are interacting socially, while their true social lives and personal relations may suffer.

Another unfortunate product of the isolation that often accompanies video game addiction is the disruption of the user’s career. While many players manage to enjoy video games and still hold their jobs without problems, others experience challenges at their workplace. Some may only experience warnings or demerits as a result of poorer performance, or others may end up losing their jobs altogether. Playing video games for extended periods of time often involves sleep deprivation, and this tends to carry over to the workplace, reducing production and causing habitual tardiness.

Video game addiction may result in a decline in overall health and hygiene. Players who interact with video games for such significant amounts of time can go an entire day without eating and even longer without basic hygiene tasks, such as using the restroom or bathing. The effects of this behavior pose significant danger to their overall health.

The causes of video game addiction are complex and can vary greatly, but the effects have the potential to be severe. Playing video games can and should be a fun activity for all to enjoy. But just like everything else, the amount of time one spends playing video games needs to be balanced with personal and social responsibilities.

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10.5.1: Exercise- Analyzing an Example Cause and Effect

1. What is the thesis of the paper? Does the thesis show a cause/effect relationship? How could the thesis be improved to better show cause and effect?
2. Examine the author's transitions between and within paragraphs. Transitions are very important in a cause and effect paper because it shows relationships. What transitions could the student strengthen to improve the paper?
3. The student does not use sources. How could this paper be improved by the use of sources? Where would you suggest the student use sources?
4. The final body paragraph is under-developed. What additional details could the author include to better develop this paragraph?
5. This author's conclusion is quite short. As a reader, what information would you like to see in the conclusion to make it more effective?

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11: Definition

Chapter Preview:

In this chapter, you will learn how to:

- Brainstorm and plan a Definition paper with purpose
- Structure and write a meaningful Definition paper

The **definition essay** is a rhetorical mode that uses various techniques to provide the reader with the meaning of a term, an idea, or an elusive concept that is not easily or readily captured with a simple sentence or phrase. For example, we have all hear the term “critical thinking” so often that it no longer means the same thing to very many of us. We all have a simple idea of what the Declaration of Independence stands for, but what, exactly does it mean to you? How would you define it and what does it mean to you in an extended definition? The definition essay often employs the rhetorical strategies we have been discussing in many of the previous forms: comparison and contrast, division and classification, cause and effect, exemplification, and even a bit of narration depicting a personal anecdote or two, is useful!

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11.1: Establishing Purpose for a Definition Essay

The purpose of a definition essay may seem self-explanatory: to write an extended definition of a word or term. But defining words in writing is often more complicated than just consulting a dictionary. In fact, the way we define terms can have far-reaching consequences for individuals as well as collective groups.

Take, for example, a word like “alcoholism.” The way one defines alcoholism depends on its legal, moral, and medical contexts. Lawyers may define alcoholism in hers of its legality; parents may define alcoholism in terms of its morality; and doctors will define alcoholism in terms of symptoms and diagnostic criteria. Think also of terms that people tend to debate in our broader culture. How we define words such as “marriage,” “climate change,” “gender,” and “history” has enormous impact on policy decisions and even on our daily decisions. Debating the definition of a word or term might have an impact on your relationship or your job, or it might simply be a way to understand an unfamiliar phrase in popular culture or a technical term in a new profession.

For example, consider the word “hot” when used as a measure of someone’s physical attractiveness, or the attractiveness of someone’s actions or gestures. Tackling the ambiguity of this term within that context is what the Definition essay is made for: a single word or concept with multiple meanings, connotations, and cultural significances. A relatively simple essay might look at the differing definitions of the word and explain them to an audience with commentary and examples to help illustrate the concept. A more focused essay might take one of the definitions and dive a little deeper. Is “hot” as a measure of attractiveness sexist? (And, keep in mind, “sexist” itself might require some defining from you, as well.) What are the personal, societal, or political ramifications of declaring someone “hot” or “not”? While this deep examination of such a “simple” word might seem a little pointless, remember that fashion, skin and hair care, and cosmetics industries together gross hundreds of billions of dollars a year. On social media, there are thousands of posts and videos of makeup and hair tutorials, shoe unboxings, and “how to look your hottest”—for men as well as for women. Determining who, or what, is hot is big business.

Defining terms within a relationship, or within any other context, can be difficult at first, but once a definition is established between two people or a group of people, it is easier to have productive dialogues. Definitions, then, establish the way in which people communicate ideas. They set parameters for a given discourse, which is why they are so important.

When writing definition essays, avoid terms that are too simplistic, that lack complexity. Think in terms of concepts, such as “hero,” “immigration,” or “loyalty,” rather than physical objects. Definitions of concepts, rather than objects, are often fluid and contentious, making for a more effective definition essay. For definition essays, try to think of concepts in which you have a personal stake. You are more likely to write a more engaging definition essay if you are writing about an idea that has value and importance to you.

Application of Definition

Definitions play a critical role in all workplace environments. Take the term “sexual harassment,” for example. Sexual harassment is broadly defined at the federal level, but each company may have additional criteria that define it further. Knowing how your workplace defines and treats all sexual harassment allegations is important. Think, too, about how your company defines lateness, productivity, or contributions.

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11.2: Planning a Definition Effect Essay

When planning a definition essay, you have two potential places you can begin planning: you can begin with your idea about the definition OR you can begin with the examples and thoughts in your body paragraphs. If you know what you want to say about the word but don't know what to back it up with yet, start by writing out your ideas for your thesis: what is your point about the definition? If you have some ideas for your proof but don't know your thesis, start by planning your body paragraphs: what examples and ideas do you plan to use to flesh out your body paragraphs? Jotting down your ideas on one of these initial directions will help point you to a picture for your paper. Either a definition will emerge as you plan the body paragraphs, or you can plan the thesis and then brainstorm ideas for your body paragraphs from there.

Planning a Definition Essay with Audience in Mind

Since the purpose of the Definition essay is to give your audience all the information it might need to understand a concept or word, audience is a little less of a concern; however, like the Illustration essay, be aware of what type of audience you are writing to. For example, if you are trying to define something like "sexual harassment" in the workplace, your explanations and examples should focus on that particular aspect of the definition. While the legal definition or relevant court cases would certainly be good sub-topics, sexual harassment in professional sports or education might be a bit off topic. Either way, be mindful of your audience and their specific concerns while you are narrowing your focus.

Structuring a Definition Essay

The definition essay opens with a general discussion of the term to be defined. You then state your definition of the term as your thesis. The rest of the essay should explain the rationale for your definition. Remember that a dictionary's definition is limiting, so you should not rely strictly on the dictionary entry. Indeed, unless you are specifically addressing an element of the dictionary definition (perhaps to dispute or expand it), it is best to avoid quoting the dictionary in your paper (it is also generally frowned upon to quote a reference work like a dictionary, encyclopedia, thesaurus, etc. since the information in those works is considered "common knowledge"). Instead, consider the context in which you are using the word. Context identifies the circumstances, conditions, or setting in which something exists or occurs. Often words take on different meanings depending on the context in which they are used. For example, the ideal leader in a battlefield setting could likely be very different from a leader in an elementary school setting. If a context is missing from the essay, the essay may be too short, or the main points could be vague and confusing.

The remainder of the essay should explain different aspects of the term's definition. For example, if you were defining a good leader in an elementary classroom setting, you might define such a leader according to personality traits: patience, consistency, and flexibility. Each attribute would be explained in its own paragraph. Be specific and detailed: flesh out each paragraph with examples and connections to the larger context.

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11.3: Process for Writing a Definition Essay

As you are writing, be sure to keep the specific context of your definition in mind to avoid straying off topic. You might consider some of the techniques described in the other modes. A comparison of different definitions of your concept could be revealing. What is the scientific vs. political definition of “climate change,” for example? Contrasting the meaning of a word across cultures could be interesting as well. A “biscuit” is a savory pastry served for breakfast in the United States, while for the British “biscuits” are what we in the U.S. would call “cookies”—and their “chips” are our “French fries.” Those kinds of cross-cultural differences are fun to discuss, of course; but other sorts of differences, such as different nations’ various understandings of what “democracy” means, can become both weighty and nuanced when they help to determine what policies countries initiate with each other.

The Definition essay can also serve as a first step into persuasive and argumentative writing. You are building a case for your definition of the word or concept. Keep that in mind as you transition from point to point, and pay careful attention that you are not contradicting yourself and that you are laying out your case in a clear, understandable manner. If you’re confused about your definition, your audience will be as well.

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11.3.1: Exercise- Evaluating Definition Statements

Look through the following thesis statements and identify which of the three is the strongest thesis. Justify your answer.

1. Masculinity is defined by Merriam-Webster as “The quality or nature o f the male sex: the quality, state, or degree of being masculine or manly.”
2. Masculinity has long been defined by strength and stoicism, but this concept needs to evolve to include healthy emotions and personal relationships so that men can be happier people.
3. Traditional masculinity is not a helpful concept to men in 2022.

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11.4: Example Definition Essay- Intro to Essay

See the example definition paper on the next page and consider how well the student enacted the concepts in this chapter. This paper is in MLA excepting the lack of page numbers and its font is in 11.5 spacing instead of 12 point.

Student Name

Teacher Name

Comp 1

12 February 2018

Defining Good Students Means More Than Just Grades

Many people define good students as those who receive the best grades. While it is true that good students often earn high grades, I contend that grades are just one aspect of how we define a good student. In fact, even poor students can earn high grades sometimes, so grades are not the best indicator of a student's quality. Rather, a good student pursues scholarship, actively participates in class, and maintains a positive, professional relationship with instructors and peers.

Good students have a passion for learning that drives them to fully understand class material rather than just worry about what grades they receive in the course. Good students are actively engaged in scholarship, which means they enjoy reading and learning about their subject matter not just because readings and assignments are required. Of course, good students will complete their homework and all assignments, and they may even continue to perform research and learn more on the subject after the course ends. In some cases, good students will pursue a subject that interests them but might not be one of their strongest academic areas, so they will not earn the highest grades. Pushing oneself to learn and try new things can be difficult, but good students will challenge themselves rather than remain at their educational comfort level for the sake of a high grade. The pursuit of scholarship and education rather than concern over grades is the hallmark of a good student.

Class participation and behavior are another aspect of the definition of a good student. Simply attending class is not enough; good students arrive punctually because they understand that tardiness disrupts the class and disrespects the professors. They might occasionally arrive a few minutes early to ask the professor questions about class materials or mentally prepare for the day's work. Good students consistently pay attention during class discussions and take notes in lectures rather than engage in off-task behaviors, such as checking their cell phones or daydreaming. Excellent class participation requires a balance between speaking and listening, so good students will share their views when appropriate but also respect their classmates' views when they differ from their own. It is easy to mistake quantity of class discussion comments with quality, but good students know the difference and do not try to dominate the conversation. Sometimes class participation is counted toward a student's grade, but even without such clear rewards, good students understand how to perform and excel among their peers in the classroom.

Finally, good students maintain a positive and professional relationship with their professors. They respect their instructor's authority in the classroom as well as the instructor's privacy outside of the classroom. Prying into a professor's personal life is inappropriate, but attending office hours to discuss course material is an appropriate, effective way for students to demonstrate their dedication and interest in learning. Good students go to their professor's office during posted office hours or make an appointment if necessary. While instructors can be very busy, they are usually happy to offer guidance to students during office hours; after all, availability outside the classroom is a part of their job. Attending office hours can also help good students become memorable and stand out from the rest, particularly in lectures with hundreds enrolled. Maintaining positive, professional relationships with professors is especially important for those students who hope to attend graduate school and will need letters of recommendation in the future.

Although good grades often accompany good students, grades are not the only way to indicate what it means to be a good student. The definition of a good student means demonstrating such traits as engaging with course material, participating in class, and creating a professional relationship with professors. While every professor will have different criteria for earning an A in their course, most would agree on these characteristics for defining good students.

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12: Thinking Critically and Writing About Reading

Chapter Preview:

In this chapter, you will learn how to:

- Critically read content and better understand your reading process
- Write informally about texts, including discussion boards and journals
- Write reflection, reader response, and synthesis papers

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12.1: Becoming a Critical Reader

Many students come into their college English classes dreading the amount of reading they require; this sense of dread is only exacerbated when academic research, often requiring interaction with long, complex scholarly articles, enters the equation. One possible reason for this is that reading, even when paired with research, has often been misunderstood as mere busywork. The act of reading, though, is absolutely essential to writing in most college courses. Good researchers and writers examine their sources critically and actively. They do not just compile and summarize source details in their writing, but use them to create their own ideas, theories, and, ultimately, their own, new understanding of the topic they are writing about. Such an approach means not taking the information and opinions that the sources contain at face value, and to examine how the texts you read in class speak to each other and to your life experience.

This chapter is about the importance of critical and active reading. It is also about the connection between critical reading and active, strong writing. Much of the discussion you will find in this chapter in fundamental to research and writing, no matter what writing genre, medium, or academic discipline you read and write in. Every other approach to research writing, every other research method and assignment offered elsewhere in this book is, in some way, based upon the principles discussed in this chapter.

Reading is at the heart of the heart of writing about texts or sources. No matter what kinds of methods you use when writing about a text, you are always reading and interpreting the text. Most of us are used to hearing the word “reading” in relation to secondary sources, such as books, journals, magazines, websites, and so on. But even if you are using other sources, such as interviewing someone or surveying a group of people, you are reading. You are reading their subjects’ ideas and views on the topic you are investigating. Even if you are studying photographs, cultural artifacts, and other non-verbal research sources, you are reading them, too, by trying to connect them to their cultural and social contexts and to understand their meaning. Principles of critical reading in this chapter apply to these research situations as well.

Reading and writing are not two separate activities; they are two tightly connected parts of the same whole. That whole is the process of learning and making of new meaning. It may seem that reading and writing are complete opposite of one another.

According to the popular view, when we read, we “consume” texts, and when we write, we “produce” texts. But this view of reading and writing is true only if you see reading as a passive process of taking in information from the text and not as an active and energetic process of making new meaning and new knowledge. Similarly, good writing does not come from nowhere but is usually based upon, or at least influenced by ideas, theories, and stories that come from reading. So, if, as a college student, you have ever wondered why your writing teachers have asked you to read books and articles and write responses to them, it is because writers who do not read and do not actively engage with their reading, have little to say to others.

See this video for more on active reading strategies.

What Kind of Reader are You?

You read a lot, probably more than you think. You read school textbooks, lecture notes, your classmates’ papers, and class websites. When school ends, you probably read some fiction, magazines. But you also read other texts. These may include online product reviews, grocery lists, driving directions, road signs, and the list can go on and on. And you don’t read all these texts in the same way. You read them with different purposes and using different reading strategies and techniques. The first step towards becoming a critical and active reader is examining your reading process and your reading preferences. This type of examination is sometimes described as “metacognition,” an academic term which loosely translates to “thinking about your thinking”. In this spirit, you are invited to complete the following exploration activity.

Key Features of Critical Reading

Critical readers interact with the texts they read through carefully listening, writing, conversation, and questioning. They do not sit back and wait for the meaning of a text to come to them, but work hard in order to create such meaning. Critical readers are not made overnight. Becoming a critical reader will take a lot of practice and patience. Depending on your current reading philosophy and experiences with reading, becoming a critical reader may require a significant change in your whole understanding of the reading process. The trade-off is worth it, however. By becoming a more critical and active reader, you will also become a better researcher and a better writer. Last but not least, you will enjoy reading and writing a whole lot more because you will become actively engaged in both.

Critical reading, then, is a two-way process. As reader, you are not a consumer of words, waiting patiently for ideas from the printed page or a website to fill your head and make you smarter. Instead, as a critical reader, you need to interact with what you read, asking questions of the author, testing every assertion, fact, or idea, and extending the text by adding your own understanding of the subject and your own personal experiences to your reading.

The following are key features of the critical approach to reading:

- No text, however well written and authoritative, contains its own, pre-determined meaning.
- Readers must work hard to create meaning from every text.
- Critical readers interact with the texts they read by questioning them, responding to them, and expanding them, usually in writing.
- Critical readers engage with a text multiple times, reading over and over until they feel that they fully understand, summarize, and interact with its main and supporting points.
- To create meaning, critical readers use a variety of approaches, strategies, and techniques which include applying their personal experiences and existing knowledge to the reading process.
- Critical readers seek actively out other texts, related to the topic of their investigation.

One way to engage in critical reading at every step of the research process is to follow what's known as "the Reading Cycle." The Reading Cycle centers on three components: before reading, during reading, and after reading—all of which will be covered here in relation to active reading of source material.

See this PDF for more tactics for employing the reading cycle from *Think Literacy: A basic guide to pre, during, and post-reading strategies for both students and instructors.*

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12.1.1: Exercise- Analyzing your Reading Habits

List all the reading you have done in the last week. Include both “school” and “out of school” reading. Try to list as many texts as you can think of, no matter how short and unimportant they might seem. Now, answer the following questions.

- What was your purpose in reading each of those texts? Did you read for information, to pass a test, for enjoyment, to decide on a product you wanted to buy, and so on? Or, did you read to figure out some complex problem that keeps you awake at night?
- You have probably come up with a list of different purposes. How did each of those purposes influence your reading strategies? Did you take notes or try to memorize what you read? How long did it take you to read different texts? Did you begin at the beginning and read till you reached the end, or did you browse some texts? Consider the time of day you were reading. Consider even whether some texts tired you out or whether you thought they were “boring.” Why?
- What did you do with the results of your reading? Did you use them for some practical purpose, such as buying a new product or finding directions, or did you use them for a less practical purpose, such as understanding some topic better or learning something about yourself and others?

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12.2: Before Reading

The first stage of the Reading Cycle, “before reading,” builds on your previous experience or initial ideas about a topic to jumpstart your critical thinking before you engage with a new text. You can use many different strategies in this stage, but we will cover a select few here, including prior knowledge tapping, free-writing, and concept-mapping.

Prior Knowledge Tap

One step you can take involves inquiry: asking yourself questions that will help to focus your reading experience.

- What do you already know about your topic?
- Why, specifically, are you interested in exploring this topic?
- What would you like to learn about your topic?
- What do you think others need to know about your topic?
- What groups or individuals might be qualified to speak about your topic?

These are just a few of the questions you might ask yourself before you start reading through your sources; thinking about these questions will allow you to make clearer connections between the information in your source materials and your existing ideas/goals for the research project.

Free-Write

Other pre-reading strategies you can use include free-writing and concept-mapping. To freewrite, give yourself a set amount of time (5 minutes is a good starting point for an initial free-write) and just allow yourself to sit and write anything that comes to mind about your topic. Don’t worry about filtering your ideas or polishing your prose—at this point, you are just getting thoughts onto paper so that you can start thinking about your research in a clearer way. Once you’ve finished your free-write, you can go back and read what you wrote, highlighting patterns and connections between ideas and identifying different lenses through which you can approach your source materials.

Concept-Mapping

You might already be familiar with the practice of concept-mapping, which helps you to visually arrange and make connections between different ideas around your topic. Like free-writing, this is a step which also works earlier in the research process when you are trying to identify an initial topic. At this stage of your research, when you have begun collecting your sources, you can use concept-mapping to brainstorm specific areas to focus on as you read through these sources or to help you make connections between bigger ideas within your different sources as you go. A concept map can be found in Chapter 1: Prewriting

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12.3: During Reading

The second stage of the Reading Cycle, “during reading,” asks you to use tools like annotation and critical analysis to engage meaningfully with a text to retain information and develop your own ideas more organically. This is the most extensive stage of the cycle, and it includes a range of activities, most notably annotating, skimming, and analyzing the text.

Annotating

Reading and writing are the two essential tools of learning. Critical reading is not a process of passive consumption, but one of interaction and engagement between the reader and the text. Therefore, when reading critically and actively, it is important not only to take in the words on the page, but also to interpret and to reflect upon what you read through writing and discussing it with others. The process of annotation, or marking the text, can help you to interact more organically and effectively with your sources.

Helpful Steps for Annotating a Text

Read the text several times, taking notes, asking questions, and underlining key places.

1. Study why the author of the text advances ideas, arguments, and convictions, so different from the reader’s own. For example, is the text’s author advancing an agenda of some social, political, religious, or economic group of which he or she is a member?
2. Study the purpose and the intended audience of the text.
3. Study the history of the argument presented in the text as much as possible. For example, modern texts on highly controversial issues such as the death penalty, abortion, or euthanasia often use past events, court cases, and other evidence to advance their claims. Knowing the history of the problem will help you to construct meaning of a difficult text.
4. Study the social, political, and intellectual context in which the text was written. Good writers use social conditions to advance controversial ideas. Compare the context in which the text was written to the one in which it is read. For example, have social conditions changed, thus invalidating the argument or making it stronger?
5. Consider the author’s (and your own) previous knowledge of the issue at the center of the text and your experiences with it. How might such knowledge or experience have influenced your reception of the argument?

Strategies for Connecting Reading and Writing

If you want to become a critical reader, you need to get into a habit of writing as you read. You also need to understand that complex texts cannot be read just once. Instead, they require multiple readings, the first of which may be a more general one during which you get acquainted with the ideas presented in the text, its structure and style. During the second and any subsequent readings, however, you will need to write, and write a lot. The following are some critical reading and writing techniques which active readers employ as they work to create meanings from texts they read.

Underline Interesting and Important Places in the Text: Underline words, sentences, and passages that stand out, for whatever reason. Underline the key arguments that you believe the author of the text is making as well as any evidence, examples, and stories that seem interesting or important. Don’t be afraid to “get it wrong.” There is no right or wrong here. The places in the text that you underline may be the same or different from those noticed by your classmates, and this difference of interpretation is the essence of critical reading.

Take Notes: Take notes on the margins. If you do not want to write on your book or journal, attach post-it notes with your comments to the text. Do not be afraid to write too much. This is the stage of the reading process during which you are actively making meaning. Writing about what you read is the best way to make sense of it, especially, if the text is difficult.

Do not be afraid to write too much. This is the stage of the reading process during which you are actively making meaning. Writing about what you read will help you not only to remember the argument which the author of the text is trying to advance (less important for critical reading), but to create your own interpretations of the text you are reading (more important).

Here are some things you can do in your comments:

- Ask questions.
- Agree or disagree with the author.
- Question the evidence presented in the text
- Offer counter-evidence

- Offer additional evidence, examples, stories, and so on that support the author's argument
- Mention other texts which advance the same or similar arguments
- Mention personal experiences that enhance your reading of the text

Use Reading for Invention: Use reading and your responses to start your own formal writing projects. Reading is a powerful invention tool. While preparing to start a new writing project, go back to the readings you have completed and your responses to those readings in search for possible topics and ideas. Also look through responses your classmates gave to your ideas about the text. Another excellent way to start your own writing projects and to begin research for them is to look through the list of references and sources at the end of the reading that you are working with. They can provide excellent topic-generating and research leads.

Conclusion

Reading and writing are rhetorical processes, and one does not exist without the other. The goal of a good writer is to engage his or her readers into a dialog presented in the piece of writing. Similarly, the goal of a critical and active reader is to participate in that dialog and to have something to say back to the writer and to others. Writing leads to reading and reading leads to writing. We write because we have something to say and we read because we are interested in ideas of others.

Reading what others have to say and responding to them help us make that all-important transition from simply having opinions about something to having ideas. Opinions are often oversimplified and fixed. They are not very useful because, if different people have different opinions that they are not willing to change or adjust, such people cannot work or think together. Ideas, on the other hand, are ever evolving, fluid, and flexible. Our ideas are informed and shaped by our interactions with others, both in person and through written texts. In a world where thought and action count, it is not enough to simply "agree to disagree." Reading and writing, used together, allow us to discuss complex and difficult issues with others, to persuade and be persuaded, and, most importantly, to act.

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12.4: After Reading (Writing about and interacting with texts)

In order to complete the reading cycle, you need to bring the text off of the page and apply your own ideas and thinking to it. Many students have their own way of completing the reading cycle: they write a journal about the reading and how it connects to their life, they write out a short summary of what they read, or they discuss the text with another person. Since this is a writing class, your teacher will often have a writing assignment for you to complete to finish the reading process. This assignment might occur more less formally through a discussion board or journal, or it might occur more formally, through an essay that you will plan, write, and revise.

Regardless of your teacher's writing assignment over a text, though, the first steps are always to pre-read and then actively read the text before completing an assignment over the reading, regardless of the course.

Discussion Boards are probably the most common assignment for online English students to complete in EG 101 to complete the reading process. In an English class, we do a lot of talking, but an online English class does not afford us the physical space to have conversations about the reading and writing in the course. Instead, our discussion about course reading takes place through a written discussion, meaning that online English students can expect to do a lot of writing over the course reading.

Tips for writing discussion board posts

- Begin by telling what your main point is in the post rather than starting with a detail.
- If you are addressing a source, introduce the source using the author and title and telling the main point of the text (see pages 175-176 for more help).
- Use evidence from the text to support your point. Consider using quotes to do so but be sure to include a page or paragraph number with quotes.
- Move past summary to connect the text to your experiences and opinions.
- Consider ending your post with a question if your teacher requires peer responses. This will aid other students in writing substantive responses to you.

Common pitfalls in discussion board writing

- The student does not plan the discussion post
- The student does not give evidence from the text
- The student talks about themselves rather than the text
- The student only summarizes the text and does not offer any analysis or opinion

See the example discussion board post on page 41 for more help with what a post might look like.

Journals are another type of informal writing that may be required of you after reading a text. Generally, your teacher's assigned journals will have specific prompts, but following the bulleted list above for discussion board posts will also help you with a quality journal (excepting the final suggestion of asking a question). Just like in a paper, a journal should relay specific evidence from a text to prove your point, especially if they are to be helpful in future papers. Journals should also move past summary to express your own opinions or ideas on the text.

If your teacher does not assign journals, and you would like to start a reading journal to help in your EG 101 course, you can use the following questions to write a journal over any reading in your EG 101 course to help yourself process the content:

- Begin with a 2-3 sentence summary of the text. Tell the author, title, and main point. Give enough information to fill a reader in on the main point of the text.
- Zero in on a specific example or point from the text. Relay that point in a sentence or two.
- Respond to the point or example: do you have similar experiences? Can you draw some meaning out of this detail? Why did it stick out to you? Do you have a strong opinion about it?
- Move on to another detail and repeat the first two bullet points again.

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12.5: The Basics of Writing About Reading

Quoting and Citing

In English 101, teachers will require different levels of citation with different assignments. For example, you will probably be forgiven for forgetting a page number with a quote in your first discussion of the semester. But if a teacher has given you specific instruction or feedback regarding citation, it is best to double check that you are doing things correctly. That said, it is always best to cite and to do so properly.

Quoting is the most basic method of source use and involves using direct language from a source. In order to show that language is directly from a source, put it in double quotes and be sure to cite the source.

You generally have two methods for citing a source: using a parenthetical and/or using a signal phrase. If you are using a quote, you should generally have the page number for the quotation in a parenthetical and a signal phrase before the quote:

Signal Phrase Example: Keller concludes, "There were barriers still, it is true, but barriers that could in time be swept away" (23).

Parenthetical Example: "There were barriers still, it is true, but barriers that could in time be swept away" (Keller 23).

Using Signal Phrases to Avoid Plagiarism

Whether you quote from a text or relay the information in your own words, you MUST credit the author clearly for their ideas. Failing to clearly credit the author with the ideas from the work, even if you aren't using their direct words, is considered plagiarism.

Signal phrases are a great tool to help avoid plagiarism by giving authors credit for their work. It is good practice to introduce the author of a text the first time you mention it (In the essay "Title," author First Name Last Name...). In the passage below, you can see how the student relays lots of ideas from Frederick Douglass in their own words, but they are sure to mention Douglass' name every few sentences to keep the source boundaries clear.

Example: Signal Phrase Use Look through the example below and underline the signal phrases (the author's name plus the verb) to examine how the student author gives Douglass credit throughout the summary.

> In his essay “Learning to Read and Write,” Frederick Douglass describes his self-education as a person enslaved by the American slavery system. Douglass used many methods to educate himself, but he had to be careful in all methods because learning to read and write had severe consequences for him as an enslaved person. Douglass was initially taught by his female master who began to teach him how to read, but after her husband expressed displeasure with her actions, Douglass had to become his own teacher. As a result, he found his teachers and lessons in unlikely places. For example, he would bribe poor white children with bread to learn a new letter or word. Even though Douglass was an enslaved person, food was more readily available to him than to some impoverished white children in his community. Douglass also used his wits to learn new words and letters: he would challenge white children to writing contests in the street and learn as the children showed off their knowledge to beat Douglass in the competition.

Reflection

Before you write a formal response to a text or source, you should have a clear grasp on each source individually. As discussed at length earlier in this chapter, you can develop a better understanding of a source through close reading and annotation. To illustrate the larger principle of reflection, consider the following two reading responses. Both texts respond to a very wellknown piece, “Letter from a Birmingham Jail,” by Martin Luther King, Jr. In the letter, King responds to criticism from other clergymen who had called his methods of civil rights struggle “unwise and untimely.” Both student writers were given the same response prompt:

After reading King’s piece several times and with a pen or pencil in hand, consider what shapes King’s letter. Specifically, what rhetorical strategies is he using to achieve a persuasive effect on his readers? In making your decisions, consider such factors as background information that he gives, ways in which he addresses his immediate audience, and others. Remember that your goal is to explore King’s text, thus enabling you to understand his rhetorical strategies better.

Example: Student A

Martin Luther King Jr's "Letter from Birmingham Jail" is a very powerful text. At the time when minorities in America were silenced and persecuted, King had the courage to lead his people in the struggle for equality. After being jailed in Birmingham, Alabama, King wrote a letter to his "fellow clergymen" describing his struggle for civil rights. In the letter, King recounts a brief history of that struggle and rejects the accusation that it is "unwise and untimely." Overall, I think that King's letter is a very rhetorically effective text, one that greatly helped Americans to understand the civil rights movement.

Example: Student B

King begins his "Letter from Birmingham Jail" by addressing it to his "fellow clergymen." Thus, he immediately sets the tone of inclusion rather than exclusion. By using the word "fellow" in the address, I think he is trying to do two things. First of all, he presents himself as a colleague and a spiritual brother of his audience. That, in effect, says "you can trust me," "I am one of your kind." Secondly, by addressing his readers in that way, King suggests that everyone, even those Americans who are not directly involved in the struggle for civil rights, should be concerned with it. Hence the word "fellow." King's opening almost invokes the phrase "My fellow Americans" or "My fellow citizens" used so often by American Presidents when they address the nation. King then proceeds to give a brief background of his actions as a civil rights leader. As I read this part of the letter, I was wondering whether his readers would really have not known what he had accomplished as a civil rights leader. Then I realized that perhaps he gives all that background information as a rhetorical move. His immediate goal is to keep reminding his readers about his activities. His ultimate goal is to show to his audience that his actions were non-violent but peaceful. In reading this passage by King, I remembered once again that it is important not to assume that your audience knows anything about the subject of the writing. I will try to use this strategy more in my own papers. In the middle of the letter, King states: "The purpose of our direct-action program is to create a situation so crisis-packed that it will inevitably open the door to negotiation." This sentence looks like a thesis statement and I wonder why he did not place it towards the beginning of the text, to get his point across right away. After thinking about this for a few minutes and re-reading several pages from our class textbook, I think he leaves his "thesis" till later in his piece because he is facing a not-so-friendly (if not hostile) audience. Delaying the thesis and laying out some background information and evidence first helps a writer to prepare his or her audience for the coming argument. That is another strategy I should probably use more often in my own writing, depending on the audience I am facing.

See this page for more explanation of how reflection can be useful in essay writing.

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12.5.1: Exercise- Reflecting on Example Student Responses

To be sure, much more can be said about King's letter than either of these writers have said. However, these two responses allow us to see two dramatically different approaches to reading. After studying both responses, consider the questions below.

1. Which response fulfills the goals set in the prompt better and why?
2. Which responses shows a deeper understanding of the texts by the reader and why?
3. Which writer does a better job at avoiding binary thinking and creating a sophisticated reading of King's text and why?
4. Which writer is more likely to use the results of the reading in his or her own writing in the future and why?
5. Which writer leaves room for response to his text by others and why?

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12.6: Writing a Reader Response

When your teacher assigns you a reader response, they are asking you to read and think critically about that source. Your teacher does not want the essay to center on whether or not you liked the text. Instead, you want to focus on making a point about the source that could include any of the following ideas: how effective or ineffective the source is in its purpose, how convincing the text is for its target audience, or how correct or incorrect the text is in some of its assumptions and arguments. But a reader response can move past all of these more general ideas to make your own, specific point about the work.

Specifically, make sure that your reader response does these three things:

1. Show that you have read and understood the source.

Demonstrating to your teacher that you have read, understood, and thought about the source is the first part of writing successfully about sources. Additionally, it is a good rule of thumb to assume that your readers have not read the essay you are discussing. Even though you know your teacher has read the text you are writing over, pretend they haven't: introduce the text as if your reader has never heard of it and provide enough evidence as you make your point so that your reader understands both the text and your point about it.

2. Identify and explain the main point or purpose of the text

It is good practice to introduce the source as you begin the paper and then introduce your thesis after you have explained the source. However, as you introduce the source, you don't just want to tell the author and title. Instead, the source introduction should also concisely introduce the main point of the text. Restating the main point of a text in your own words is not easy and will most likely take some revision, so be patient with yourself as you complete this step and see pages 175-176 for example source introductions.

3. Demonstrate your own point about the text using evidence form the text to support your point

A reader response is different from a summary in that you are relaying the evidence that you need to support your point instead of just giving an overview of the text. As you begin the reader response, do tell the text's main point but limit this retelling to two or three sentences maximum. After that, relay the information that you need to make your point as you get into the body paragraphs.

The Reader Response Thesis

The thesis for the reader response should make a point about the text you are analyzing for the response. Students fall into two traps when writing the reader response thesis: they just summarize the essay or they just tell their opinion (Ex: it was a good essay). However, a reader response essay should move past just summarizing a text or giving your opinion. Instead, you want to make a unique point about what the text means or how you relate to it as a modern reader. Again, look back at your assignment sheet. Chances are that your teacher has given you some clues about how they want you to relate to the text.

Example Reader Response

See the example reader response at the end of Chapter 2 (pp. 51-53) for more help with what a reader response essay might look like. Additionally, many of the examples in of planning in Chapter 2 relate to a reader response, so take a look there for more detailed help.

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12.7: Writing Synthesis Essays

When you synthesize sources, you bring them together to examine the point that can be made or supported by different texts. You might also compare two texts that disagree and come to a conclusion after weighing both of their arguments. Both of these tactics would be categorized as synthesis because you are bringing together multiple sources to make a point.

When writing a synthesis, you will first want to look back through your reading and consider

- Do the sources speak to a similar topic?
- Do they make similar or differing points about the topic?
- How do the sources agree with each other?
- How do the sources disagree with each other?
- Does one source work as an example of another?
- Does one source show a cause and another an effect?

Steps to Planning a Synthesis

1) Begin by considering the overall purpose of the paper. You might not know your complete thesis yet but consider what topic your thesis will focus on. For example, if you know you want to write about education, you don't have to know exactly what your point about education is as you start; instead complete the next two steps to help find your point.

2) Become familiar with your sources. Read through your sources and take notes, making an organized list of connections between the sources, especially regarding their points or observations about your topic. This could include points where the sources agree or disagree, but you might also look for more nuanced connections as well.

For example, here is a list brainstormed by a student over connections between Plato and Douglass, both included in Part II of this book.

- Both are systemically limited in their ability to gain knowledge
- Both individually work to find avenues to an education
- Both see effects of their education, though one is positive and the other is negative

3) Brainstorm to find connections. This could include completing a structured organizer or starting a free write to get your ideas flowing. You might also consider writing over each of the sources separately (writing a summary or a journal response) before you bring the sources together. Below is an example organizer that corresponds to the list above.

Criteria	Douglass	Plato	Takeaways
Limited Knowledge before "awakening"	Kept in a figurative cave Kept from knowledge by the system of slavery that worked to keep him in ignorance	Kept in literal a cave Kept from knowledge and fooled by people with puppets	Both are kept in ignorance by a system that is threatened by their knowledge
Process of learning	Learns from the world around him: children, newspapers, lumber, etc.		
Effects of learning			

You will notice that the organizer above is only partially completed. Be sure to fill in at least two ideas for each criteria for each source, so that you have enough information to develop your paper.

4) Pick an organizational scheme. There are essentially two methods for organizing a comparison: point by point and block (subject by subject). Consider using these tactics or merging them within your synthesis. You might start out with a block organization, for example, as you summarize and introduce the sources, and then switch to a point by point structure when

comparing the sources' points and evidence. On the next page, you can find two simplified outlines that illustrate point-by-point and block organization.

Point-by-Point Organization	Block (Subject-by-Subject)
Intro **BP1:State of the person** **A.** Plato-- chained in a cave **B.** Douglass--Enslaved person **BP2: Process of learning** **A.** Plato-- he learns from the world around him **B.** Douglass--Takes advantage of the world around him **BP3: Effects** **A.** Plato-- he no longer fits in **B.** Douglass--He realizes the depths of slavery and wishes himself dead **Conclusion**	**Intro** **BP1: Plato** **A.** The learning process **B.** The effects of the learning process **BP2: Douglass** **A.** The learning process **B.** The effects of the learning process **BP3: Analysis** **A.** They are both impacted negatively **B.** They don't fit in anymore and are isolated **Conclusion**

5) Interpret each source and show the relationship between your sources and your thesis in your paper. Consider making a chart that shows how the sources compare on each point and how they "talk" to each other with their assertions and evidence, as shown above. A detailed organizer like the previous example will help you keep your paper organized and detail-oriented.

6) Now, you are ready to begin to refine your thesis, make your outline more detailed, and start typing or writing.

Synthesis Student Example

The following excerpt from a student synthesis essay covers the narratives discussed in the preceding graphic organizers—read through the excerpt carefully and consider how the student takes ideas from both essays to form a single cohesive argument.

> The process these men experienced opened their eyes to what needed to be done to help them better themselves and to stay out of trouble. Douglass sought out his education through poor little white boys. He would challenge them into competitions of reading and they would retaliate because no one wanted to be beaten by a young black slave. These poor young boys also were fed bread for persuasion to help Douglass; "This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge" (405). This was a risk for Douglass since if you were caught trying to learn more than what was given or to run away there was a reward to be collected by the whites. The errands Douglass would run for the mistress finally paid off: "I had finally succeeded in learning to read" (404). In a way, Douglass knew that to free slavery he had to learn to write as well, so from there on out that was his mission. "It opened my eyes to the horrible pit, but to no ladder upon which to get out" (405). Douglass eventually made his way to the shipyard where he would trace timber from ships coded with letters. He could only use little resources for copying paper; board fence, brick wall, and the pavement. Douglass would find people who knew how to write and say he knew how to write better than the other kids; this again turned into an enlightening lesson for Douglass. All Douglass did after that was copy his master's copying books after he brought them home from school until he could do it without tracing. After years of doing this, Douglass learned how to write. Years is a very long time for someone being beat every day physically and mentally. Malcolm X was quite comparable in learning to write as Douglass. After X was sentenced to prison he never could express how he felt in his letters to people he cared about because he couldn't write simple English. "I'd written words that I never knew were in the world" (438). X started memorizing the definitions of words along with the pictures the dictionary provided. Soon X could start reading books and understanding the story. This turned into an obsession for X, reading wherever and whenever he could. "If I was not reading in the library, I was reading on my bunk' (438). X eventually started to read and comprehend history throughout time.
>
> The outcome of the encounters and affliction these men experienced paid off in the end. Douglass ultimately got everything he wanted, freedom. He started working to annihilate slavery by promoting it in Massachusetts, helped influence President Lincoln to put black troops in the war and to emancipate slaves, and held government posts. With all the accomplishments he earned enough money to buy his freedom forever. X, however, after prison he began to be a spokesman for numerous

organizations. This involved Black Muslim Movement and his own organization Afro-American Unity. X was murdered for trying to bring races and cultures together.

See this page on the basics of synthesizing for more help understanding the concept.

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12.7.1: Exercise- Reflecting on the Example Synthesis

1. How effectively does the student author use the two essays to make a single, cohesive argument? What specific details lead you to this conclusion?
2. How could the student author synthesize (connect) the two works more effectively? Where, specifically, might they make the connections between the two works clearer?
3. How well does the student author balance their discussion of the two works? Does one get more coverage than the other? How does this affect the reading experience?
4. Considering the rules you have learned in earlier grammar chapters, edit the student example above to eliminate common sentence errors and improve clarity, concision, and flow.

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12.8: Other Considerations When Writing About Texts

Use of the First Person ("I")

Depending on your assignment, your instructor might want you to limit the use of the first person (I and we) in your paper. When writing about a text, work on simply removing the first person from your observations and claims, as shown in the example below.

Rough: In my opinion, "The Allegory of the Cave" can teach a modern person a lot.

Revised: "The Allegory of the Cave" can teach a modern person a lot.

When making observations about a text, it can be easier to refer to the reader or the audience in order to avoid "I," as shown below.

Rough: When I first read "Learning to Read and Write," I was surprised by the process Douglass undertakes to learn.

Revised: In "Learning to Read and Write," Frederick Douglass undertook a surprising process in order to learn.

Avoiding the second person (“you”)

The second person (you) is generally unacceptable in college level writing because it is informal and is not specific. "You" is also very broad-- you could be referring to anyone-- and it makes assumptions about your audience; for example, in the first rough sentence below, the writer seems a bit accusatory toward the reader. In order to fix this, work on referring to specific groups. Again, when you are writing about texts, you might find yourself frequently referring to the audience or reader, which is fine.

Rough: You need to think about what you can do to reduce your household waste.

Revised: Consumers need to think about what they can do to reduce household waste.

Rough: You need to try harder in college because it requires more critical thinking than high school.

Revised: Students need to try harder in college because it requires more critical thinking than high school.

Constructing a Works Cited Page

Some instructors may require you to construct a Works Cite for a non-researched paper over sources. If you are using texts from this book, use the MLA citations for entries in an anthology. You can find it below:

Author of essay First Name, Last Name. "Name of book entry." Book Title, edited by, edition number, publisher, year of publication, page range of entry.

Keller, Helen. "Everything Has a Name." Idea to Essay: Collected Strategies for the College Writer, 3rd ed, edited by Andrea Mccaffree-Wallace, Butler Community College, 2022, pp. 308-310.

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13: Writing Research Essays

Chapter Preview:

In this chapter, you will learn how to:

- Break down research assignments
- Find and narrow topics for research
- Develop research questions and thesis statements
- Outline, draft, and revise a research paper

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13.1: Understanding Research Assignments

One of the most common assignments you will encounter in college is the research essay. While this chapter incorporates some suggestions that are particular to the kind of writing you will be asked to do in your Composition courses, most of the information also applies to assignments from other disciplines as well. Though the specific topics you focus on may differ in a history class versus a biology class, for example, both classes require you to write essays that incorporate credible research to support a specific claim, be it informative or argumentative in nature. Even in your Composition classes, different assignments will require different approaches to the research process, so it is important to pay close attention to the kind of research essay you are being asked to produce.

When presented with a new research paper assignment, consider the following questions:

1. What are the objectives of the assignment?
2. What are the requirements of the assignment?
3. How much time do I have to complete the assignment?
4. How will the instructor assess whether or not I have met the objectives of the assignment?

Your instructor may specifically ask you to think through questions like this in class via an activity like an assignment sheet annotation to ensure that any immediate questions or points of confusion can be addressed before you begin brainstorming. In cases where this is not as feasible (in an online class, for instance), try to work through the questions on your own, checking with your instructor if you feel any uncertainty about their expectations. Below, we will focus on each of the questions in detail.

1. What are the objectives of the assignment?

Every assignment is designed to achieve a specific goal or objective. For example, a common objective for a research essay, typically assigned toward the end of the semester as a capstone project, is to demonstrate that a student can competently support a strong claim, incorporate a variety of credible sources, and unify their ideas via logically-organized, well-written paragraphs. Instructors also use research assignments to assess students' ability to adhere to conventions within a specific field and demonstrate a deep understanding of the course material. There is a reason so many of your instructors assign research projects: they are a handy tool for assessing a multitude of skills at once! Your instructor will usually list their specific objectives near the top of an assignment sheet, and these will be measurable. The example below, taken from a real EG 101 assignment sheet for a final research essay, illustrates this well.

Example Research Assignment

The final version of this essay should demonstrate the student's ability to:

- make a cohesive argument unified by a strong thesis, clear topic sentences, and robust paragraphs that incorporate claims, evidence, and analysis/explanation
- adhere to conventions of a specific discipline via MLA formatting and citation
- locate and effectively engage with scholarly and popular sources to support/challenge their own position
- engage in deliberate proofreading and revision that results in a polished, professional, virtually error-free draft

Based on this list, students know exactly what their instructor will prioritize when assessing their final paper. As they draft and revise throughout the writing cycle, they can return to this list of objectives to make sure their paper aligns with the instructor's expectations. Be sure to check the "Objectives" section of your own assignment sheets before beginning your research project.

2. What are the requirements of the assignment?

Before you can begin your research, you need to know the parameters of the assignment. Are you able to choose your own topic, or will you be given one? Will you need to find popular sources, scholarly sources, or a mixture of the two? Will you need to inform or persuade your audience? Should you follow MLA or APA style when citing your sources? How long should the paper be when you're done?

You must be able to answer all of these questions confidently before you can even begin brainstorming. If your instructor will be assigning topics, for instance, you will not need to identify and narrow topic ideas. If you must use scholarly journal articles only, you will need to familiarize yourself with the Butler library databases rather than engaging in general web searches. Informative

thesis statements will look different than persuasive ones, and different citation styles will, of course, approach source integration differently. Similarly, a five-page paper will require you to take a different approach than a ten-page paper. Reviewing the basic requirements of an assignment and asking questions when you feel uncertainty will set you up for success.

3. How much time do I have to complete the assignment?

Because formal research essays are more involved than less formal kinds of essays, many instructors will use "scaffolding" to help students build up to the final paper over the course of several weeks. In most cases, your instructor will introduce the assignment and then require you to complete a series of smaller assignments that help you to brainstorm, locate sources, outline, draft, and revise in stages. If you follow along with these stages, you will receive feedback early and often, which will help you to avoid procrastination and stay on the right track as you develop your paper. (Students who do not follow along with these stages almost always score lower on their final papers, in part because they have rushed the process and not taken advantage of the opportunity to get feedback before the final due date.) If your instructor gives you four weeks to complete an assignment, it is critical that you continue to work on the assignment outside of class to make full use of this time.

4. How will the instructor assess whether or not I have met the objectives of the assignment?

As discussed earlier, most instructors will include a clear list of objectives as part of an assignment sheet, so that list will be your first window into the assessment criteria for your particular research project. Many instructors will also use detailed rubrics as part of their formal grading process, and you can usually access these rubrics ahead of time via the assignment drop box within your Canvas course. (If your instructor collects hard copies of papers for grading, they will usually walk you through their specific grading criteria either verbally or via a paper rubric.) Above all, if you feel any confusion about expectations at any point of the research process, you should reach out to your instructor for clarification.

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13.2: Finding and Narrowing Topics

Once you feel clear about your instructor's expectations for your research essay, you can move on to finding a topic. Ideally, you should choose a topic that you find interesting, but would still like to research further. You will likely do your best work if you choose a topic about which you are curious, and this topic should be one that you can approach with an open mind as you gather ideas during the research process. If you have a deeply-held belief or are unwilling to take perspectives other than your own into account, you will have a difficult time engaging in the research process fully and in good faith. Allow the evidence to lead you to a thesis rather than beginning with a thesis (or opinion) and then looking for evidence that supports what you already believe. You should also avoid topics about which there is little information, topics that are entirely dependent on personal preferences or beliefs, and topics that are too broad or too narrow. Remember, while your reader may technically be your instructor, you should imagine that you are writing to a larger audience and tailor your essays accordingly. Your instructor may have a specific set of topics they do or do not want students to address for a given assignment, so if you feel any uncertainty about whether a topic is appropriate, check with your instructor as early as possible to ensure you are on the right track.

If your topic seems too large to handle in a short research paper, but you still want to write about it, you will need to narrow your focus a bit. For instance, "crime" is a huge, broad topic to tackle, so if this is something that you want to write about for a short paper, you need to consider which specific aspects of crime interest you: Do you wonder about the relationship between gender and crime? Are you interested in understanding how different environments deter or encourage crime? Are you curious about how certain kinds of laws have evolved over time? Do you suspect that the legal system treats some people differently than others? Are you curious about how women in prison are treated when they deliver children? Do you think drug laws are too harsh or too lenient?

Once you focus on a more specific angle, the research process will become much easier. Then, the next step will be to develop a research question based on your narrowed topic so you can more effectively begin searching for information with a clear goal in mind.

See this page from the Libraries at the University of Missouri for more help developing a topic for research.

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13.3: Developing Research Questions

Students often imagine that they should begin the research process with a thesis statement in mind, as if it were a hypothesis for a scientific experiment. While you will need to develop a thesis eventually, it is best to start from a place of curiosity and begin by asking an open-ended question. Once you have this question, you can use it to identify potential keywords to use while searching for sources online, and the answer to the question will become your thesis statement.

Let's move through an example to see how you can move from a general topic idea to a focused research question. If you wonder, as in one of the example questions above, how women are treated when they give birth in prison, you would not begin with a statement like "Prisons mistreat new mothers." Doing this would steer you, consciously or otherwise, toward only the research that supports your initial opinion. Beginning with a question like "How do prisons treat inmates who deliver babies while incarcerated?" would allow you to follow the evidence wherever it leads. Whether you find that prison administrators treat expecting mothers well or poorly, your thesis will naturally develop from whatever the evidence shows.

To be truly helpful, research questions should meet the following criteria:

- **Complex:** open-ended "how" or "why" questions will allow you to explore an issue more fully than simple questions you could answer with a "yes" or "no"
- **Clear:** use straightforward terms and concepts
- **Focused:** choose one aspect of your topic to research
- **Concise:** the question should be specific enough to be addressed fully within the length of your paper

(and if you are writing a persuasive paper)

- **Arguable:** for a persuasive paper, your question should lead to a claim with which reasonable people could agree or disagree

Example Research Questions for an Informative Essay

1. Why is it so expensive to run electoral campaigns in the U.S.?
2. How do K-12 schools in the U.S. define and measure "student success"?

Example Research Questions for a Persuasive Essay

1. How does teacher pay impact learning outcomes for K-12 students?
2. How should campaign finance law be changed to help average Americans run for elected office?

As you can see in the example questions above, slight tweaks to the structure of your research question can steer you toward an informative or persuasive focus, so it's important to double check that your question is setting you up to write the kind of paper you've been asked to write.

Once you have a good working research question, you can mine it for keywords to begin searching for sources online. We will focus more specifically on keywords and online searching, in Chapter 7.

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13.4: Considering Audience

As with any other kind of paper, a research paper should be written with an audience in mind. The evidence and facts you present will be more likely to inform or persuade if you have a clear idea of whom you are addressing. While your instructor will be the person evaluating your work, you should construct your paper with a broader audience in mind.

One technique is simply to imagine your classmates as your audience. They are intelligent and curious, and they are also working on a similar project and will understand its expectations and limitations. However, they come from a wide variety of backgrounds, previous education levels, socioeconomic levels, religious contexts, work experiences, and linguistic abilities. There is probably no "safe" assumption about their beliefs or opinions. If this is your audience, you would do well to maintain a calm and balanced tone, provide definitions for any terms they might not know, assume they are not so hostile that they cannot be convinced to agree with you (if your paper is persuasive), and to use the most direct and straightforward language possible.

When addressing your work to a general audience, consider the following questions:

- What does my audience already understand about my topic?
- Which terms and concepts might I need to define?
- If the audience does not agree with me, what evidence might help to persuade them?

If your instructor asks, you might also direct your work to a more specific audience, for instance, the people who would be most directly affected by your ideas, or those most capable of implementing the changes you propose.

To develop an idea of who your audience might be, consider these questions:

- Who is most likely to be affected by my ideas? Who are the people most capable of addressing the issue or problem I'm focused on?
- What resources are available to them? Can they make the changes I suggest?
- Will my audience understand any technical terms or jargon I use?
- What are some major concerns my audience might have?

Example: Brainstorming and Writing for an Audience

A student plans to write an essay arguing that K-12 teachers should be paid more. They need to decide on an audience who might be affected by this change and then collect a variety of credible sources to support their argument, choosing their tone, vocabulary, and considerations of pathos for that audience. The student knows that teacher pay and school financing comes from local property taxes, so they realize that their task in this paper is to convince an audience that this tax increase will benefit them.

Affected Audience	Adults who live in a public school district	State legislators
Main Concerns	Worry about property tax increases; want the best teachers for their children	Want to be re-elected; want to serve constituents
Resources Available	Votes for state and local politicians	Media campaigns; votes for legislation
Understanding of Terms	Less likely	Likely

For the audience of adults in the district, the student's argument should probably concentrate on showing that they will receive better teachers in exchange for the pay—and tax—increase. The student will have to convince them to vote for a property tax raise out of their own pockets, and they should define any terms they use to ensure maximum understanding on the part of the audience. The student should appeal to the audience's sense of civic responsibility and their desire to provide a good education for their children and ensure that the nation as a whole is well educated.

If the student's audience is made up of legislators, they must show those senators and representatives that they will not lose votes if they vote for legislation that increases property taxes, and that they will see some benefit to their district and to their own careers. Perhaps the student could find sources showing that the net economic benefit would be positive, which could be used in future election campaigns. Further, while an audience of legislators is probably familiar with the terminology used by economists and education professionals, it still might be a good idea to define terms as they are used, if only to avoid confusion arising from competing definitions.

In either case, the student should adopt a calm, reasoned tone and avoid inflammatory language and buzzwords: doing so will increase their credibility and keep the audience on their side, making them more willing to follow the student's reasoning, even if they might disagree with some aspects of the argument.

For more help, see this page from the Writing Center at UNC Chapel Hill on considering your audience as you write a research paper.

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13.5: Writing Thesis Statements for the Research Essay

We did not call attention to this at the time, but in the paragraphs above, you'll find the student's thesis statement, which is "K-12 teachers should receive a pay increase." This statement is clear and straightforward, but how did the student get from the assignment prompt to a thesis?

When you look at your assignment sheet, after you read through all the specific requirements, you should start thinking of subjects and topics that interest you. In this student's case, it is likely that they thought something like "I'm a college student…I'm interested in education in general now that I've spent most of my life in school…but I don't want to write about higher education because I'm probably too close to it right now…but I do remember that some of my high school teachers were really dedicated and well-trained, and one of them mentioned that they hadn't had a pay raise in several years. I think they deserved a raise. So how should I argue that position?

The student followed this path: **SUBJECT >> TOPIC >> THESIS**

Of course, their thought process was more complicated than this simple linear diagram can illustrate, since they likely sifted through several sub-topics before deciding on this one. But this is a reasonable representation of how you, too, can work toward a thesis statement, especially for a persuasive paper.

While thesis statements will look slightly different depending on whether you are writing an informative or persuasive paper (and you can find some of these differences highlighted below), a strong thesis statement will always be a complete sentence, signal what the author will argue in the paper, and make a clear, obvious claim. While it is fine to include a question in your introduction as a way of leading up to your thesis statement, your thesis itself should never be a question (it is, after all, a thesis statement); instead, the thesis should answer your research question rather than stringing the reader along and making them guess at your claim.

Characteristics of a strong thesis statement

For an informative paper, a thesis should

- Be one complete sentence
- Be a statement rather than a question
- Clearly indicate the paper's main idea
- NOT make a claim
- NOT be arguable

Informative papers make it their goal to describe a process, explain an idea, show an uncontroversial cause and effect relationship, etc. If anything about the ideas contained within them is arguable, they cease to be informative. It is the student's responsibility to do enough excellent research to ensure that their paper does not make claims with which reasonable people might disagree. In some ways, this is a more difficult task than writing an argumentative paper. For instance, an informative paper on our solar system could present a thesis like "The Kuiper Belt contains many orbiting bodies of wildly varying masses, including Pluto." That statement is entirely based on observations with which no astronomer would disagree. However, if the thesis is changed to "The Kuiper Belt contains many orbiting bodies of wildly varying masses, including the planet Pluto," it has become an attempt at persuasion since not all astronomers agree that Pluto should be classified as a planet.

If your paper is informative rather than persuasive, you do not need to develop an argument. Instead, you should maintain an objective, neutral tone throughout the essay and describe your chosen process or issue. You should not try to argue that something is true or untrue; the topic you choose for this sort of paper should not be controversial or arguable. You should also avoid highlighting your personal ideas and beliefs in an informative essay. An example topic for an informative essay might be an analysis of how cocaine affects the human brain. Researchers have a good idea of the chemical processes involved, and those will not be arguable. The temptation for a student writing on this topic might be to assert that it is best to avoid cocaine or to assure the audience that they do not partake in the drug themselves, but these kinds of asides are neither necessary nor helpful in a paper which is intended to simply explain a process. Sharing personal opinion nudges a paper into argumentative territory, so make sure to avoid this if you have not been asked to write an argumentative paper.

If your paper is meant to be persuasive, you will want to construct your thesis to reflect this.

For a persuasive paper, a thesis should

- Be one complete sentence
- Be a statement, rather than a question
- Clearly indicate the paper's main idea
- Be arguable (to a reasonable audience)
- Make a claim

The thesis must be arguable if the paper itself will be an argument. This means that the thesis cannot merely state a fact or make a statement few people would disagree with, such as "Child abuse is bad." None of us would want to meet the audience who might disagree with this statement. If the writer changes the statement to "All spanking should be considered child abuse," that is an arguable claim.

Example Thesis Statements for the Rhetorical Modes

Exemplification

1. Methamphetamines have several observable effects on the human brain.
2. Xeriscaping has beneficial effects on the land; it uses less water, decreases pollution from lawn mowers, and eliminates the need for pesticides and fertilizers.

Narration

1. A series of events in Wes Moore's life led to his eventual life sentence for murder.
2. The life cycle of a typical star follows a predictable path from birth in a cloud of dust to an explosive and dramatic death.

Comparison and Contrast

1. Whereas the author Wes Moore had beneficial adult influences during his childhood, the "other" Wes Moore had to work toward adulthood on his own.
2. Chemical addiction and behavioral addiction share many characteristics, but they differ in several important ways.

Cause and Effect

1. The design of some kinds of wearable technology can cause people to develop an addiction to exercise.
2. The policies adopted by some states after the Civil War contributed to the peonage system and eventually to Jim Crow laws that oppressed African Americans for a century after the war's end.

Definition

1. Although Hitler's party called itself National Socialist, its vision of government can actually be termed fascist.
2. Contrary to popular opinion, cheerleading is a sport, as evidenced by its incorporation of features like tryouts, practices, and competitions that are central to other forms of athletics.

Process

1. Massive stars collapse into black holes according to a known sequence of events.
2. A habit can be broken by the interruption of any of the three elements of the "habit loop."

Problem/Solution

1. Student loan debt is a major reason college graduates struggle financially, but this problem could be solved by a national service program that offers free college tuition after a set term of service.
2. Daily meditation can alleviate some of the anxiety endured by college students.

See this page from Research.com for more help developing thesis statements for research papers.

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13.5.1: Exercise- Developing Topics and Thesis Statements

Move from subject to topic to thesis. In the first block, the student has taken a broad subject, chosen a narrower area that has always annoyed them, and then turned that into a thesis statement that expresses an arguable opinion. Now it's your turn: for #2, narrow the subject and develop a thesis. For #3, try your own from scratch.

Subject	Topic	Thesis
1. Soccer	Players faking injuries	People think professional soccer players exaggerate their injuries, but they don't realize that this is a careful strategy to manipulate officials.
2. Social Media		

Adapting Your Thesis as You Work

Once you have an initial thesis statement and are ready to put together your paper, you will continue to work with your research sources. Recall that you did not develop a thesis until you had read enough evidence to lead you to a reasonable, well-informed opinion, but now you will be finding more sources to fill out the argument (or add detail and description, if your paper is informative). Keep in mind that you are not married to your thesis. You may discover new information that invalidates some part of it. If that happens, you must change your thesis to reflect the existing evidence. Always let the sources drive your conclusions and your claims–never try to force the evidence into a preconceived conclusion.

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13.6: Writing with Sources

As you collect evidence for your paper, you should continue to read actively and annotate each of your sources. You may find it helpful to print off your sources to mark them up more organically, but you can use electronic annotation tools with just as much success if you are comfortable with them. The goal is to maintain a critical dialogue with your sources so that you know how they fit into your paper; some sources may align with your perspective, while others may contradict it, for instance.

One useful way to keep track of your own thought processes as you build your paper is to keep note cards or a notebook, either on paper or using software like NoodleTools, a source integration tool accessible through the Butler library system. Each card or entry on a page should contain citation information for the source (in either APA or MLA style, depending on the assignment requirements), and a summary of the source's overall content and main ideas. If you incorporate direct quotes, summaries, or paraphrases from the source, you should also include specific page numbers to keep track of the location of the ideas you want to incorporate into your paper.

Many students prefer to take source notes electronically to save time, but remember to be careful with this method: you want to be sure to highlight any source material you cut and paste into your notes to signal to yourself that these are not your words. Also, don't forget to document your sources as you go; be sure to include URLs and enough information that you can easily find the source again later (your best bet is to include a full citation). One popular method for keeping track of sources is to download PDF copies of database sources and take notes on those copies. Using sites like Google Docs, Office 365, or NoodleTools will allow you to access your sources and notes at any time, whether in class or at home. DO NOT simply keep your sources open in your browser without taking notes that allow you to get back to it; if something goes wrong, you will likely lose your sources and have to start from square one.

As you create your notes, you will begin to see how your sources agree, disagree, and add to each other's perspectives. This will help you to make your own argument. Your sources will probably dissent with one another to some extent and observing differences between perspectives will help you to sharpen your ideas–if a source's ideas seem poorly thought-out or just plain incorrect, you can point that out to your readers and offer an alternative way of understanding the topic that relies on stronger logic. This kind of critical engagement with your sources will enhance your credibility as your paper progresses.

When you have gathered your sources and feel ready to begin integrating them into your paper, remember to blend ideas from these sources into your own writing in a way that allows your work to flow smoothly and logically. Using the techniques for creating clear signal phrases and in-text citations in Chapter 8 will help you to accomplish this.

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13.7: Planning the Research Paper

Once you have narrowed your topic, developed a research question, constructed a strong working thesis, and identified appropriate sources to support this thesis, you have everything you need to begin writing the paper. Before you can start drafting, though, you need a plan. Sometimes, students feel that planning is an unnecessary step in the writing cycle. Perhaps at some point in the not-so-distant past, they have found themselves paperless at 11:00 p.m., staring down an 11:59 p.m. deadline (it's always 11:59 p.m., isn't it?). Perhaps, in a state of Red Bull-induced genius, they beat the odds and managed to compose their magnum opus in the nick of time. Perhaps they even received a high enough grade on said opus that they are now convinced that they do their best work under pressure. While this narrative is normalized, it can also be destructive: in reality, students like the one in the above example succeed in spite of procrastination, not because of it. A student may be able to slide by without planning, but they will rarely excel.

The first step of planning is outlining. Your instructor may give you a set template to use for this step, or they may give you the latitude to use outlining tools you've picked up from previous courses. (If you are given a set template, it is wise to follow it, as your instructor is explicitly modeling what they want to see in your paper.) In a basic sense, an outline is a map for your paper: it gives you a clear direction to follow, and it includes specific markers to keep you on track as you draft. You are likely familiar with the five-paragraph essay structure, which features an introductory paragraph, several body paragraphs, and a concluding paragraph. Your outline will include all of these sections, but it will also incorporate more specific elements like your hook, thesis statement, topic sentences, and transitions. You may also be asked to include quotes or paraphrases from your sources to give your instructor a sense of how you will support each of your main ideas. Depending on the kind of research paper you have been asked to write, your outline may take a different form—in an EG 102 class, for example, you may be asked to write a Rogerian or Toulmin-style argument, each of which would structure ideas differently to achieve specific goals. In an EG 101 class, an outline for an informative paper may look different than one for a persuasive paper. This is because the structure of your paper should adapt based on your goal.

Once you have decided on the style of outline best suited to your purpose, you can begin filling it in, beginning with the key elements of the paper, including your thesis statement, topic sentences, and transitions. Many instructors will offer specific feedback on these individual pieces of the paper in advance of asking for a full rough draft since these pieces are so integral to the paper's cohesion. If your thesis statement is unclear, if your topic sentences do not correspond to your thesis statement, or if you do not effectively transition between ideas, readers will have trouble understanding the connections between your points.

Example: Research Paper Outline

The following outline corresponds to the paper that occurs on pages 152-157, at the end of this chapter. Note how Hailey (the student writer) uses full sentences so that she can get specific about their evidence and the points she wants to make about her evidence. She also built topic sentences, analysis, transitions, and a thesis, but not all of these elements are perfect. While looking through this outline, consider what you might improve and how your outlining tactics differ from this student's tactics.

Introduction

A. Open with shocking statistic: 90% of our time is spent indoors (Westervelt).

B. List off general benefits of spending more time outdoors: both mental and physical health problems like stress, anxiety, depression, lack of vitamin D, concentration problems, Attention Deficit Hyperactive Disorder, and obesity (Kasland).

C. Thesis: Most people know that being outside is good for them yet not many people do anything about it. Humans were created to be outdoors, so it is only natural that people should thrive when they are outside.

Body paragraph 1: Spending more time outside can decrease stress and anxiety.

A. Evidence 1: "Stress hormones" along with many different "stress" symptoms are known to decrease after relaxing or wandering around the woods (Selhub 51).

B. Evidence 2: Spending even just a quarter of an hour outside or in the forest can reduce "anxiety" in an unmistakable way (Rones 25).

C. Analysis: This evidence is significant because many people suffer from overwhelming anxiety and stress. These sources show that it takes minimal effort to decrease anxiety and stress through spending time outside.

Body Paragraph 2: In addition to helping with stress and anxiety, time spent outdoors can also help ease depression and seasonal affective disorder.

A. Evidence 1: Penckofer et al. shows that the sets of people most in danger of “vitamin D deficiency” are, fascinatingly, identical to the sets of people most at danger of “depression.”

B. Evidence 2: Penckofer et al. states that more than “90%” of the “vitamin D” that a person’s body needs is attained by being outside in the sunshine.

C: Analysis: Since so much of the vitamin D people need comes from the sun, it only makes sense that going outdoors and into the sun should help with illnesses caused partly from lack of vitamin D.

Body Paragraph 3: Spending time outdoors can help with some things that people would not necessarily associate with being outside.

A. Evidence 1: “ADHD” kids have an easier time “focusing” and “concentrating” when they spend time outside in a relaxed, open area (Dineen).

B. Evidence 2: Summarize the study from "Children With..." that shows shows that people who have ADHD can really benefit from spending time outside.

C. Analysis: It is beneficial for any person, especially students, to spend some time outside before or during time that they know they need to concentrate and focus.

Body Paragraph 4: Not only does being outdoors help with all these mental health issues, but it can also benefit people’s physical health.

A. Evidence 1: “There is even some evidence to suggest that exercise may feel easier when performed in the natural environment” (Gladwell et al.).

B. Evidence 2: Use description to synthesize information from other sources and show how the body is affected when outside.

C. Wrap up: All around exercising outside can help tremendously in many different ways.

Conclusion

A. All in all, there are many different reasons that being outdoors that will help a person’s health.

B. Discuss other positive effects: All around exercising outside can help tremendously in many different ways.

C. Show why this issue is significant: If people really understood what all can change if they spend more time outdoors in the sunlight, people would probably spend a considerably more time in the great outdoors.

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13.7.1: Exercise- Analyzing a Student Research Paper Outline

1. What is Hailey's thesis? Is it a strong thesis? What elements is it lacking? Revise the thesis according to your observations.
2. Scrutinize the topic sentences of the body paragraphs. Which topic sentences are specific enough and which topic sentences need improving?
3. Not all of the paragraphs include transitions to move from one to the next. Which paragraphs are lacking transitions? Revise the topic sentence for each paragraph to include a transition, or construct a transition for the end of the previous paragraph.
4. Some of the outline reads more like a "note to self" to the writer to help them shape the content of the paper when they are writing. (Example: Summarize the study from "Children With..." that shows that people who have ADHD can really benefit from spending time outside.) Do you think adding this type of content to an outline can be helpful? Why or why not?
5. What are the benefits of noting source material in your outline? How will Hailey's writing process be made easier by having such detailed research notes already incorporated into her outline?
6. Do you think Hailey included enough evidence and analysis in her outline to help guide her writing of the paragraphs? What different kinds of content might you add into a research outline? Do you think you would add more evidence or analysis than Hailey has? Why or why not?
7. Hailey's assignment was to write a research paper discussing a problem and solution. Do you think her paper fits this assignment? Discuss.
8. Look at Hailey's ideas for her introduction and conclusion. Do you think she has some sentences that will be a good start on these paragraphs? If not, which elements should she try to strengthen before she begins to write?

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13.8: Drafting the Research Paper

When you have a basic structure for your paper, you can begin drafting individual paragraphs. As you are developing your draft, you should keep in mind a few of the categories typically used to assess whether or not a paper has been successful. These include development, organization and focus, and mechanics.

Development

When an instructor assesses your paper's development, they are typically looking to see that you have fully explained each of your main ideas and supported all claims with specific, cited evidence. If you make a claim and do little to support it, or if you throw out terms that you do not define or deal with in a deep enough way for readers to understand them, you will generally see this lack reflected in the development category of the paper rubric.

Keep in mind that each paragraph essentially functions as its own miniature essay, with each topic sentence serving as a sort of mini-thesis statement that you support with a mix of evidence and analysis. Each paragraph should work to support your overall thesis in some clear way, and your transitions should not only move readers to the next idea, but also help them to understand how various ideas relate to one another as the paper progresses. A college-level paragraph typically contains a minimum of 7-10 sentences, and this is not an arbitrary metric: a college-level paragraph has to do some real heavy lifting—you need to make your claim, support or challenge that claim with evidence from sources that you introduce and briefly summarize, offer analysis of how the evidence relates to your claim, and provide closure to one idea while transitioning into another. This is why a paragraph consisting of only 3-5 sentences is generally considered far too short for the kind of papers you will be writing as a college student. Similarly, because you are working with more complex ideas in college, you will likely need at least 2-3 paragraphs to fully develop each of your main ideas; papers that rely on the traditional "five-paragraph" model often come up short because this model simply doesn't give you enough space to explore ideas in a nuanced way.

Organization and Focus

In a well-organized draft, all elements of the paper come together to make a cohesive point. In an informative paper, this means that by the end of the paper, all of your points have helped your reader to understand the topic; in a persuasive paper, this means that the reader has a clear sense of your argument and the reasons behind it, and that you have made your case without relying on faulty logic or generalizations. In a focused essay, the author incorporates only the details that relate to the idea they are attempting to convey; while they know much more than they include in the paper, they are confident enough to leave out filler information that does not directly contribute to their explicit purpose.

Mechanics

In the early stages of drafting, you may worry less about fine-tuning, but you should still focus on the basics: clear, complete sentences, proper citation, and professional formatting. As you draft, you may find it helpful to take breaks to read over what you have written so far: taking your draft sentence by sentence will ensure that each idea comes through clearly and concisely. Later, during the revision process, you can focus on refining individual sentences and considering whether certain ideas would come through more strongly if combined or separated. Try to keep in mind that your paper will be read by someone, and think about creating a fluid, engaging reading experience for this audience.

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13.9: Revising the Research Paper

When you have finished a complete draft of your research paper, you may be tempted to “submit it and forget it”--resist this temptation! If you’ve finished even a little early, you can use that valuable bit of extra time to proofread and polish so that you submit your strongest work possible.

For a research paper, the most important element you should check for during the revision stage is citation: in many classes, if you have not included in-text citations and end citations, you will receive a failing score on the paper, as this constitutes plagiarism. As you read through your paper, make sure that you preface each quotation, paraphrase, or summary from a source with a clear signal phrase that introduces the author and offers a brief overview of the author’s overall argument. Then, make sure you have included parenthetical citations at the end of sentences containing ideas from sources. Always follow up source ideas with your own analysis, and avoid beginning or ending paragraphs with quoted or paraphrased ideas. Finally, check that you have included a complete and correct Works Cited or References page that aligns with the citation style your instructor has required (typically either MLA or APA).

Many instructors require that essays be submitted to a plagiarism-checking software like Turnitin or Vericite, so you may also find it helpful to submit an early draft, check the “Originality Score” this software has generated based on your submission, and use this as a way to refine your source use so that most of your paper centers on your insights and analysis as opposed to source ideas.

Once you have double-checked your citation and source integration, you can move on to consider unification. When a paper is unified, all of its parts work together to create a specific effect–in the case of a research paper, either informing or persuading the intended audience. This means that no part of the paper should feel disconnected from or irrelevant to your central point (i.e. your thesis statement). Your introduction should gradually build to your thesis; your thesis should be reinforced by your body paragraphs; your conclusion should echo your introduction and reiterate your message; and your transitions should tie everything together clearly.

Consider word choice and tone as you proofread as well. Keep your intended audience in mind here: aim to inform or persuade your audience without condescending to them or trying overly hard to impress them. Avoid emotionally-charged language and slang. Select each word as carefully and thoughtfully as possible, always keeping in mind how your choices as a writer impact the way readers receive your message.

Lastly, take time to polish your paper via attention to grammar and formatting. If your instructor requires certain headers to be structured in a certain way, pay attention to this. A paper with immediately obvious formatting errors often suggests a lack of thoughtfulness on the part of the writer, and your goal is likely to make as positive an impression on your reader (usually your instructor) as possible. Ensuring that your paper has a professional appearance will give you a headstart on this goal.

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13.10: Example Research Paper

The following is a sample research paper written by a Butler EG 101 student. Please note that this paper is mostly in MLA excepting a few things: it does not have page numbers or a header with a last name and the font is 11.5 instead of 12.

Hailey Stolz

Professor. McCaffree

Research Paper

4 May 2018

Health Benefits of Time Spent Outdoors

In today's world, people spend almost all their time indoors. In the article "How Our Buildings Are Making Us Sick", Amy Westervelt writes, "As a culture, Americans spend 90 percent of our time indoors". Many scientists and researchers believe that the time people spend indoors and the increase in illnesses and health problems could quite possibly be related. Time spent in the great outdoors can help both mental and physical health problems like stress, anxiety, depression, lack of vitamin D, concentration problems, Attention Deficit Hyperactive Disorder, and obesity along with a great many other things. People can be helped in almost all manners by being outside (Kasland). There is almost nothing that some time spent in the great outdoors will not benefit in one way or another. Simply sitting outside for a few minutes each day can help a person's health substantially. Most people know that being outside is good for them yet not many people do anything about it. Humans were created to be outdoors, so it is only natural that people should thrive when they are outside.

Being out in nature has a way of calming a person down and allowing them to enjoy the moment. When people are stressed or experiencing anxiety, spending a little bit of time outside can sometimes be the best thing for them. "Stress hormones"along with many different "stress" symptoms are known to decrease after relaxing or wandering around the woods (Selhub 51). When a person goes outside, the fresh air and of the natural surroundings can give them a sense of calm and wellbeing. People's surroundings are often a high contributor to their anxiety and stress levels, so when a person is in the peaceful surroundings of a countryside or wandering through the trees it is often easier for them to calm down and destress than when they are indoors and surrounded by the busy city. People do not have to spend a whole lot of time outside for it to make a difference in their health. Spending even just a quarter of an hour outside or in the forest can reduce "anxiety" in an unmistakable way (Rones 25). The peaceful surroundings are not the only part of nature that will help a person relax, literally being away from the demands of daily life also helps. People often go on social media to escape from the things around them but that can cause them to become more stressed or anxious because then they get concerned about everyone else's problems in addition to their own. Therefore, going outside in the fresh air and peaceful surroundings and actually getting away from things for a while is a much better option and proves to be far more effective.

In addition to helping with stress and anxiety, time spent outdoors can also help ease depression and seasonal affective disorder. When a person with seasonal affective disorder is outdoors, the vitamin D from the sunshine will actually help to better their mood and lessen the depressive symptoms. When they are outside, the sunshine cues the brain on the time of day even though they may not realize it. These ques will cause the brain to increase the production of melatonin in the evening which will then help the person sleep better at night as well. Researchers say that this is even more effective when people spend time outside in the mornings. The sets of people most in danger of "vitamin D deficiency" are, fascinatingly, identical to the sets of people most at danger of "depression" (Penckofer et al.). Vitamin D deficiency often plays a big role in depression; therefore, when a person suffering from depression spends time outside, especially on a sunny day, the vitamin D from the sunlight can help them to cheer up and ease their depression. In the article "Vitamin D and Depression: Where Is All the Sunshine?" Penckofer et al. states that more than "90%" of the "vitamin D" that a person's body needs is attained by being outside in the sunshine. Since so much of the vitamin D people need comes from the sun, it only makes sense that going outdoors and into the sun should help with illnesses caused partly from lack of vitamin D.

Spending time outdoors can also help with some things that people would not necessarily associate with being outside. Some examples of these things are the effects it has on people's concentration, focus, and their ability to think clearly; especially people who suffer from Attention Deficit Hyperactive Disorder (ADHD). "ADHD" kids have an easier time "focusing" and

“concentrating” when they spend time outside in a relaxed, open area (Dineen). Not very much is yet known on how being outside eases the symptoms of ADHD, but scientists and researchers do know that it will help. In 2004, Frances E. Kuo and Andrea Farber Taylor performed a study to see whether time spent outdoors is an effective way to help people, specifically children, with ADHD (“Children with…”). In this study they had the parents of 406 children with ADHD report to them how the children acted after taking part in different pastimes. Some of these took place indoors, some outside in places without much nature, and others in places with lots of nature and greenery. The results showed that the symptoms of ADHD decreased while the children were in the natural areas outside (“Children with…”). This study shows that people who have ADHD can really benefit from spending time outside. Being outdoors does not just help people with ADHD focus, it can help most people to concentrate. Teachers and other people who work with students have realized that students do better on tests and other school work if they do it right after spending some time outside. Therefore, it is beneficial for any person, especially students, to spend some time outside before or during time that they know they need to concentrate and focus.

Not only does being outdoors help with all these mental health issues, but it can also benefit people’s physical health. More and more people in today’s culture are struggling with obesity. With the conveniences of current society, people do not move around quite as much as they used to. Going outside is a good way to get people up and moving around. People are oftentimes more likely to exercise when they go outdoors to do it. “There is even some evidence to suggest that exercise may feel easier when performed in the natural environment” (Gladwell et al.). Typically it is easier for people to do things they enjoy; people enjoy exercising outside more because there is fresh air and a change of scenery as they exercise. When people exercise outside they often burn more calories and strengthen different muscles and bones. When they are taking a walk outside for example, the rough ground will cause their ankles to be more adaptable and over time will cause the muscles to become stronger. If walking outside, going up and down hills and incurring wind resistance will use different muscles than walking on a treadmill. When people walk outside they often walk faster because they do not actually know how fast they are going and they set their own pace. Even though they are often faster they do not run out of energy nearly as quickly as they would if they were exercising indoors. When they are exercising outside, the sunlight that is absorbed by a person’s body causes them to produce more vitamin D which will help to strengthen their bones. Not only will it strengthen their bones, but the vitamin D will also produce melatonin which will then help them sleep better at night and be better rested. When a person is well rested their body will not try as hard to preserve calories to save energy so they will actually burn more calories when they exercise. All around exercising outside can help tremendously in many different ways.

All in all, there are many different reasons that being outdoors will help a person’s health. Spending time outside can help with many more things in addition to the things already discussed. Additional benefits include lower blood pressure, improved cognitive abilities, faster healing, better eye health, and more. Very few areas do not benefit from spending time outdoors. It is important to know about all the different things that being outside in the fresh air and sunshine will help. If a person was struggling with stress or anxiety they would probably really appreciate knowing that spending a little time outside would help them to feel a little better. Think about if an overweight person is trying to lose a little weight, and how they would probably like to know that it could be easier if they do some of their exercises outside. There are many more examples of people who could be helped by spending just a little more time outside. If people really understood what all can change if they spend more time outdoors in the sunlight, people would probably spend a considerably more time in the great outdoors.

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13.10.1: Exercise- Reflecting on a Student Research Paper

1. Notice the student's in-text parenthetical citations. Why do some of them include page numbers while others do not?
2. In the introduction of the paper, why does the student put quotation marks around the title instead of using italics?
3. What is the overall subject of this paper? What is the topic?
4. Go back through the paper and underline the signal phrases and source introductions. Does the author introduce enough sources? Do they tell us enough about their sources to fill us in? If not, where does the student need to include more source information.
5. In paragraph 4, there is a citation that includes a shortened version of the article title rather than the author's surname and a page number. Why is this?
6. What is the student's thesis statement? Is this a strong or weak thesis statement? Based on this thesis, what might the student's research question have been?
7. If you were reviewing this paper for peer review, what further evidence would you suggest the author add to the paper to make their point convincing?
8. The conclusion to this paper falls a bit flat. What do you think the author could do to improve the conclusion?
9. This paper has some proofreading issues. Go back through the paper and find at least two places that the student should have proofread more carefully for clarity and/or wording. How do these issues affect the reading experience for you as a reader?

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14: Choosing Sources and Reading Actively

Chapter Preview:

In this chapter, you will learn how to:

- Locate various types of sources
- Evaluate sources for quality and usefulness
- Read critically and engage meaningfully with a text

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14.1: Writing with Sources

In your college classes, you will be asked to conduct research using a variety of credible sources to support your ideas. Although you may know a great deal about your given topic when you begin the research process, you will likely find that there are many peripheral issues around this topic that you have yet to consider or do not fully understand yet—this is where sources come in handy. The academic equivalent of "phoning a friend," source use allows you to tag in experts with years (and sometimes decades) of experience studying your topic to help you expand your own ideas and make your arguments more convincing. For example, a general audience might not take a college student at face value when they say that laptop use in the classroom is beneficial, but if said student corroborates their ideas with the researched claims of experts on the subject of technology use in educational settings, they are much more likely to make their case successfully.

While previous assignments may have required that you engage with sources on more of a surface level, research assignments at the college level will require you to interact with source material much more rigorously to demonstrate your awareness of the existing discourse around your chosen topic(s) and solidify your membership within a larger community of scholars. It will not be enough to simply cherry-pick a few ideas here or there that support a predetermined position; instead, you will need to understand how various sources relate to one another, and determine what this relationship indicates about the strengths and weaknesses of your own everevolving perspective. Before you can do any of this, though, you first need to know what types of sources will best help you to develop your ideas, and you need to feel confident distinguishing a credible source from a non-credible one

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14.2: Identifying Source Types

Before you can fully interact with a source, you need to know what type of source you're working with. In academic research, you might need to choose between several types of sources: online and print, primary, secondary, or tertiary, and scholarly or popular. In the early stages of a project, you might just be crossing your fingers and hoping you can find anything on your topic, but as you develop your research, you will find that the specific types of sources you use matter immensely. For example, a paper that includes only primary sources might lack the wider perspective needed to convince an audience that the topic at hand is truly relevant to them; similarly, a paper that includes only secondary or tertiary sources might strike readers as cold and impersonal. Great research strikes a balance. In many ways, the differences between sources comes down to two important characteristics: accessibility and quality.

Print v. Online

In terms of accessibility, online sources are the preferred choice for many students. These sources are not bound by physical location, they can be accessed at any time—day or night--and they are easy to find again. The drawback to online sources is the inconsistency of their quality. While the same can be said of print sources to some extent (some print sources are certainly of higher quality than others), these sources generally undergo a more rigorous process to achieve publication. By contrast, the openness of the internet means that anyone with a connection and an opinion can instantly share their ideas, regardless of whether they are technically qualified to do so.

Primary v. Secondary v. Tertiary

To determine whether a source is primary, secondary, or tertiary, look at the position of the source. If the source records a text, event, or experience without interpretation, it is a primary source. If the source interprets a text, event, or experience, it is a secondary source. If the source provides an overview of information about a given text, event, or experience, it is a tertiary source. As an example, a student writing a literary analysis of Toni Morrison's novel The Bluest Eye would use the novel as their primary source, and they might also integrate an academic article that interprets the novel as a secondary source, and an encyclopedia page that provides an overview of interpretations and reactions to the novel as a tertiary source.

- **Common Types of Primary Sources:** Literary works, artifacts, audio recordings, diaries, emails, interviews, letters, newspaper articles (written at the time of a specific event), original documents, photographs, speeches, works of art, websites
- **Common Types of Secondary Sources:** Biographical works, commentaries, dictionaries and encyclopedias, magazine and newspaper articles, textbooks, websites
- **Common Types of Tertiary Sources:** Almanacs, bibliographies, dictionaries and encyclopedias, directories, guidebooks, indexes, abstracts and bibliographies used to locate primary and secondary sources, textbooks, manuals

Scholarly Sources v. Popular Sources

Another distinction you might be asked to make during the research process is one between popular and scholarly sources. Typically, instructors will expect students to engage with a combination of popular and scholarly sources, so you will need to feel

comfortable identifying and evaluating both of these source types as you begin the research process. The chart below offers a few of the most salient differences to keep in mind as you choose between sources.

	Scholarly Sources	Popular Sources
Audience	Restricted to those with institutional access	Available to the general public
Authors	Experts in the field (faculty members, researchers, etc.); credentials easily located in articles	Journalists, freelance writers; credentials may or may not be easily located in the work
Publishers	Scholarly or professional organization	Commercial, for profit
Style	Specialized language specific to field; assumes prior knowledge about the topic; typically longer than popular works	Created for average readers short, sometimes entertaining pieces
General Characteristics	Narrow subject focus; little to no advertisement; often labeled as "journal" or "review"	Broad subject focus; contains ads/photos; sold at newsstands or bookstores

See this page for more help with categorizing sources from the Ohio State University online text, *Choosing and Using Sources: A Guide to Academic Research.*

Special Features of Scholarly Sources

Scholarly sources, particularly journal articles, can feel overwhelming when you first encounter them as a student. This is partially because, as indicated in the table above, they incorporate highly specific terminology and focus on complex ideas in ways that sometimes verge on inaccessible. In addition to jargon, they may also incorporate charts and statistics, which can feel difficult to interpret without prior training in the author's field. Fortunately, scholarly articles follow a fairly standard structure that can help you to skim the text to decide whether or not a source will be helpful before committing to reading dozens of pages.

Journal articles are broken down into a few key sections, beginning with what's known as an abstract. An abstract is a short paragraph that appears before the article itself (generally around 250 words) and summarizes the author's goals, methods, and findings. Reading this overview, along with topic sentences and section headers, can give you a good sense of an article fairly quickly.

In addition to abstracts, journal articles include sections on purpose, methodology, limitations, and findings, along with either a Works Cited or References page (depending on the citation style) that lists all of the sources cited within the article. These last pages can be especially helpful because they can often point you toward additional high-quality sources that focus on the same topic from slightly different angles.

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14.2.1: Exercise- Popular or Scholarly Source?

Identify whether each source below is popular or scholarly.

1. An article published on *The New Yorker* website
2. A TED talk given by a prominent doctor (found on YouTube)
3. An article published in the *Journal of Clinical Epidemiology* (found on *ProQuest*)
4. A book review on Victorian social norms published by the Oxford University Press
5. An op-ed on climate change published in *The Wall Street Journal*

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14.3: Conducting General Internet Research

If you are new to research, your first instinct might be to perform a quick Google search and click on the first Wikipedia page you spot. This is not a terrible place to start, as you might just want some basic information about your topic to help you determine which specific aspects of it you are interested in exploring further, but it is important that you move beyond these initial avenues as your research progresses

As you've probably heard a thousand times from previous instructors, Wikipedia is not a credible source for formal academic research because it is subject to editing and manipulation from a variety of internet users who may or may not actually be qualified to speak on the subject at hand. Even so, sites like Wikipedia can be useful for the research process, especially in the early stages. Many Wikipedia articles contain interesting and helpful information, and they often link to the broader sources of this information at the bottom of the page. This list of sources can be a goldmine for actual credible research.

Bottom line: it is fine to start with Wikipedia as you explore a new topic, but you should never cite a Wikipedia article itself within your paper; instead, follow the trail of credible sources at the end of an article to find quality information. This trick can be helpful when seeking out scholarly articles as well: often, finding one high-quality article about a subject can lead to a wealth of other high-quality sources if you check the Works Cited or Bibliography page at the end of your article.

When they are first asked to reflect on the kind of research they prefer, many Comp 1 students indicate that they prefer general online research—the kind you might engage in to learn something new or answer a quick question for yourself outside of class—to more specific research that relies on formal scholarship. This is usually because students are more familiar with general research, even if their approach to online searching has traditionally been based more on trial and error than deliberate strategy. Often, though, it does not take long for students to realize that conducting research using academic databases is actually easier in many ways—at least when you need to find a variety of high-level sources in a short space of time.

If your assignment allows for the use of popular sources, you can cast a wider net and find more sources with general web searches, but you will likely have to devote more time to weeding out less-than-relevant sources and vetting their credibility. You will also need to put more effort into creating correct citations for your sources if you go this route; academic databases, on the other hand, usually feature citation tools that automatically generate citations that can easily be tailored to adhere to whatever citation style you are required to use. For a helpful in-between option, many students turn to Google Scholar, which offers at least partial access to scholarly sources without the intermediary of an institutional database.

Google Scholar

Google Scholar looks like a regular Google search, but it aspires to include the vast majority of published scholarship. Google doesn't share a list of which journals they include or how Google Scholar works, though, which limits its utility for scholars. Also, because it's so wide-ranging, it can be harder to find the most appropriate sources for your topic. However, if you want to cast a wide net while still finding professional-level sources, it can be a very useful tool.

Here are three tips for using Google Scholar effectively:

1. *Add your field (economics, psychology, French, etc.) as one of your keywords.* If you just put in "crime," for example, Google Scholar will return all sorts of stuff from sociology, psychology, geography, and history. If your paper is on crime in French literature, your best sources may be buried under thousands of papers from other disciplines. A set of search terms like "crime French literature modern" will get you to relevant sources much faster.
2. *Don't ever pay for an article.* When you click on links to articles in Google Scholar, you may end up on a publisher's site that tells you that you can download the article for $20 or $30. Don't do it! You probably have access to virtually all the published academic literature through your library resources. Write down the key information (authors' names, title, journal title, volume, issue number, year, and page numbers) and go find the article through your library website. If you don't have immediate full-text access, you may be able to get it through an interlibrary loan. If you are using a Butler-owned computer, you should see "BCC Journal Finder" to the right of some entries in Scholar. Those are the articles you can find via the Butler library databases without having to pay extra.
3. *Use the "cited by" feature.* If you get one great hit on Google Scholar, you can quickly see a list of other papers that cited it.

See the text Choosing Sources: A Guide to Academic Research From Ohio State University for more help with categorizing sources.

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14.4: Identifying Keywords and Using Boolean Logic

Once you have decided where to begin your initial search, you'll need to narrow down some specific keywords to generate results. By this point in your research, you have likely come up with a specific research question (see Chapter 12 for more information on research questions) about your topic—this is a great tool to focus your searches. If you don't know where to start, you can identify useful keywords by pulling major terms directly from your research question.

For instance, if your research question is "How does the implementation of active reading strategies influence the educational attainment of at-risk college students?" you might pull out phrases like "active reading strategies," "at-risk," "educational attainment," and "college students" at first to narrow your results. You can narrow down further based on the types of results these initial searches yield, even experimenting with different filters based on currency, source type, and region, depending on the database you are working on.

Another useful strategy you can incorporate to narrow your search results is a tool called **Boolean Logic.** Boolean operators are used to combine keywords as you search through a database. Adding words like "AND," "OR," or "NOT" can impact your results in significant ways. We can use our earlier research question to get a sense of how Boolean logic might work.

- **active reading AND educational attainment:** this result would retrieve sources that mention both active reading and educational attainment (this Boolean operator would be helpful if you wanted to make sure you focused only on sources that looked at the specific relationship between these two elements).
- **active reading OR educational attainment:** this search would retrieve sources that mention either active reading or educational attainment (this Boolean operator would be Chapter 13: Finding and Engaging with Sources 163 helpful if you wanted to focus on these elements in isolation before you thought about how they worked together).
- **active reading NOT educational attainment:** this search would retrieve sources that mention active reading but not sources that mention educational attainment (this Boolean operator would be helpful if you wanted to study the impact of active reading in isolation before considering how it affects educational attainment more specifically).

You can also use more complex Boolean indicators like quotation marks, parentheses, and asterisks to narrow your search results even further.

Quotation marks
You can use quotation marks to search for exact phrases; this stops a search engine from splitting the phrase into single separate words. For example, the search "Student Loan Assistance" will only return results that feature that exact phrase; the search Student Loan Assistance, however, will return results that may feature "student," "loan," or "assistance" separate from one another.
Parentheses
You can place parentheses around your OR statements to emphasize that you are looking for one of a few specific words in your results. For example, you might type (university OR higher education OR college).
Asterisks
You can use an abbreviation with an asterisk next to it to find results for any variation of a word without using the "OR" function. For example, if you type in admin*, you will receive results including words like administration, administrator, administer, administered, etc. Now that you've embarked on the journey of source-location, you're ready to focus on some specifics. See this page for more help with Boolean search techniques from MIT.

See this page from MIT for more help with Boolean search techniques.

Troubleshooting, Saving, and Citing

If you search the broader web for articles and find an academic one, you might encounter what's called a "pay wall." A pay wall blocks your access to a particular text until you have paid for it. As a student with access to your college's databases, you should be able to access most articles without paying any extra money for them, but you must access them through the Butler Library Databases using your Pipeline credentials to log in to the system. Once you find an article about your topic, you should read its abstract (generally found at the beginning of the article) so that you can ascertain the main points of the article and determine whether it will be useful as a source for your project. If you determine that the source will, in fact, be useful, you can save it to return to later.

Most Butler databases feature a "Cite This" button that allows you to generate an appropriate citation for a source depending on the style your instructor has asked you to follow. If you choose to use this generator, you will need to scroll to the appropriate style, so the citation shows up in the correct format. Once you've chosen the style—checking that you've also chosen the correct edition of the style, such as MLA 9th edition rather than MLA 8th or 7th —you need to click "change," and then click "done." If you forget these steps, your citation may remain in the default format. If you choose to use this shortcut, you still bear the responsibility of making sure that the software has returned a correctly-formatted result.

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14.5: Navigating Library Databases

The best place to find credible scholarly articles is via an academic database. These databases include a wide range of credible sources over almost every topic you can imagine (and some you can't), but they are expensive, so you must be affiliated with an academic institution to access them. Luckily for you, as a Butler Community College student, you have full access to our own Butler Library Databases, across which you can find hundreds of thousands of helpful sources, ranging from print and eBooks to journal articles and even videos, complete with transcripts and citation generators. The image above is taken from the Butler Libraries homepage, which you can access by going to the Butler website, clicking on the "Students" tab and scrolling down to "Libraries"; in a pinch, you can go to https://www.butlercc.edu/libraries.

If you are taking an in-person version of an English course, your instructor may schedule a library visit for your class so you can engage more thoroughly with the institution's databases with the help of a research librarian. If you are in an online course, you can also connect with a research librarian via the "Chat with us!" button on the library homepage.

During a library visit, many students learn how to navigate the academic database and conduct searches via the Grizzly Search tool and within individual databases.

Grizzly Search



A more recent tool, the Grizzly Search function allows you to use your keywords to search for sources across all of Butler's many databases. Once you've entered your initial keywords, you will be taken to a "Results" page, where you can filter by source type, date range, language, and more to refine your search. One unique feature of Grizzly Search is the "Research Starter" that offers an overview of your general topic.

General Research Databases

While you can browse databases alphabetically or by subject matter as you become more familiar with the research process and develop more specific goals, the most popular resources for students tackling research are the general research databases, which include ProQuest Research Library, EBSCO Academic Search Premier, Gale Academic OneFile, Issues and Controversies, and

Opposing Viewpoints. Each of these databases offers something unique for students new to college-level research, so we will explore them briefly in the table below.

Database	Distinguishing Characteristics	Search Tips
ProQuest Research Library	Allows searches across multiple databases and includes over a dozen different source types, both popular and scholarly; user-friendly homepage that allows you to start filtering right away	Proquest is a large database, so you will want to use different tactics to limit your search. Start with a Boolean search, and also consider limiting your search to certain source types or dates. You might also consider a subject search.
EBSCO Academic Search Premier	Allows searches across dozens of databases; allows students to filter by number of pages and image types; offers help with search terms and strategies	Allows searches across dozens of databases; allows students to filter by number of pages and image types; offers help with search terms and strategies
Gale Academic OneFile	Allows students to browse by discipline; features a topic finder tool to help visualize connections between search terms and topics	Gale Academic OneFile defaults to only showing you academic sources unless you specifically look at the popular sources tab. It will have fewer returns than EBSCO or Proquest, but you will likely need to use a Boolean search on this database to keep your search manageable as well.
Issues and Controversies	Includes “Pro/Con” overviews for topics based on current events and offers detailed overviews of the debates surrounding these topics	Issues and Controversies is a limited database, so use your broad topic as a search term rather than a Boolean search. In other words, if you are looking for climate change, just search “climate change” and not something like this: “climate change” AND effects AND agricultur*
Opposing Viewpoints	Allows students to browse by issue; offers overviews of each issue and bundles potential sources by type (academic articles, videos, etc.)	Like Issues and Controversies, Opposing Viewpoints is designed to help students more easily navigate sources, but Opposing Viewpoints will give you more varied types of sources on each topic. Opposing Viewpoints will give you popular and academic sources and will label them for you very clearly. Generally, using a broader search on this database is advisable unless you have a very large topic.

Tips for Using Databases

If you do not have luck on one database, try another! Some topics will be easier to research in a more general way, while others may require a bit more specificity in terms of filtering.

When generating citations from academic databases, be sure to select the correct citation style based on your assignment; some databases, for example, will default to APA style, and if your paper requires MLA style, this could create a problem down the line.

Always filter for “full-text” sources when searching to ensure that you are able to read a complete version of an article; if you do not filter for this, you may find a great article that you can only access partially. When you do open a full-text article, it is best to download the PDF version so you can see the document as intended, with specific page numbers noted.

See this video from the Butler libraries for more help finding sources.

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14.5.1: Exercise- Exploring the Butler Library Databases

Choose three of the databases highlighted above and use your keyword ideas to search for potential sources in each one. Keep track of your observations and possible sources in a table like the one below:

Database	Initial Observations/Search Terms Used	Title of Potential Source(s) with Links

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14.6: Evaluating Sources

Reading actively requires that you critique a source as you engage with its ideas. One popular method for critiquing sources in academic research is the CRAAP Test, developed by the Meriam Library at California State University, Chico. The test, which can be found below, focuses on five important criteria to consider when evaluating a source's quality. By responding to each of the questions posed by the test, you can determine whether a source is credible and worthy of incorporating into your research.

Currency: Timeliness of the information	• When was the information published or posted? • Has the information been revised or updated? Does your topic require current information, or will older sources work as well? • Are the links, if present, functional?
Relevance: Importance of the information to your needs	• Does the information relate to your topic or answer your research question? • Who is the intended audience? • Is the information at an appropriate level (i.e. not too elementary or advanced for your needs)? • Have you looked at a variety of sources before determining this is the one you will use? • Would you be comfortable citing this source in your research paper?
Authority: Source of the information	• Who is the author/publisher/source/sponsor? What are the author's credentials or organizational affiliations? • Is the author qualified to write on the topic? • Is there contact information, such as a publisher or email address? • Does the URL reveal anything about the author or source? Examples: .com .edu .gov .org .net
Accuracy: Reliability, truthfulness, and correctness of the information	• Where does the information come from? • Is the information supported by evidence? • Has the information been reviewed or refereed? • Can you verify any of the information in another source or from personal knowledge? Does the language or tone seem unbiased and free of emotion? • Are there spelling, grammar, or typographical errors?
Purpose: Reason the information exists	• What is the purpose of the information? Is it to inform, teach, sell, entertain, or persuade? Do the authors/sponsors make their intentions or purpose clear? • Is the information fact, opinion or propaganda? • Does the point of view appear objective and impartial? • Are there political, ideological, cultural, religious, institutional or personal biases?

Evaluating Rhetorical Strategy in Sources

As a reader and researcher, it is your job to critique the arguments you encounter to determine whether a source is an appropriate fit for your research. As you work with a source, pay attention to the author's argumentation. While you may not fully delve into rhetorical strategy until your English 102 class, it is never too early to engage critically with a text. As a start, you might look for

examples of rhetorical appeals like logos, ethos, and pathos within the source material. Again, these rhetorical appeals will take center stage in 102, but you can find a brief overview below.

Rhetorical Appeal	Function	Distinguishing Characteristics
Logos	Appeal to reason	Uses facts to support a claim
Ethos	Appeal to authority	Invokes credible authority figures to support a claim
Pathos	Appeal to emotion	Plays to audience's emotions to support a claim

Trust Me: Identifying Ethos

Just as you incorporate outside sources to bolster your credibility as an author, scholars work to convince audiences of their own credibility by presenting their work as objectively as possible, highlighting their credentials and expertise, and calibrating their argument to reach a particular audience. This delicate balancing act constitutes the rhetorical appeal of ethos, so named after the Greek word for "character". As you read through your various sources, make note of how each author presents themselves and their work and pay particular attention to elements like word choice, which offer clues about the target audience to which an author is appealing. Note also that the choices you make during the writing process contribute directly to your own ethos: when you present ideas in an essay, you present yourself as an expert on a given topic.

To establish and maintain your own ethos, you should consider a few key points:

1. A credible writer knows and follows the conventions of their field—in college writing, you will typically be expected to format your work according to APA or MLA style. Deviating from these required conventions immediately leads readers to question your authority.
2. A credible writer interacts with and builds upon the ideas of others in making their own arguments, but they do not allow these ideas to overshadow their own. Overusing sources may lead readers to question your knowledge of the topic you are examining.
3. A credible writer familiarizes themselves with the context of a topic before fully developing their own argument. To be credible, you need to be aware of the conversation you are entering into, and you should seek to fully understand the positions of the various voices in this conversation so that you can engage with these positions in an informed, reasonable manner.
4. A credible writer comes to their work with a keen awareness of their own potential biases and blind spots—instead of feigning objectivity, they acknowledge the limitations of their work and attempt to counter these limitations with solid research and logical argumentation

Ethos in Action

- If my years as an educator have taught me anything, it's that the best defense against procrastination is deliberate planning."
- Thirteen board-certified doctors agree: this hair loss cream works!"
- "Our family has served drivers in this community for over 90 years, so you know you're in good hands when you choose Hank's Auto."

Just the Facts: Identifying Logos

The most cut-and-dry of the rhetorical appeals, logos relies on pure fact and reason to persuade an audience. When an author incorporates hard data like facts and statistics and connects the dots between ideas using specific credible evidence, they are using logos.

Logos in Action

- "The data is perfectly clear: this investment has consistently turned a profit year-overyear, even in spite of market declines in other areas."
- "Ladies and gentlemen of the jury: we have not only the fingerprints, the lack of an alibi, a clear motive, and an expressed desire to commit the robbery… We also have video of the suspect breaking in. The case could not be more open and shut."
- "More than one hundred peer-reviewed studies have been conducted over the past decade, and none of them suggests that this is an effective treatment for hair loss."

Once More, With Feeling: Identifying Pathos

An appeal best used in moderation, pathos is deployed to guide readers toward a particular emotional response (anger, sadness, shame, etc.). One of the most common uses of pathos in political rhetoric is the incitement of fear toward a particular end—think of an Adolf Hitler speech in the years leading up to the Holocaust. Pathos can be extremely effective as a rhetorical strategy, but it is easy to go overboard. Too much pathos can diminish an author's credibility as it often reveals an overt bias that impedes logical reasoning. As you engage with your sources, consider how authors play on specific emotions and, more importantly, consider to what end these emotions are invoked. Again, word choice can provide helpful clues about an author's intent: loaded terminology (the difference between "undocumented persons" and "illegal aliens," for instance) can color readers' understanding of a topic and evoke specific emotions related to the terms in question.

Pathos in Action

- "They've worked against everything we've worked so hard to build, and they don't care who gets hurt in the process. Make no mistake, they're the enemy, and they won't stop until we're all destroyed."
- "Don't be the last person on the block to have their lawn treated – you don't want to be the laughing stock of your community!"
- "If you quit this job, you'll be letting down everyone who sacrificed to get you to this point!"

See this video for more help understanding the rhetorical appeals with examples.

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14.6.1: Exercise- Recognizing Rhetorical Appeals

Read each passage and determine whether the author is using logos, ethos, pathos, or some combination of the three in making their argument.

1. "My three decades of experience in public service, my tireless commitment to the people of this community, and my willingness to reach across the aisle and cooperate with the opposition, make me the ideal candidate for your mayor."
2. "Where would we be without this tradition? Ever since our forefathers landed at Plymouth Rock, we've celebrated Thanksgiving without fail, making more than cherished recipes. We've made memories."
3. "The data is perfectly clear: this investment has consistently turned a profit year-over-year, even in spite of market declines in other areas."
4. "Doctors all over the world recommend this type of treatment."

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14.7: Citing Sources and Avoiding Plagiarism

Once you have located and evaluated your sources, you can decide which ones will ultimately work best in your paper. When you have decided which sources to use, you will need to integrate and cite those sources within your paper. Chapter 8 deals with source integration in more detail, so we will focus primarily on resources you can use to ensure that you are citing your sources correctly and integrating them ethically to avoid plagiarism.

Resources for Citation

If you struggle with citation, there are several credible, helpful resources you can use to improve in this area. As we have already noted, Noodletools can help you to keep track of your sources and source notes, but it can also help you to create citations or import auto-generated citations from the databases. While you can use general sites like Citation Machine or EasyBib, these sites do not play as nicely with the databases, so it may take more effort to collect all of your citations in one place if you rely on them.

For general information about citations, many instructors suggest the Purdue Online Writing Lab, as it features many clear examples and explanations to help students understand both MLA and APA style. You can also use Butler's Online Writing Lab for more specific, individual help with your citation and formatting leading up to paper deadlines.

Avoiding Plagiarism

As your instructor has likely discussed with you, either verbally or via written syllabus policies, plagiarism describes the act of presenting another person's ideas as your own, and engaging in this act can result in serious consequences, ranging from failing an assignment to failing a class (or, in extreme cases, being expelled from a school altogether). While most students complete their own work without intending any kind of deliberate subterfuge, plagiarism can take many forms, some of which are considered intentional and others of which are considered unintentional. Intentional plagiarism refers to the kind of explicit duplicity you are likely to imagine when the topic arises: a student copying someone else's work entirely or buying a paper online are classic examples, but this also can include more subtle techniques like patchwriting—splicing together your own wording with another author's without proper attribution. Unintentional plagiarism, on the other hand, is more nuanced: forgetting in-text citations or Works Cited entries is the most common manifestation of this problem, and while it may be accidental, it is still a serious problem as it prevents readers from understanding the boundary between your ideas and those from your sources.

To avoid plagiarism, be sure to offer citations each time you quote, paraphrase, or summarize ideas that are not your own; while it is possible to over-cite (say, in the case of information considered common knowledge), over-citing is always preferable to under-citing. When paraphrasing, make sure you put aside the text to ensure that you are truly putting an author's ideas into your own words based on your understanding of their message. When quoting, always incorporate quotation marks to clearly indicate where a direct quote begins and ends.

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14.7.1: Exercise- Identifying Plagiarism

Determine whether each scenario below represents an act of plagiarism; then, decide whether the acts of plagiarism would be considered intentional or unintentional.

1. You have a paper due tomorrow, and you are not feeling confident about your writing. You ask your sister, an English major, for help, and she improves the paper by rewriting several sections of it.
2. You took Biology last semester, but due to a few unlucky breaks, you failed the course. When you retake the course this semester, you turn in the exact same papers again.
3. A few days before your paper is due in Comp 1, you submit a draft to the Online Writing Lab. You receive feedback that suggests you need to sharpen your thesis and topic sentences, so you make those changes and submit the final draft afterward.
4. You complete your final draft of your U.S. History 1 term paper at the last-minute, and you leave out several in-text citations. You do have a Works Cited page, but it does not include all of the sources referenced within the paper.

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CHAPTER OVERVIEW

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Chapter Preview:

In this chapter, you will learn how to:

- Quote, paraphrase, and summarize sources to avoid plagiarism
- Introduce and Explicate source material

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15.1: Understanding Source Use

A source is anything that you didn't write or create; a source is anything that you are using to build something that you are writing or creating. You're probably used to thinking of sources for research papers, such as articles you found through library databases. But you will use sources in almost all your writing in college. For example, the novel, poem, or play you're reading in English is a source for the literary analysis paper you have to write; a website is a source for a market analysis in your business class; a newspaper editorial is a source for your response in a current events class; and so on. **However, it is important to remember that your sources are always supplementary to your own ideas.** Your own voice and ideas should always be at the center of your paper.

Any time that you use something that you did not write or create yourself, you are using a source. If you fail to cite your sources, you are committing plagiarism.

How can I avoid plagiarism?

Plagiarism is always a serious concern for college students, but the very best way to avoid plagiarism is to take good notes on your sources and always cite your sources in your paper, either through a parenthetical citation or signal phrase. Both of these tactics are covered at length in this chapter.

Why do you have to involve sources in your writing?

Depending on the size and scope of the writing project, you may have to build arguments based on sources you've read in class, you may have to write an argument based on research sources, you may have to write a personal response to a course text, you may have to summarize or analyze a course text, or you may have to present on a text in class. In short, you will need to support what you communicate in the college classroom. You will need evidence. Sources are that evidence.

There is also a larger philosophical reason for using sources: **when you write in academia, you take part in a conversation that has gone on for centuries before you and will go on long after you.** Using sources is the main way you become involved in—and later help to shape— that conversation. You converse both with your colleagues and professors about sources, but you also converse with the sources, and that dialogue composes a large measure of your learning. In order to take part in that conversation, you need to understand the conventions of academic culture (even though you may be skeptical or critical of parts of that culture at times). These conventions are not only the conventions of American Standard English but are also the conventions of good source use.

See this video for more help understanding why we use sources in college papers.

Well Integrated and Ethical Source Use

Good source use means both ethical source use and well-integrated source use. They work together so that at the same time you are giving due credit to the creator of the source you're using or engaging, you are making it work well with your words and ideas. **Ethical Source Use** means giving credit, and it also means providing the required information about the source. Giving credit in something you write may look a lot like the Burke example above, where Burke was introduced by name and then the quote was annotated. There are a number of valid ways to ethically use a source, and these often depend on what discipline you're writing in, such as English, psychology, journalism, or history.

Well integrated source use means introducing and interacting with your sources in a meaningful way. Thoughtfully integrating sources means you do more than just drop in quotes and provide a parenthetical citation; instead you help your readers understand the source material and how it relates back to your point.

In other words, always show why you are using source. Many of us are comfortable with explaining what a source means and even how a source supports our argument. However, it is also important to show why you picked the source you picked as well. Is the source by a person who is well-known in the field? Do you want to show that you have consulted a leading expert? Does the person offer an opinion which contradicts many other people in their field? Why did you choose a person who is an outlier? Did you pick information which has been backed by other people in the field? Did you pick information which shows what the average person thinks? Is this something which is discussed in a specific community?

Why must you show that you are part of a larger conversation? We want to encourage authentic engagement. Showing you are part of a larger conversation shows that you want to interact with others in a specific community. We've all been part of conversations which are not natural or authentic. For example, if you have worked in customer service or retail, you are very familiar with this concept. We may have even had a specific script to follow in these conversations. Although many of these interactions might be pleasant, they really only serve to convey information from one person to the next. We do not learn and grow from these superficial interactions. When you are part of a larger conversation, you forward your own personal knowledge and the knowledge of others.

You might want to think of authentic academic conversations like conversations on social media. Many creators do not know each other personally, but they interact with each other's content. Many creators will find a comment, place it in their own video, attribute it to the original creator, and respond to the comment. Sometimes a creator is part of a community which people find to be objectionable. Many viewers will not take any of their content seriously due to their participation in a specific community or way of thinking. Many types of social media have subgroups where people who share an interest congregate. These people often have specific terms which only other people in the community know.

In other words, although it is important to show how information supports your viewpoint, it is also important to place yourself in the conversation.

Employing the source techniques discussed in the following pages will help you use sources ethically and integrate them thoughtfully into your paper.

Avoiding Plagiarism

We discussed plagiarism briefly on pages 170-171. Generally, plagiarism is using someone else's words or ideas without giving them credit. However, plagiarism goes deeper than this! Many people consider plagiarism to be a spectrum. We often view this spectrum as going from an attempt to intentionally steal from others to accidently forgetting proper citation methods. All plagiarism is harmful as it undermines your credibility as a writer and does not forward the academic conversation. That is, it is hard for your readers to tell who they are actually in conversation with if plagiarize. However, some acts of plagiarism are accidental and can be fixed easily.

Let's look at the ten most common types of plagiarism:

1. Submitting another's work, word-for-word, as one's own
2. Containing significant portions of text from a single source without alterations
3. Changing key words and phrases but retaining the essential content of the source
4. Mixing paraphrased material from multiple sources
5. Borrowing generously from one's previous work without citation
6. Combining perfectly cited sources with copied passages without citation
7. Mixing copied material from multiple sources
8. Citing non-existent sources or including inaccurate information about sources
9. Including proper citation of sources but containing almost no original work
10. Including proper citation but relying too closely on the text's original wording and/or structure

The above list originally appeared in https://www.turnitin.com/static/plagiarism-spectrum/ from *The Plagiarism Spectrum: Instructor Insights into the 10 Types of Plagiarism. The website contains longer explanations of each type as well as extended examples.*

As you can see from the list above, academic papers value a writer's original thoughts. We show appreciation for an author's hard work and ideas by citing them and using their work ethically. We show appreciation for our own thoughts by showing clear boundaries between our work and a source's material and by relying on our own analysis. In other words, most of the types of plagiarism above do not give you space as a writer to synthesize information and come up with your own original conclusions. Remember, your audience is interested in what you think, as supported by outside texts.

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15.1.1: Exercise- Identifying Plagiarism

Which of the following instances constitute plagiarism? Justify your answer through an explanation of at least a few sentences.

1. A student takes a Composition I class but drops the class before completing it. Her first essay received feedback and a grade. She turns in this essay again without changing anything when she retakes the course.
2. A student writes a paper in which they use 7 outside sources to support their central argument. The student does not use parenthetical citations in their paragraphs, but there is a properly formatted Works Cited page and many of the sources are introduced within the paper.
3. A student created a strong research question, but he is getting frustrated at the results he is finding on the library's databases. Most of the sources contradict his opinion. He wants to write a paper supporting this opinion, so he decides to quote only parts of sentences to make it appear as if the original authors agree with him. Every quotation and paraphrase are followed by a parenthetical citation.
4. A student heavily paraphrases in their paper. All of the paraphrases are cited with parenthetical citations. The paraphrases are not totally rewritten but many words have been replaced with suggestions from a thesaurus.
5. A student writes a paper in which they use 10 sources. All of the sources have been cited with parenthetical citations. Most of the paper follows this format: quote, citation, new quote, citation, new quote, citation. In other words, the student provides almost no explanation or analysis of the quotes.
6. A student writes a paper in which he uses multiple sources per paragraph. He usually uses an example from each source, offers and explanation of each, and then offer his analysis of what the information means when he puts it all together. He cites each source with a parenthetical citation.
7. Watch this YouTube video of a side-by-side comparison of Michelle Obama's speech and Melania Trump's speech. Michelle Obama's was delivered first. Does Melania Trump's speech too closely resemble Obama's speech?

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15.2: Introducing Sources

Why introduce sources? When putting source information into your paper, introduce your sources to add context and make the source clear. Taking the time to introduce your sources in your paper before you drop in information from a source will help you to make your source boundaries clear and avoid plagiarism, so this tactic will help you integrate your sources and use them ethically.

When introducing a source in an MLA paper, generally provide the following information:

- The author's full name
- The title
- A description of the source (article, essay, story, book, etc.)
- The source's main point
- A verb describing the source's tone or purpose

Examples of source introductions

In her essay "Everything Has a Name", author Helen Keller describes her experience of learning language as a person with disabilities.
Langston Hughes details his process of gaining an education in the essay "Learning to Read and Write."
In the chapter "The Juggler's Brain", author Nicholas Carr explains the neurological effects of using the internet, especially the detrimental effects on memory and reading comprehension.

See this page on why and how to introduce sources for more help from UC Denver.

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15.2.1: Practicing Source Introductions

1. Go through the example introductions above and highlight the four parts of each introduction: the author, the title, the description of the source, the verb, and the source's main point.
2. Now, write your own single sentence introduction for two essays you have read in your English 101 class and discuss with a group.

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15.3: Summarizing

What is a summary? When you summarize material from a source, you zero in on the main points and restate them concisely in your own words. This technique is appropriate when only the major ideas are relevant to your paper or when you need to simplify complex information into a few key points for your readers.

Steps to summary

Be sure to review the source material as you summarize it. Identify the main idea and restate it as concisely as you can— preferably in one sentence. Depending on your purpose, you may also add another sentence or two condensing any important details or examples. Check your summary to make sure it is accurate and complete.

Example Summary

In his draft, Jorge summarized the following paragraph from "The Republic of Imagination" by Azar Nafisi:
The crisis besetting America is not just an economic or political crisis; something deeper is wreaking havoc across the land, a mercenary and utilitarian attitude that demonstrates little empathy for people's actual well-being, that dismisses imagination and thought, branding passion for knowledge as irrelevant. Shrill posturing in the media and among policy makers fosters a boxing-match mentality as we, the citizens, become spectators whose emotions and sensations must be kept high in a sort of adrenaline rush that turns us into passive onlookers, addicted to the game.
Sample Summary: Azar Nafisi argues that America is afflicted by practical mindset that rejects thinking, creativity, and caring for others, and instead embraces a "passive" but high-strung mindset.

A summary restates ideas in your own words—but for specialized or clinical terms, you may need to use terms that appear in the original source.

Effectively Summarizing

A summary should be brief. Usually when summarizing a source, you will have a certain goal with a summary, so you want to do your best to 1) convey the spirit of the text (you don't want to misrepresent the source's ideas) and 2) pick only the details you need to achieve your point or fill your reader in. Relaying too many points can hurt the point of the summary.

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15.3.1: Exercise- Summary Practice

1) Summarize the following passage from Annie Dillard's essay "The Chase". Be sure to include a signal phrase.

> Some boys taught me to play football. This was fine sport. You thought up a new strategy for every play and whispered it to the others. You went out for a pass, fooling everyone. Best, you got to throw yourself mightily at someone's running legs. Either you brought him down or you hit the ground flat on your chin, with your arms empty before you. It was all or nothing. If you hesitated in fear, you would miss and get hurt: you would take a hard fall while the kid got away, or you would get kicked in the face while the kid got away. But if you flung yourself wholeheartedly at the back of his knees — if you gathered and joined body and soul and pointed them diving fearlessly — then you likely wouldn't get hurt, and you'd stop the ball. Your fate, and your team's score, depended on your concentration and courage. Nothing girls did could compare with it.

2) Summarize the following passage from Nicholas Carr's article "Is Google Making Us Stupid?", published in The Atlantic in 2008. Be sure to include a signal phrase.

> Thanks to the ubiquity of text on the Internet, not to mention the popularity of text-messaging on cell phones, we may well be reading more today than we did in the 1970s or 1980s, when television was our medium of choice. But it's a different kind of reading, and behind it lies a different kind of thinking—perhaps even a new sense of the self. "We are not only what we read," says Maryanne Wolf, a developmental psychologist at Tufts University and the author of Proust and the Squid: The Story and Science of the Reading Brain. "We are how we read." Wolf worries that the style of reading promoted by the Net, a style that puts "efficiency" and "immediacy" above all else, may be weakening our capacity for the kind of deep reading that emerged when an earlier technology, the printing press, made long and complex works of prose commonplace. When we read online, she says, we tend to become "mere decoders of information." Our ability to interpret text, to make the rich mental connections that form when we read deeply and without distraction, remains largely disengaged.

3) Work on writing a two to three-sentence summary of an essay you have read in your EG 101 course. Begin by introducing the source and then tell the main point. Remember, your job in a summary is to "get the gist" of the text while putting it in your own words, so read the essay until you understand it, and then write the summary from your head or notes rather than looking at the original while you write.

For more help, see this page on summarizing, including a video and examples of effective summarizing from the Writing Commons.

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15.4: Paraphrasing

The benefits of paraphrasing

When you paraphrase material from a source, restate the information from an entire sentence or passage in your own words, using your own original sentence structure. A paraphrased source differs from a summarized source in that you focus on restating the ideas, not condensing them.

Paraphrasing vs. Patchwriting

It is important to check your paraphrase against the source material to make sure it is both accurate and original. Inexperienced writers sometimes use the thesaurus method of paraphrasing—that is, they simply rewrite the source material, replacing most of the words with synonyms. This constitutes a misuse of sources. A true paraphrase restates ideas using the writer's own language and style.

If you are just changing some of the words in the original passage, that is technically patchwriting. To truly paraphrase a source, you must change all the words in the passage and put it in your own organization and voice. Many times, a rough paraphrase might be patchwritten, which is why an effective paraphrase often takes a few revisions to get right.

Steps to paraphrasing

1. Read the passage until you understand it; be sure to take some notes in your own words.
2. Identify the sentence type of the source material (simple, compound, complex, compoundcomplex) and decide on a different sentence type to write the paraphrase in. Also, identify any specialized terms that cannot be replaced (if any) and write them down in quotes.
3. Step away from the text for a few moments.
4. Without looking at the original text, write a rough paraphrase. Be sure to credit the source with a signal phrase or parenthetical citation, including a page number or paragraph number.
5. Check your paraphrase against the original and revise to avoid patchwriting. Put any borrowed language or phrases in quotes.

Examples of paraphrasing with revision

Again, In his draft, Jorge frequently paraphrased details from sources in the Reader. At times, he needed to rewrite a sentence more than once to ensure he was paraphrasing ideas correctly. Read the following passage from the essays. Then read Jorge's initial attempt at paraphrasing it, followed by the final version of his paraphrase.
Original Source (from Charles Duhigg): *More than three dozen studies of former smokers have found that identifying the cues and rewards they associate with cigarettes, and then choosing new routines that provide similar payoffs—a piece of Nicorette, a quick series of push-ups, or simply taking a few minutes to stretch and relax-makes it more likely they will quit. (from page 153)*
Initial Paraphrase: According to Duhigg, studies show that former smokers must identify and replace cues and rewards (153).
After reviewing the paraphrased sentence, Jorge realized he was following the original source too closely. He used the words "cues" and "rewards" and did not put them in quotes. He also did not get specific enough to show the cause/effect relationship Duhigg conveys. He did not want to quote the full passage verbatim, so he again attempted to restate the idea in his own style.
Revised Paraphrase: Duhigg references research to show that smokers are "more likely" to be successful in breaking their smoking habit if they who locate and replace the "cue" and "reward" in the habit (153).

See this page on paraphrasing for further examples and explanation from the writing center at UNC Chapel Hill.

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15.4.1: Paraphrase Practice

Paraphrase the passages below. Remember to credit the source and include a page number with your paraphrase. Also, remember that a paraphrase is as long and sometimes longer than the original.

1. Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle. (From Helen Keller's "Everything Has a Name" on page 91)
2. There were barriers still, it is true, but barriers that could in time be swept away. (From Helen Keller's "Everything Has a Name" on page 93)
3. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. (From Frederick Douglass' "Learning to Read and Write" on page 405)
4. I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. (From Frederick Douglass' "Learning to Read and Write" on page 406)
5. It's possible to think deeply while surfing the Net, just as it's possible to think shallowly while reading a book, but that's not the type of thinking the technology encourages and rewards. (From Nicholas Carr's book The Shallows on page 116)
6. The Net also provides a high-speed system for delivering responses and rewards-- "positive reinforcements," in psychological terms-- which encourage the repetition of both physical and mental actions. When we click a link, we get something new to look at and evaluate. When we Google a keyword, we receive, in the blink of an eye, a list of interesting information to appraise. (From Nicholas Carr's book The Shallows on page 117)

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15.5: Using Quotes and Signal Phrases

The difference between quotes and paraphrases

When you paraphrase, you reorganize the author's ideas and use fresh words and phrases to convey the ideas from your source. But when you quote, you use the author's exact words. To show that you are using the author's exact words, you need to credit the source and put full quotation marks around the quoted material.

When/Why to use quotes

In a college paper, you generally do not want quotes to comprise more than 20% of the content in any given paper. This means that you should use quotes sparingly and do your best to put source information in your own words while still giving credit to the source for their ideas. A skillfully constructed paper will include summaries, paraphrases and quotes.

Consider quoting in the following circumstances:

1. When the source uses technical language that is difficult to convey,
2. When the source is particularly vivid or descriptive,
3. When the source is so concise and well worded that it cannot be revised without making the passage wordy.
4. When you are using a source with which you disagree and you want to represent the opposing viewpoint in your paper.

Using Signal Phrases to Introduce Quotes Skillfully

You want to explain every quote that you use in the paper, but you also want to introduce each quote in your paper. To introduce a quote, use a signal phrase that leads into the quote with context or source information. This might combine some source introduction or summary, but think of a signal phrase as a source integration tool: it helps you use source information effectively and also helps you give clear credit to the author to avoid plagiarism.

Formatting Signal phrases: There are three ways to execute and punctuate a signal phrase.

1) **Use a comma** when the signal phrase ends on a verb.

> Helen Keller concludes, "Everything had a name, and each name gave birth to a new thought" (93).

2) **Use a colon** when a signal phrase is an independent clause (a complete sentence).

> Helen Keller concludes by detailing the lesson she learned from her experience: "Everything had a name, and each name gave birth to a new thought" (93).

3) **Forego punctuation** when the quote merges or flows into the language of the signal phrase.

> Through acquiring language, Keller came to learn that all the objects in this mysterious world "had a name, and each name gave birth to a new thought" (93).

Explicating Sources

As well as properly citing sources, you need to integrate them well. This means both introducing quotes with signal phrases and explicating quotations and paraphrases. You do not need to explicate summary, since you are giving a broad overview and don’t have to explain it in detail. In addition to properly introducing and documenting sources, writers need to explicate quotations and paraphrases.

Explicating sources means justifying their place in your work. A good guideline to follow for explicating source material (in the form of quotations and paraphrases) is for every sentence of quotation or paraphrase that you use, follow it with three sentences of explication.

Steps to quoting

First, when taking notes to write a paper, make sure your notes accurately reflect the content of the original text: check that quoted material is copied verbatim and the author's name is spelled correctly. If you omit words from a quotation, use ellipses to show the omission, and make sure the omission does not change the author's meaning. If you add your own responses and ideas to your notes, mark them as such so that your own thinking about the topic stands out from ideas you summarized or paraphrased.

Generally, when quoting, follow these steps:

1. Select the quote and type it accurately into your Word doc or copy it into your notes, being sure to get the language completely correct and you have retained the author's formatting.
2. Construct a signal phrase to introduce the quote. Consider including the author's name in the signal phrase.
3. Place a parenthetical at the end of the note including the page number or paragraph number of the quote. If the author's name is not in the signal phrase, place it in the parenthetical citation.
4. If you need to edit the quote, be sure to show this through use of ellipses and brackets. If you need to insert a word, do so in brackets; if you need to omit a word, phrase, or even a sentence from the quote, use ellipses to show the omission.
5. Check the typed quote back against the original to be sure you copied it exactly and have supplied the correct page number as well as correctly spelling the author's name.
6. Explicate the quote for at least as long at the quote itself takes up.
7. Be sure you document the source you quoted on the Works Cited page.

See this page for more help with quotations from the writing center at UNC Chapel Hill.

Signal Verbs

Introducing Cited Material Effectively Including a signal phrase in your text, such as "Jackson writes" or "Copeland finds," often helps you integrate source material smoothly. This citation technique also helps convey that you are actively engaged with your source material. Unfortunately, during the process of writing your research paper, it is easy to fall into a rut and use the same few dull verbs repeatedly, such as "Jones says," "Smith states," and so on. Punch up your writing by using strong verbs that help your reader understand how the source material presents ideas.

There is a world of difference between an author who "suggests" and one who "claims," one who "questions" and one who "criticizes." You do not need to consult your thesaurus every time you cite a source but do think about which verbs will accurately represent the ideas and make your writing more engaging. The following list includes some possibilities:

argues	contrasts	points out
asks	determines	proposes
asserts	evaluates	questions
assesses	explains	recommends
believes	finds	studies
claims	hypothesizes	suggests
compares	insists	sums up
concludes	measures	

Generally, avoid the signal verbs "talks" and "says" unless you are referring to a speech or information that was relayed verbally. Remember, you want to keep your signal verbs accurate, and it is always best to pick signal verbs that show the tone or purpose of the text.

Pro-Tip
Always keep MLA signal verbs in the present tense. Even if the piece was written over a century ago (like Douglass' story, for example), the text still exists, and any moment, you can open the story and Douglass is still arguing and describing. Hence, were we to use a signal verb for his story, we would pick a verb such as "writes" or "argues" and not "written" or "argued."

How to avoid over quoting

Be sure to address each quote for at least as long as the quote takes up in the paper. In other words, if a quote takes up two sentences, you should explain, disagree with, analyze, or agree with the quote for two sentences. If you don't have two sentences to say about the quote, reconsider if it is important enough to put in your paper, or if you should consider paraphrasing it instead.

Sentences of explication might involve the following information:

- “In other words”: Tell your readers what the quote or paraphrase means.
- Analyze the quote; break it down and explain what the parts mean.
- Tell why the quote is important to your point or what it means to your thesis. This kind of explication might begin with something like "This point is important because..."
- Agree or disagree with the quote: Tell the reader why it is incorrect or correct. This kind of explication might begin with something like "This is a valid point because..." or "This conclusion is unfounded because..."
- How it supports your argument: Tell your readers how this quote or paraphrase is evidence that supports your argument.
- Context: Provide some context for this quote or paraphrase--where in the text did it come from--the beginning, middle, or end? What is the author of the source doing or trying to do in this section or passage?

To avoid over quoting, you also want to avoid long quotes. In a four-page paper, for example, you should only use one block quote if any. If you find yourself wanting to use long quotes, try to paraphrase parts of them or see if you can cut the quote down to a more manageable size by using ellipses to cut out unnecessary details.

See this page from the Writing Commons for help using quotations and paraphrases together to fully discuss a source.

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15.5.1: Exercise- Signal Phrase and Parenthetical Practice

Work on writing signal phrases with parentheticals for each of the quotes below. Try to use each of the three tactics discussed in the "Formatting Signal Phrases" section (commas, colons, and no punctuation) to integrate the quote.

1. The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. (From Helen Keller's "Everything Has a Name" on page 93)
2. Suddenly, I felt a misty consciousness as of something forgotten-- a thrill of a returning thought; and somehow the mystery of language was revealed to me." (From Helen Keller's "Everything Has a Name" on page 93)
3. White men have been known to encourage slaves to escape, and then, to get the reward, catch them and return them to their masters. (From Frederick Douglass' "Learning to Read and Write" on page 406)
4. During this time, my copy-book was the board fence, brick wall, and pavement; my pen the and ink was a lump of coal. With these, I learned mainly how to write. (From Frederick Douglass' "Learning to Read and Write" on page 407)

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15.6: Different Types of Quotations

Quotations are always direct language from the source, but there are different ways to employ quotes within your paper which involve some knowledge of quote formatting.

Direct Quotes

First, with a **direct quote**, you simply put full quotations around the quoted material and cite the material properly. You also want to be sure the period comes all the way at the end, after the parenthetical citation. You put no comma or extra period at the end of the sentence, inside the quotes.

Additionally, be sure to always introduce a direct quote with a signal phrase. In both APA and MLA, it is generally expected that you will use a signal phrase with a direct quote; failing to include a signal phrase is a mistake commonly referred to as a "dropped quote."

> Car describes, "One particular type of short-term memory, called working memory, plays an instrumental role in the transfer of information into long-term memory and hence in the creation of our store of knowledge" (123).

Quotes Within Quotes

If you have **quotes within a quote** you are using, those turn into single quotes for clarity's sake.

> According to Carr, "The Net is the latest in a series of 'modern cultural specializations'" (119).

If your source quotes from another source, this is called an indirect quote. To acknowledge an indirect quote, you must cited both authors (the author whose piece you read and the author they cited). Do, however, note that indirect sources are not always acceptable in writing; many times, professors would prefer that you look up the original source instead of getting the information second-hand. In science classes, for example, indirect source material is generally unacceptable.

Indirect Quotes

There are three options for citing an indirect quote.

1) Cite the original author in the signal phrase and credit the author you found the source in in the parenthetical.

> Michael Merzenich, a leading researcher in the field of neuroplasticity, argues that when we use the internet regularly, "our brains are massively remodeled by this exposure" (qtd. in Carr 120).

2) Cite both authors in the signal phrase and make it clear that one quoted the other.

> Nicholas Carr quotes Merzenich as he examines the ramifications of this plasticity: "When culture drives changes in the ways we engage our brains, it creates DIFFERENT brains" (120).

3) Cite both authors in the parenthetical and make it clear that one quoted the other.

> As any reader can tell, Merzenich is serious about these ramifications by his use of all capitals. But he continues by noting, again in all caps, "THEIR HEAVY USE HAS NEUROLOGICAL CONSEQUENCES" (Merzenich qtd. in Carr 120).

Block Quotes

If a quote is over four lines long, it needs to be put in **block quote** format. As was noted earlier in this chapter, you should use block quotes sparingly if at all. Remember, to justify using a quote this long, you need to discuss and explicate the quote for at least the space the quote takes up. So if you have a block quote, it needs to be explicated for at least four lines, if not longer.

If you decide you can justify putting such a quote in your paper, it needs to be reformatted into block quote format. To put something in block quote format, do the following:

1. Double check that it is indeed four full lines or more when typed

1. Double check that it is indeed four full lines or more when typed.
2. Lead into the quote with a colon, which will mean leading into it on a signal phrase that is a complete sentence.
3. Start the quote on its own line and indent every line of the quote.
4. Remove the quotation marks.
5. If there is a parenthetical, move the period to before the parenthetical citation.

See this page from The Writing Commons with a further explanation of block quotes.

Example of a block quote

> Carr describes one study in which the brains of individuals reading a book and those reading online were compared:
> Book readers have a lot of activity in the regions associated with language, memory, and visual processing, but they don't display much activity in the prefrontal regions associated with decision making and problem solving. Experienced Net users, by contrast, display extensive activity across all those brain regions when they scan and search web pages. ... [T]he extensive activity in the brains of surfers also points to show why deep reading and other acts of sustained concentration become so difficult online. (122)

Placing End Punctuation

Generally, when you have a parenthetical citation, the period comes all the way at the end of the quote, after the parenthetical.

> Frederick Douglass concludes, "Thus, after a long, tedious effort for years, I finally succeeded in learning to read and write" (408).

If for some reason you do not have a parenthetical, the period goes inside the quotes. In the case below, the quote is from an interview, so there is no page or paragraph number. And since the person who was interviewed is named in the signal phrase, there is no need for a parenthetical citation.

> In the interview, student Juan Perez argues, "Students should be taught to use sources in their English class because they will need to use sources in papers in most of their other college classes."

The only exception with the period placement is if the quote ends with an exclamation point or question mark. If the quote ends with one of these two pieces of punctuation, leave the punctuation mark at the end of the quote, within the quotation marks, and put the period after the parenthetical.

> Helen Keller details the change that she felt upon learning language: "That living word awakened my soul, gave it life, hope, joy, set it free!" (93).

Editing Quotes

You may edit quotes to help the content fit into your paper but remember to never take information out of context. If you edit a quote, be sure the language and message conveyed in your paper about the source is still true to the spirit of the source.

Omitting information

To omit information from a quote, use ellipses (...) to show that words have been left out of the quote.

> “Shelley’s miserable Creature … appears less like a symbol of technological overreach than a figure for the despised and desperate refugees crowding Switzerland’s market towns that year” (Wood 16).

Adding information You may add words or phrases to clarify the meaning of a quote but place the added information in brackets to show they are not the author’s words.

> Dweck describes, “They [the students] knew that human qualities, such as intellectual skills, could be cultivated through effort” (120).

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15.7: Understanding In-Text Citations

In-text citations and the Works Cited Page

There are two types of citations in every research paper, whether it be in MLA or APA format: intext citations and end citations. In-text citations are what you just reviewed in this chapter; the term "in-text citation" refers to the parenthetical or signal phrase that you use to show specific information in the paper came from other sources. The Works Cited citation includes much more information than the in-text citation; in fact, it should include enough information that the reader can locate the source, either online or through the library, using the information.

But these two citations are also closely linked. When done correctly, the in-text citation should lead the reader right to the Works Cited citation because the in-text citation is whatever occurs first in the Works Cited citation. For example, the book The Shallows by Nicholas Carr would be cited in the Works Cited as follows:

> Carr, Nicholas. *The Shallows: What the Internet is Doing to Our Brains*. New York: Norton, 2011.

When you cite the source by the author's name, either in a signal phrase or a parenthetical—Carr argues or (Carr 218)—you don't just cite random information. Rather, you are giving the amount of information your reader needs to find the source on the Works Cited.

If you can understand the relationship between an in-text citation and a citation on a Works Cited page, you will always know how to cite a source in your paper. No author? No problem. Just look at what comes first in the Works Cited citation; that is the info you need to relay to get your reader to the Works Cited citation.

This relationship has another implication: each source on the Works Cited page must be cited in the paper. If you have a source on the Works Cited that is not findable in the paper, you have made a mistake. Either you have put information in the paper from the source without crediting the source (which is plagiarism) or you have not used the source in the paper (in which case it should be removed from the Works Cited.

The title "Works Cited" implies that the works in the list are all cited in the paper. If the source is not cited in the paper, it would follow that the source should not be included on the Works Cited.

Dealing with Multiple Authors

Sometimes, you will find sources that have multiple authors. The rules for how to credit multiple authors vary depending on the number of authors and the style you are using. The rules below apply to MLA format, but APA format has slightly different rules for multiple authors, mainly because scientific papers are much more likely to have many authors (sometimes over twenty!), so always double check the rules before you start writing in a new format.

When you have **two authors** in an MLA citation, cite both of their last names in the parenthetical or in the signal phrase:

> According to Carol Parise and Vincent Caggiano in their article "The Influence of Marital Status on Risk of Mortality In Breast Cancer," the chances of white women dying due to breast cancer decreases when married, but this is not true of any other racial group. As a result, the authors conclude, "The risk of mortality with marital status is dependent on race/ ethnicity" (Parise and Caggiano).

When you have **three or more authors** in an MLA citation, cite the first author's name and then use the term "et al." in the parenthetical or list out the names in the signal phrase. This phrase is short for the Latin phrase that means "with others." In a signal

phrase, you can also get creative and describe the group or researchers in different ways, but in the parenthetical, you must always use the term "et al." to show more than two authors.

In their study "The Role of Defendant Race and Racially Charged Media In Canadian Mock Juror Decision Making," authors Laura McManus, Evelyn Meader, and Susan Yamamoto made a surprising discovery regarding differences between American and Canadian juries.
In similar American studies, emphasizing race during the trial or in the media actually led to more lenient punishments for those convicted, but in the Canadian study, emphasizing race led to harsher punishments for both Black individuals and those from indigenous populations (McManus et al.).
McManus and her team were very shocked by these disparate findings and believe more studies need to be conducted regarding this topic in Canada as the Canadian judicial system has a growing population of Black and indigenous defendants that are suffering longer and longer sentences, possibly as a result of systemic racism.

Pro-Tip
Keep the authors' names in the order they appear on the article or source. The authors decided on the order their names appear in; if you decide to re-order the names, say alphabetically, you are altering the way the authors have asked to be credited by ordering their own names. Chances are that if an author's name appears first on an article, they did the most work on the project, so they deserve to have their name appear first.

How to cite an article without an author

When an article or webpage does not have an author, use whatever comes first in the Works Cited citation in the signal phrase or the parenthetical citation. This is generally the title of the article or webpage, but depending on the source type, the initial information in a Works Cited citation will vary.

Works Cited citation:

"Gamergate: Is Misogyny Widespread in the Video Game Community?" Issues & Controversies,Infobase Learning, 19 Dec. 2014, http://icof.infobaselearning.com/rec....aspx?ID=14846. Accessed 14 May 2018.

Citing an article without an author in the signal phrase

According to the article "Gamergate: Is Misogyny Widespread in the Video Game Community?", "Some game developers have attempted to respond to criticism of sexualized female characters by reworking their video game casts" (par. 17).

Citing an article without an author in a parenthetical citation

“A male-dominated workforce pervades the broader tech industry; according to a Harvard Business School study, more than half of women in tech cite sexism as a major factor for leaving the field” (“Gamergate” par. 15).

See this video for more help citing sources without authors in MLA.

Web sources: what changes and what stays the same

When citing a web source, you should still use whatever information comes first in the Works Cited citation to reference the source within your paper. If there is an author, this is the author's last name, but if there is no author, it will be the title of the webpage you are using.

Web sources vary in the amount of information available for a citation; sometimes, especially in the databases, you might find sources that have been published previously and include page numbers, but many web sources will not have page numbers.

MLA technically varies in the use of paragraph numbers to cite quotes and paraphrases, but this is at your teacher's discretion. Always be sure to check if your teacher expects a paragraph number with web citations or not.

DO NOT cite the URL in the in-text citation. The URL belongs in the Works Cited citation in MLA 8, but it should never be used as the in-text citation.

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15.8: Expert Source Use

Now that you have examined some of the “rules” for in-text and Works Cited citations, let’s dive a little deeper into why showing what information is from an outside source is so important. This was discussed briefly earlier when we mentioned “source boundaries" in section 14.2.

What does “show your source boundaries” mean? What this means is that we (as writers) need to accurately show our audience what information is from the original source and what information is our own analysis or explanation.

Why is this important? There are several reasons. Firstly, we always want to give credit to someone for their ideas. If you clearly show where source information begins and ends, you are being ethical. Secondly, the main purpose of source-use in a college-level paper is to support your own argument or point. If you show source boundaries, you are clearly showing what is support and what is your own stance. Thirdly, showing source boundaries helps you to figure out what you think about a topic. If you show where source information begins and ends, this gives you an opportunity to be in a conversation with the material. You are clearly part of the academic conversation in which both you and the original author have something important to say.

As discussed previously, there are three major ways to convey information from a source: quotations, paraphrases, and summary. Quotations use the original author’s direct words. Paraphrases reorganize the original author’s ideas. Summaries convey the original author’s main ideas.

After you have chosen how to convey information from the original author, you must show where the source material begins and ends. We usually use a mixture of these techniques in order to be as accurate as possible.

Earlier we discussed how to introduce a source (Section 14.2). This usually establishes part of the boundary of the source. This indicates that we are going to present information from a specific source, written by a specific person or group of people.

If we are quoting, quotation marks are placed around the words from the author. This is a pretty clear boundary! A citation is placed after this information to reiterate where it is from. Paraphrasing and summary can be a little tricker. We still want to introduce the information. However, how do we indicate when we are finished presenting source information? Citations help to establish some of these boundaries. When you are done paraphrasing or summarizing, place a citation at the end of the information. Also, if you are writing several sentences which contain information from a source, be sure to indicate this in every sentence. Something as simple as, “The author claims…” or “The author further explains…” can guide your audience.

One of the biggest issues that occurs when trying to establish source boundaries is “patchwriting”. This was discussed briefly in Section 14.4. Patchwriting occurs when you stick too closely to the original writing. In other words, you (as a writer) simply replace a few words or phrases, but neglect to fully rewrite the syntax of the original sentences. Remember, the way an author expresses something (including how they put a sentence together) needs to be credited. If you are using the original sentence structure, it is often better just to quote! If you are paraphrasing or summarizing, be sure to use your own language and concentrate on conveying the original author’s ideas.

Representing the Whole Source

It is tempting to simply drop in a quote when we need to cite information from a sourc but using a single quote can be a disservice to the source and our paper in a number of ways. First, if we are doing college-level research, most of our sources are going to be too complicated to be represented by a sentence or two. Additionally, simply plunking in a quote from a source will often sell your source short because it does not show the reader how the author reached their conclusions and ignores the complexity of the source.

To build your ethos as an author and to show your reader why your evidence is worth believing, work on giving your readers a broad picture of a source before you drop in a detail, and then give more than a single fact from the source to help your readers understand the complexity of the source. See the example below for help understanding this concept.

Example of dropping in a quote: In a recent study, Liu and colleagues show people who drank a moderate amount of coffee "were less likely to die during a seven-year follow-up period" (3).

Example of understanding the whole source: In a recent study of over 150,000 people, Liu and colleagues show, people who drank a moderate amount of coffee "were less likely to die during a seven-year follow-up period" (3). This study is surprising because they also found that the coffee drinkers did not have to completely avoid sugar in their coffee to reap the benefits; adding

up to one teaspoon of sugar does not seem to affect the results. However, Liu et al. does argue that high sugar coffee drinks, such as those available at many American drive thrus, should still be avoided due to high sugar content.

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15.8.1: Exercise- Correcting Patchwriting

Let’s look at one example of patchwriting versus good source usage from the book Academic Integrity by Kwantlen Polytechnic University. The red text is the same as the original text. The green text indicates a paraphrase which is too close to the original text. Many of the words in green in the “patchwriting” column are just synonyms for individual words in the original text. The full chapter to further help with paraphrasing is available from KPU Library.

Original Text: Why did the baby boom happen? A likely explanation is that during those 20 years, Canadians knew they could afford large families. The postwar economy was robust, the future seemed full of promise, and young couples wanted to share that bright future with a big family. A second reason was the high immigration levels that prevailed during the 1950s (Foot and Stoffman 20).

Patchwriting: Foot and Stoffman theorize that a likely reason for the baby boomer is that Canadians knew they were able to afford large families. Because the economy was healthy, young people saw a lot of promise in their future, which they desired to share with a large family. Another reason was the high number of immigrants (Foot and Stoffman 20).

Strong Paraphrase: Foot and Stoffman theorize that there were two main reasons behind the baby boom, namely immigration that remained consistently high and a thriving economy that made young Canadians feel optimistic and gave them confidence that they would have the means to support the large family they desired (Foot and Stoffman 20).

Practice: Go through the "patchwriting" and underline or highlight all of the words that match the original source. Then, read back through the "strong paraphrase" and highlight the changes the student made to revise the paraphrase.

Reflect: Which tactics do you think are the most helpful for writing an effective paraphrase? Looking back through the instructions for writing a paraphrase on page 178 and considering this process through the lens of this example, which step(s) are the most important and why?

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CHAPTER OVERVIEW

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16.5: Formatting Your Paper in MLA

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16.8: Difference Between MLA and APA

Chapter Preview:

In this chapter, you will learn how to document your sources in MLA and APA style.

- MLA style in-text citations
- MLA style Works Cited page
- APA style in-text citations
- APA style References page

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16.1: MLA and APA

At some point in any class at Butler that requires you to write a formal, researched paper, you may be asked to "use MLA (or APA) style." These abbreviations refer to the systems used by professional scholars and researchers to present their work to audiences in their own fields. MLA stands for Modern Language Association and tends to be preferred by researchers and writers in the Humanities, whereas APA style is created by the American Psychological Association and used in the fields of Business, Education, and the social sciences. There are quite a few other styles (such as Chicago, Turabian, or IEEE), but you are most likely to encounter APA and MLA at Butler CC.

These formats, or styles, exist so scholars can share a common language for presenting work to each other, and so they can easily find out more about the topics and information they find in formally-published scholarship. MLA and APA may seem similar, since they both use in-text parenthetical citations and then gather the more detailed publication information at the end of a paper, but there are some important differences that make different styles work better in different fields.

Humanities scholars tend to prefer MLA style. In fields such as literature, philosophy, and history, researchers are gathering information from, among other sources, entire books, monographs, and scholarly journal articles that may reach 20 or 30 pages in length. They are generally not writing about recent scientific discoveries, and in fact it is quite possible for a paper written 200 years ago to be relevant to current scholarship. Thus, MLA style is concerned, in the body of a paper, with the name of the author and the page number of the source.

Scholars in other fields are more likely to be using the most recent evidence they can find, since new research often invalidates older findings. Thus, a paper written in APA style uses, in its parenthetical citations, the author's name and the year of publication for the cited source.

Each style has been developed and refined over the past several decades, and you should be careful to use the most recent version of each. The following pages provide more detailed information on using both styles and are provided by the Butler CC libraries.

- You can find more information on MLA style at this address: www.mla.org/MLA-Style
- Detailed information on APA style can be found here: www.apastyle.org

Both of these sites are run by commercial organizations, and they may charge you for using their products. But as a BCC student, you have already paid for access to them via your student fees. The following pages will provide a basic overview of the two styles.

You can find more information on MLA at the MLA website.

You can find more information on APA style at the APA website.

Keeping Track of Citations

Now that you know some basics of citation styles, it's important to know how to keep track of citations.

Why should you keep track of citations? Firstly, you want to remember what you looked up, especially if you haven't read the source fully yet. You will be able to find a source very quickly if you keep all of your citations in one place. Secondly, you will need to cite in your paper, so it's good to have a running list so you are not scrambling to create a list and/or citations in the correct format at the last minute.

Many students create a **GoogleDocs** with citations. If you are getting a lot of your information from our library's databases, this is not a bad idea. Most of library's databases have a citation tool (often labeled "Cite" or "Citation"). Click on this icon, scroll down to the correct citation format, copy, and paste into your document.

If you are not using the databases and need help building your citations, you have access to **NoodleTools**, which is a very reliable tool for making and storing citations. For institutional access, navigate to this page from the Butler Libraries and then select "Noodle Tools". You will need to provide some information before you can get started. This tool helps you to store your citations in one place and even offers a preview of many sources. The tool helps you to create citations with quick step-by-step instructions. Here is a video which shows you how to create citations using NoodleTools.

Another helpful tool you might already be familiar with **EasyBib** (www.easybib.com). This is a wonderful citation creation tool, but did you know that you store your citations in EasyBib as well? You will need to create a free account by clicking "Create

Account” in the upper right-hand corner of the page. Then, scroll to the bottom of the page and click on “Create Citation List” to get started.

However, it is important to remember that the information from NoodleTools and EasyBib is only as good as the information you put into the tool. So if you confuse the publication and article title when you put that information in the too, your citation will be incorrect. For that reason, it is always good to double check your citations when using these tools.

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16.2: How to Create In-Text Citations in MLA 9th Edition

For more information about MLA format, visit the Butler library website.

According to the MLA Handbook, when you cite a source in the text of your paper, the citation should interrupt the text as little as possible; you want to lead the reader to the correct long-form citation in your Works Cited page with a minimum of fuss (116). There are two ways to do this – with a **signal phrase**, meaning the in-text citation will have only the page number(s), or with a **parenthetical citation**, meaning the in-text citation will include the author's last name (or the title, for an authorless work) and the page number(s) (Howard 289).

MLA Signal Phrases

The first sentence of the first paragraph on this page contains a signal phrase - "According to the MLA Handbook..." - with a page number in parentheses at the end of the sentence. The signal phrase lets your reader know that you are paraphrasing or quoting an idea from someone else's work. If your paper deals with a particular work of literature, or if you are relying heavily on the work of one or more sources, a signal phrase introducing the source is recommended.

Note that if you are quoting a source, the in-text citation always comes **after** the closing quotation mark.

MLA Parenthetical Citations

The last sentence of the first paragraph on this page contains a parenthetical citation. Because the author's name was not included in the text of the paragraph, a complete parenthetical citation was necessary. Note that when you quote from a source, your paper will flow better if you integrate the quote into a sentence. For more information on in-text citations, see Chapter 7.

Quoting, Paraphrasing, and Summarizing Sources in MLA

When you quote a source, you include the author's exact words in your text. Use "quotation marks" around the author's words. Include signal phrases and an in-text citation to show where the quote is from.

When you paraphrase or summarize a source, you restate the source's ideas in your own words and sentence structure. Select what is relevant to your topic, and restate only that. Changing only a few words is not sufficient in paraphrasing or summarizing. Instead, you need to completely rephrase the author's ideas in your own words. Since you are **restating** the idea in your own words instead of quoting it, do not use quotation marks.

Always use in-text citations when you paraphrase or summarize so that the reader will know that the information comes from another source. Continue to use signal phrases as well.

Author Named in Your Paper

Format: Signal phrase with author's name, "quote" or paraphrase (page).
Duhigg argues that we can change our habits, but it can be a struggle to do so (20).

One or Two Authors Not Named in Your Paper

Format: Signal phrase, "quote" or paraphrase (Author page).
We can change our habits, but because they are deeply ingrained into the brain, it can be a struggle to do so (Duhigg 20).

Three or More Authors Not Named in Your Paper

Format: Signal phrase, "quote" or paraphrase (Author et al. page).
Although "research is a collective process, one shared and added to by all researchers," it is unacceptable to plagiarize someone else's work (Upson et al. 90).

No Author

If the source has no named author, use the first main word in the title (or for a very short title, use the entire title).
Format: Signal phrase, "quote" or paraphrase (Shortened Title page). ***OR*** *Signal phrase with title, "quote" or paraphrase (page).*
Full Title: *The Right to Die*
One book states that "a death row inmate may demand his execution for notoriety" (Right 135).
The Right to Die states that "a death row inmate may demand his execution for notoriety" (135).

Source with No Page Numbers

When citing an article without page numbers in your paper, you will use paragraph numbers instead. Paragraph is abbreviated to par. (for one paragraph) or pars. (for 2 or more paragraphs).
Format: Signal phrase, "quote" (Author par. #).
According to DeRuy, a baby's caretakers "have an enormous role in creating an environment where children have both the freedom and support to learn" (par. 5).

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16.2.1: Exercise- MLA In-Text Citations

Now let's practice some in-text citations! Each of the following in-text citations contain mistakes. The Works Cited entry for each source immediately follows the sentence with the in-text citation. All of the Works Cited citations are correct. After reviewing the Works Cited information and the sentence, correct the in-text citation.

1. This is supported by a recent study in the journal American Mental Health, which claims on page 392, "some people with social anxiety issues are able to socially participate more fully in their educations due to the fairly anonymous nature of the online or virtual environment".

Works Cited entry:

Brownstein, Carrie, Corin Tucker, and Janet Weiss. "Does a Virtual Environment Lessen Acute Social Anxiety?" A Longitudinal Study." American Mental Health, vol.112, no.2, 2012, pp. 392-411. Academic Search Premier, doi:10.7205/MILMED-D-15- 00187.

2. In fact, one study proves that the emphasis on technology in decentralized classroom and loose campus structures has improved basic critical thinking skills in blind and low-sighted college students (Disability and Technology 93).

Works Cited entry:

Lally, Joseph, Ian MacKaye, and Guy Picciotto. "Various Disabilities and the Effect of Campus Structure and Critical Thinking " Disability and Technology, vol. 121, no. 12, 2016, pp. 89-113, ProQuest Central, http://search. ebscohost.com.butlerlib. butlercc.edu/login.aspx?direct=true& db=aph&AN=108390820&site=ehost-live.

3. A group of social scientists claim, in the article "Decentralization and Education", that decentralization undermines the socialization aspect of a college education (Carter 189).

Works Cited entry:

Carter, Peggy, Wanda Maximoff, Steve Rogers, Natasha Romanova, and Tony Stark. "Decentralization and Education." American Sociological Review, vol. 79, no. 3, 2014, pp. 170-189, SocINDEX with Full Text, http://academic.eb.com.butlerlib.but...centralization.

4. Neil deGrasse Tyson claims, "Stars are not Irish".

Works Cited entry:

Neil deGrasse Tyson @neiltyson "Stars are not Irish: The laws of radiative physics conspire in such a way that there are no Green stars in the Universe. They come in three basic colors: Reddish, White, & Blueish." Twitter, 17 March 2022, https://twitter.com/neiltyson/status...26DoGleBqovAIr gV-tUUQ.

5. According to the author, "Online education is slowly becoming equal to, if not superior to, face-to-face education" (3).

Works Cited entry:

Cervenka, Exene. Education and Electronics. MacMurray, 2019.

This page titled 16.2.1: Exercise- MLA In-Text Citations is shared under a not declared license and was authored, remixed, and/or curated by Mindy Trenary.

16.3: How to Set Up Your Works Cited Page

For more information about MLA format, visit butlercc.libguides.com/mla

- **Capitalize** the main words in the document title. If there is a colon in the title (a subtitle), capitalize the main words after the colon.
- **Alphabetize** your Works Cited list by the first word of the citation, usually the author's last name. If there is no author, alphabetize by the first main word in the title (ignore A, An, or The).
- **Double space** all of the citations on your Works Cited page.
- **Indent** the second & following lines of the citation 0.5 inches.
- **Page Numbers:** If an article is several continuous pages long, use inclusive page numbers (e.g., 21-23). If the article is several pages long but the pages are not continuous, use the first page number followed by a + sign (e.g., 14+).
- **Abbreviating Months:** When you include the month in the publication date or date of access, abbreviate to the first three letters (e.g., Dec.). September is abbreviated as Sept. May, June, & July do not need abbreviations.

Sample MLA Works Cited page (Please note the spacing was reduced to 1.5 to save space)

Works Cited

Beauvoir, Simone de. The Second Sex. Translated by Constance Borde and Sheila Malovany-Chevallier, Knopf, 2009.

Dolesh, Richard J. “Parks Saving the Monarch.” Parks & Recreation, vol. 51, no. 4, Apr. 2016, pp. 52-57. EBSCOhost Academic Search Premier, http://search.ebscohost.com.butlerli...=true&db=aph&A N=108390820&site=ehost-live.

“Global Cotton Production Volume from 1990 to 2016 (in 1,000 Bales)*.” National Cotton Council, 2016. Statista, http://www.statista.com/statistics/2...de-since-1990/.

Haffner, Craig, and Donna E. Lusitana, executive producers. The Presidents: 1865- 1885. The History Channel, 2005. Films on Demand, http://fod.infobase.com/PortalPlayli...465&xtid=43177.

Jeandron, Carol, and Gail Robinson. Creating a Climate for Service Learning Success. American Association of Community Colleges, 2010.

Kaczynski, David. “My Brother, the Unabomber.” Psychology Today, vol. 49, no. 1, Jan./Feb. 2016, pp. 68-76.

Norville, Valerie. “The Role of Women in Global Security.” World Peace, edited by Margaret Haerens, Greenhaven Press, 2015, pp. 116-130.

Padian, Kevin. “Origin of Dinosaurs.” Encyclopedia of Dinosaurs, edited by Philip J. Currie and Kevin Padian, Elsevier Science & Technology, 1997. Credo Reference, http://search.credoreference.com/con...entry/estdino/ origin_of_dinosaurs/0.

See this page for an annotated example MLA paper from the Purdue OWL. See this video for more help formatting a Works Cited page in MLA 9 from Roberts Library.

This page titled 16.3: How to Set Up Your Works Cited Page is shared under a not declared license and was authored, remixed, and/or curated by Mindy Trenary.

16.3.1: Exercise- How to Set Up Your Works Cited Page

In this exercise, create a Works Cited list based on the sources below. Pages 198-205 offer you explanations and examples of various source types and their citations. Pages 196-197 offer some formatting guidelines for the Works Cited page.

Sources:

1. Peirson-Smith, Anne, and Ben Peirson-Smith. “Fashion Archive Fervour: The Critical Role of Fashion Archives in Preserving, Curating, and Narrating Fashion.” Archives & Records, vol. 41, no. 3, Winter 2020, pp. 274–98. EBSCOhost, https://doi.org/10.1080/23257962.2020.1813556.
2. The Fashion Archive. “Jean Paul Gaultier & 90s Supermodels.” YouTube, uploaded by The Fashion Archive, 10 March 2022, https://youtu.be/mhr-V-UUlVw
3. Sandlin, Miyo, and Joseph Anderson. “Fashion for All Using Augmented Reality to Explore Digital Archives.” Online Searcher, vol. 45, no. 1, Jan. 2021, pp. 9–10. EBSCOhost, https://search-ebscohostcom.butlerli...site=ehostlive.
4. @fasharchsu. “Things at the Fashion Archives & Muesum that just make sense #museummoment #fashion #tiktok #helenbentley.” TikTok, 24 Feb., https://vm.tiktok.com/ZTdmAngHB/
5. White, Renee Minus. “‘Incomparable Women of Style’ Photo Exhibit at FIT.” New York Amsterdam News, vol. 102, no. 43, 27 Oct. 2011, p. 21. EBSCOhost, https://searchebscohostcom.butlerlib...ite=ehost-live.
6. Hijab-Wearing Model Struts Her Stuff. Not Available. EBSCOhost, discovery.ebsco.com/linkprocessor/plink?id=ac74776d-1a6b-3a60-b7bc-bc84b4a8c666. Accessed 29 Mar. 2022.
7. “Fashion Institute of Technology.” Wikipedia, 26 March 2022, https://en.Wikipedia.org/wiki/Fashio..._of_Technology. Accessed 29 2022.
8. Reynolds, Marcellas. Supreme Models. Abrams. 2019

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16.4: Citing Common Sources Tyles in MLA

PRINT BOOKS

Example citations include “version, if relevant”; examples would be 8th ed. or King James Version. Only include the version if it truly matters which edition is used. **Do not** include the city of publication.

For books with three or more authors (rare), you would list only the first author followed by et al. For an example, see “Scholarly journal article from a database” under the **LIBRARY DATABASES – E-BOOKS, ARTICLES, & VIDEOS** section.

One Author	**Author Last Name, First Name. Title of Book. Version if relevant, Publisher, Publication Year.** Kelly, William R. The Future of Crime and Punishment: Smart Policies for Reducing Crime and Saving Money. Rowman & Littlefield, 2016.
Two Authors	**Author 1 Last Name, First Name, and Author 2 First Name Last Name. Title of Book. Version if relevant, Publisher, Publication Year.** Jeandron, Carol, and Gail Robinson. Creating a Climate for Service Learning Success. American Association of Community Colleges, 2010.
No Author	**Title of Book. Version if relevant, Publisher of Book, Publication Year.** ProQuest Statistical Abstract of the United States, 2014. 2nd ed., ProQuest, 2013.
Corporate Author	**Corporation or Organization That Authored the Book. Title of Book. Version if relevant, Publisher, Publication Year.** National Commission on Terrorist Attacks upon the United States. The 9/11 Commission Report. Norton, 2004.
Editor or translator instead of author	**Last Name, First Name, editor. Title of Book. Version if relevant, Publisher, Publication Year.** Thompson, Tamara, editor. Poverty in America. Gale Cengage Learning, 2015.
Editor or translator and author	**Author Last Name, First Name. Title of Book. Translated by Translator First Name Last Name, Version if relevant, Publisher, Publication Year.** Cervantes Saavedra, Miguel de. Don Quixote. Translated by Edith Grossman, HarperCollins, 2003.
Subsequent (later) Edition of a Book	**Author Last Name, First Name. Title. Edition, Publication Company, Year.** Loewen, James. Lies My Teacher Told Me. 3rd ed., New Press, 2018.
Essay or chapter from an edited book	**Chapter Author Last Name, First Name. "Title of Chapter or Essay." Title of Book, edited by Editor First Name Last Name, Version if relevant, Publisher, Publication Year, pp. x-x.** US Department of Agriculture. "Poverty Impacts Rural Communities." Poverty in America, edited by Tamara Thompson, Gale Cengage Learning, 2015, pp. 36-39.
Encyclopedia Article	**Author of entry Last Name, First Name if available. "Title of Entry." Title of Encyclopedia, edited by Editor First Name**

	Last Name if available, vol. x if multivolume encyclopedia, Publisher, Publication Year, p. x. Constans, Claire. "Le Brun, Charles." The Dictionary of Art, edited by Jane Turner, vol. 19, Macmillan, 1996, pp. 19-25.

See this video for help citing print books in MLA and locating the information in a print book required for a citation.

CITING PRINT PERIODICALS IN MLA (Magazines, Newspapers, and Scholarly Journals)

Page numbers should be noted as follows: p. x (if a single page), pp. x-x (if the article is more than one page and runs continuously), or pp. x+ (if the article does not appear on consecutive pages).

Depending on what information is available, publication dates should be formatted as Month Year (e.g., Aug. 2016), Season Year (e.g., Winter 2015), or Day Month Year (e.g., 10 Sept. 2016). All months are abbreviated to their first three letters except for May, June, July (not abbreviated), and September (abbreviated to Sept.).

For an example of a source with two authors, see "Two authors" under the PRINT BOOKS section. For an example of a source with three or more authors, see "Scholarly journal article from a database" under the LIBRARY DATABASES - E-BOOKS, ARTICLES, & VIDEOS section.

Scholarly journal article	**Author Last Name, First Name. "Title of Article." Journal Title, vol. x, no. x, Publication Date, pp. x-x.** Klar, Sebastian. "'Marginal Immigrants': Jewish-Argentine Immigration to the State of Israel, 1948-1967." Israel Studies, vol. 21, no. 2, Summer 2016, pp. 50-76.
Magazine article	**Author Last Name, First Name. "Title of Article." Title of Magazine, vol. x, no. x if available, Publication Date, pp. x-x.** Mueller, Tom. "Plundering the Past." National Geographic, vol. 229, no. 6, June 2016, pp. 58-81.
Newspaper article	**Author Last Name, First Name. "Title of Article." Title of Newspaper, vol. x if available, no. x if available, Day Month Year of publication, p. x.** Tobias, Suzanne Perez. "Cafeteria Worker Serves Up 30 Years of Perfect Attendance." The Wichita Eagle, vol. 144, no. 137, 16 May 2016, pp. lA+.

LIBRARY DATABASES - E-BOOKS, ARTICLES, & VIDEOS IN MLA

If your source comes from a library database, you do not include the date you accessed it.

Page numbers, if available, should be noted as follows: p. x (if a single page), pp. x-x (if the article is more than one page and runs continuously), or pp. x+ (if the article does not appear on consecutive pages).

Depending on what information is available, publication dates should be formatted as Month Year (e.g., Aug. 2016), Season Year (e.g., Winter 2015), or Day Month Year (e.g., 10 Sept. 2016). All months are abbreviated to their first three letters except for May, June, July (not abbreviated), and September (abbreviated to Sept.).

URL vs. DOI: If a DOI (digital object identifier - usually a string of numbers and letters) is given, use that for the location, in this format: doi: 12345/abcl2345. If no DOI is available, use the article's URL instead. Do not copy the URL from your browser's address bar - instead, try to find the permalink or stable link in the article's database record.

In MLA style, "University Press" is abbreviated to UP. Hence, Princeton University Press becomes Princeton UP.

E-Book from a library database	**Author Last Name, First Name. Title of Book. Version if relevant, Publisher, Publication Year. Title of Database, URL of book.** Abbate, Carolyn. Unsung Voices: Opera and Musical Narrative in the Nineteenth Century. Princeton UP, 1991. ACLS Humanities E-Book, http://hdl.handle.net/2027 /heb.06245.0001.001.
Chapter from an e-book	**Chapter Author Last Name, First Name. "Title of Chapter or Essay." Title of Book, edited by Editor First Name Last Name,**

	Version if relevant, Publisher, Publication Year, pp. x-x if available. Title of Database, URL of book. Beier, Margaret E., and Ruth Kanfer. "Work Performance and the Older Worker." The SAGE Handbook of Aging, Work and Society, edited by John Field et al., Sage Publications Ltd., 2013. SAGE Knowledge, http://dx.doi.org/10.4135/9781446269916.n6.
Encyclopedia article from a database	**Author of entry Last Name, First Name if available. "Title of Entry." Title of Encyclopedia, Publisher, Year of Publication. Title of Database, URL of encyclopedia entry.** Keane, Marguerite. "Art Fraud." Encyclopedia Britannica, Encyclopedia Britannica, 2016. Britannica Academic, http://academic.eb.com.butlerlib.butlercc.edu/ EBchecked/topic/1979694/art-fraud.
Scholarly journal article from a database *For three or more authors, list the first author followed by "et al."*	**Author Last Name, First Name. "Title of Article." Title of Journal, vol. x if available, no. x if available, Publication date, pp. x-x if available. Title of Database, DOI/URL of article.** Crum-Cianflone, Nancy F., et al. "Mental Health and Comorbidities in U.S. Military Members." Military Medicine, vol. 181, no. 6, June 2016, pp. 537-545. EBSCOhost Academic Search Premier, doi:10.7205/MILMED-D-15-00187.
Magazine article from a database *Only include volume and issue numbers when available*	**Author Last Name, First Name. "Title of Article." Title of Magazine, vol. x if available, no. x if available, Publication date, pp. x-x if available. Title of Database, URL of article.** Dolesh, Richard J. "Parks Saving the Monarch." Parks & Recreation, Apr. 2016, pp. 52-57. EBSCOhost Academic Search Premier, http://search. ebscohost.com.butlerlib. butlercc.edu/login.aspx?direct=true& db=aph&AN=108390820&site=ehost-live.
Newspaper article from a database	**Author Last Name, First Name. "Title of Article." Title of Newspaper, vol. x if available, no. x if available, Publication date, pp. x+ if available. Title of Database, URL of article.** Clements, Julie. "A Record Setting Auction: Sundgren Sells More Than 9,000 in Land Auction." The El Dorado Times, 20 Aug. 2013, p. A8. Newsbank, http://infoweb.newsbank.com/ resources/doc/nb/news/ 14874081B5FF7898?p=AWNB.
Statistical info from Statista or Sage Stats	**"Title of Statistical Information Collected." Agency that collected the statistic, Date of Publication. Title of Database, URL of statistic.** "Global Cotton Production Volume from 1990 to 2016 (in 1,000 Bales)*." National Cotton Council, 2016. Statista, http://www.statista.com/statistics/ 259392/cotton-productionworldwide-since-1990/.
Video from a database	**Executive Producer Last Name, First Name, executive producer. Title of Video. Production Company/Publisher of Video, Video release date. Title of Database, URL of video.** Haffner, Craig, and Donna E. Lusitana, executive producers. The Presidents: 1865-1885. The History Channel, 2005. Films on Demand, http://fod.infobase.com/ Porta I Playlists.aspx?wl D=95465&xtid =43177.

See this video for help citing database sources in MLA 9.

Or, see this video, which walks you through obtaining a database made citation for a database article.

CITING ONLINE SOURCES FROM THE OPEN WEB IN MLA

For sources from the open Web, include the date you accessed it in Day Month Year format (e.g., Accessed 10 Sept. 2016) at the end of the citation. All months are abbreviated to their first three letters except for May, June, July (not abbreviated), and September (abbreviated to Sept.). If no publication date is available, simply omit it. Do not use "n.d." as a placeholder.

Website Usually, you'll use only part of a website (a section or article). Only cite an entire website if you used the whole website.	**Author Last Name, First Name if available. Title of Website. Company or organization responsible for website, Publication date if available, URL. Accessed Day Month Year.** Occupational Outlook Handbook. United States, Department of Labor, Bureau of Labor Statistics, http://www.bls.gov/ooh/. Accessed 22 June 2016.
Article from an online newspaper or magazine	**Author Last Name, First Name. "Title of Article." Title of Magazine or Newspaper, Day Month Year of Publication, URL of article. Accessed Day Month Year.** DeRuy, Emily. "The Complex Lives of Babies." The Atlantic, 20 June 2016, http://www.theatlantic.com/education...babies/487679/. Accessed 6 Oct. 2016.
Section of a website	**Author Last Name, First Name if available. "Title of Section." Title of Website if Available, Publisher or sponsor of website if available, Day Month Year of publication if available, URL of section. Accessed Day Month Year.** "Farmer Services." Cargill, Inc., http://cargill.com/products/farmer/index.jsp. Accessed 7 Oct. 2016.
Image	**Artist or photographer Last Name, First Name. Title of Image or Artwork. Date work was created. Title of Website, URL. Accessed Day Month Year.** van Gogh, Vincent. Starry Night. 1889. Wikimedia Commons, https://commons.wikimedia.org/ wiki/File: VanGoghstarry_night_ballance1.jpg. Accessed 24 June 2016.
Podcast Episode	**Podcast host Last Name, First Name. "Title of Episode." Title of Podcast, season x if available, episode x if available, Day Month Year of publication, URL. Accessed Day Month Year.** Vogt, PJ, and Alex Goldman, hosts. "Raising the Bar." Reply All, episode 52, 20 Jan. 2016, https://gimletmedia.com/episode/52-raising-the-bar/. Accessed 14 July 2016.
Video	**Last Name, First Name of person responsible for video if available. "Title of Video." Title of Series if available, Day Month Year video was posted, URL. Accessed Day Month Year.** Gage, Greg. "How to Control Someone Else's Arm with Your Brain." TED Talks, 28 Apr. 2015, https://www.youtube.com/watch?v=rSQNi5sAwuc. Accessed 24 June 2016.
An Online Interview	**Interviewee. Interviewer. Title, Publication, Date Published, URL. Date Accessed.** Reeves, Keanu. Interview with William Mullallay. "Keanu Reeves on The Matrix's Future: 'It's Going to Take a Lot of Love'",

	Esquire Middle East, 30 Dec. 2021, https://www.esquireme.com/culture/in...-a-lot-of-love. 25 March 2022.
TikTok	**Author Last Name, First Name. [@Username]. "Caption of video." TikTok, Date Posted, URL.** @emilyellet. "In which my hair looks fabulous and I ramble about my career. #audiobooknarrator @panapronarrators." TikTok, 7 March, https://vm.tiktok.com/ZTdm8qy9G/
Twitter	**Author Last Name, First Name. [@Username]. "Entire post without changes." Twitter, Date Posted, URL.** Neil deGrasse Tyson @neiltyson "Stars are not Irish: The laws of radiative physics conspire in such a way that there are no Green stars in the Universe. They come in three basic colors: Reddish, White, & Blueish." Twitter, 17 March 2022, https://twitter.com/neiltyson/status...02127001?s=226
Instagram	**Author [@Username]. "Entire caption of the picture or video." Instagram, Date Posted, URL. Accessed Date.** @workingclasshistory. "On this day, 25 March 1911, the Triangle Shirtwaist Factory fire in New York took place, which killed 147 workers…" Instagram, 25 March 2022, https://www.instagram.com/p/CbimXIMB..._web_copy_link, 25 March 2022.
Wikipedia NOTE: Wikipedia is great for background research, but it's usually not a source you should use to support an academic speech or paper.	"Title of Entry." Wikipedia, Day Month Year entry was last updated, URL. Accessed Day Month Year. *To see when a Wikipedia article was updated, click the "View History" tab at the top of the page.* "Television." Wikipedia, 10 June 2016, https://en.Wikipedia.org/wiki/Television. Accessed 22 June 2016.

This page titled 16.4: Citing Common Sources Tyles in MLA is shared under a not declared license and was authored, remixed, and/or curated by Mindy Trenary.

16.4.1: Exercise- Correct Works Cited Entries

This list contains multiple citations. Pick out the citations that are in correct MLA format. Hint: You might want to check the list of “red flags” in Section 14.8.

Mazzocco, Phil. YouTube, uploaded by TEDx Talks, 12 March 2019, https://youtu.be/jetdCVgT3bY. . “The Problem with Racial Color Blindness.”

Mencimer, Stephanie. "Colorblind Justice." Mother Jones, vol. 41, no. 6, 2016, pp. 45. EBSCOhost, https://search-ebscohostcom.butlerli...site=ehostlive.

Pahlke, E., Bigler, R. S., & Suizzo, M.A. “Relations Between Colorblind Socialization and Children’s Racial Bias: Evidence From European American Mothers and Their Preschool Children.” Child Development, vol. 83, no. 4, 2012, pp. 1164–79, http://www.jstor.org/stable/23255686. Accessed 7 May 2022.

Underhill, Megan R. "White parents teach their children to be colorblind. Here’s why that’s bad for everyone." The Washington Post, 2020.

Warner, K.J. (2015). The Cultural Politics of Colorblind TV Casting (1st ed.). Routledge.

Yogeeswaran, Kumar, et al. “‘I Have a Dream’ of a Colorblind Nation? Examining the Relationship between Racial Colorblindness, System Justification, and Support for Policies That Redress Inequalities.” Journal of Social Issues, vol. 74, no. 2, June 2018, pp. 282–98. EBSCOhost, https://doi.org/10.1111/josi.12269.

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16.5: Formatting Your Paper in MLA

The 9th edition of the MLA Handbook does not include instructions for formatting your paper; however, the MLA website has suggestions. If your instructor gives you specific instructions for formatting a paper, you should follow them, even if the instructions are different than MLA's suggestions. (See also MLA's sample papers.) Also, see the sample paper on page 75.

- Your paper should be **double-spaced** throughout.
- Use a typeface and font size that is easy to read. MLA recommends **12-point Times New Roman**.
- Your paper should have **one-inch margins.**
- Each page of your paper should have **your last name and the page number** in the upper right corner. Your last name/page number should be **one-half inch** from the top of the page.
- Your first page should have **your name, your professor's name, the course name, and the date** in the upper left corner. Do not use a cover sheet.
- Your **Works Cited page** should be on a separate page at the end of your document.
    - Center the title **Works Cited** at the top of the page.
    - The first line of **each entry** on your Works Cited page should be **one inch** from the edge of the page (flush with the margin). The second and following lines should be **one and one-half inches** from the edge of the page (a hanging indent of 0.5 inches). For an example of what this looks like, see the example on page 177.
- You may print your paper **single-sided or double-sided** it is up to your instructor. If your instructor has no preference, it's up to you.
- If you copy and pasted from a citation generator or one of our library's databases, you might need to fix capitalization errors. Remember, nothing should be in all caps unless that that is the way it appears in the original publication. To fix capitalization errors, click Shift + the F3 key. This automatically transforms everything to lowercase. Go back an capitalize the first letter of each important word in the title or name.

You can find multiple examples of MLA papers throughout this book. Take a look at them and compare them to your own MLA paper to make sure you have the basics of MLA format.

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16.6: APA In-Text Citations

APA in-text citations usually consist of three parts: **author, year published,** and **page or paragraph number.** Depending on your sentence construction, these could appear separately or together. Typically, your writing will use either a **signal phrase** or a **parenthetical citation** to indicate your source. See below for definitions and examples.

Page numbers are preceded by p. (a single page) or pp. (two or more pages). **Paragraph numbers** are preceded by para. (an abbreviation for paragraph).

Signal Phrase

Format: Signal phrase with author name (year published), "quote" or paraphrase (page number).

A **signal phrase** lets your reader know that you are paraphrasing or quoting an idea from someone else's work. If your paper relies heavily on the work of one or more sources, a signal phrase introducing the source is recommended.

Note that if you are quoting a source, in-text citation always comes **after** the closing quotation mark.

Examples

In her work Pride and Prejudice, Austen (1995) makes the famous observation that "it is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" (p. 3).
Duhigg (2012) argues that we can change our habits, but because they are deeply ingrained into the brain, it can be a struggle to do so (p. 20).

Parenthetical Citations

Format: "Quote" or paraphrase (author, year, page).

When an author's name is not included in the text of your paper, a complete parenthetical citation is necessary. Note that when you quote from a source, your paper will flow better if you integrate the quote into a sentence.

Note that if a quote falls in the middle of a sentence, the page where you found it comes **immediately** after it. The author and year would still go at the end of the sentence.

Examples

We can change our habits, but because they are deeply ingrained into the brain, it can be a struggle to do so (Duhigg, 2012, p. 20).
Although "research is a collective process, one shared and added to by all researchers" (p. 90), it is not OK to plagiarize someone else's work (Upson, Hall, & Cannon, 2015).
It is not OK to plagiarize someone else's work, even though "research is a collective process, one shared and added to by all researchers" (Upson, Hall, & Cannon, 2015, p. 90).

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16.7: Formatting an APA Reference Page

- Your References list should start on a **new page.**
- **Alphabetize your reference list** by the first word of the citation (usually the author's last name).
- **Double space** all of the citations on your reference page.
- **Indent** the second & following lines of the citation 0.5 inches.
- **2 authors:** Wingert, P., & Smith, J.
- **3-7 authors:** Wingert, P., Smith, J., & Brown, P.
- **8 or more authors:** Provide the name of the first six authors followed by an ellipsis (...) and the last author's name. There should be no more than 7 authors listed! For example: Wingert, P., Smith, J., Brown, P., Little, S., Jones, A., Stuart, A.,...Harris, M.
- **Only capitalize the first word of the document title.** If there is a colon in the title, capitalize the first word after the colon.
- Italicize the title of the magazine or journal. Also italicize the volume number—but do not italicize the issue number.
- **Vol., issue, and pages** may not always be available on Internet sources. If they are not used, the name of the journal is all that can be provided in the reference list.
- **No Date:** Use n.d. (no date) when a publication date is not available.
- **URL:** Break a URL that goes to another line after a slash or before a period.

See this page for more help with APA format from the Butler libraries.

Sample APA References page (Please note this in 1.5 spacing rather than 2.0 to conserve space)

References

Anastos, M. V. (1979). Studies in Byzantine intellectual history. Retrieved from http://www.humanitiesebook.org/

Cabane, O. F. (2012). The charisma myth: How anyone can master the art and science of personal magnetism. New York, NY: Portfolio/Penguin.

Clements, J. (2016, July 30). A new training tool: College, city dedicate new fire training tower. The Butler County Times-Gazette, pp. A1, A5.

Crum-Cianflone, N. F., Powell, T. M., LeardMann, C. A., Russell, D. W., & Bokyo, E. J. (2016). Mental health and comorbidities in U.S. military members.Military Medicine, (181)6, 537- 545. doi:10.7205/MILMED-D-15-00187

Dolesh, R. J. (2016, April). Parks saving the monarch. Parks & Recreation, 51(4), 52-57. Retrieved from http://www.parksandrecreation.org/

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Thompson, T. (Ed.). Poverty in America. Gale Cengage Learning, 2015

Citing Articles on your References Page in APA

Articles from Databases: In general, when you cite an article from a database, the format is the same as for a print article. At the end of the citation include the DOI (digital object identifier - a unique code for the article)number to indicate an online article. If

there is no DOI number assigned to the article, give the URL of the journal, magazine, or newspaper home page. Generally speaking, you'll need to do a Google search to find the periodical's home page.

Journal Article from Database (Has DOI)	**Last Name, First Initial(s). (Year). Title of article. Title of Journal, Volume(Iss ue), Page(s). doi:number** Crum-Cianflone, N. F., Powell, T. M., LeardMann, C. A., Russell, D. W., & Bokyo, E. J. (2016). Mental health and comorbidities in U.S. military members. Military Medicine, (181)6, 537-545. doi:10.7205/MILMED-D-15-00187
Journal Article from Database (Does Not Have DOI)	**Last Name, First Intial(s). (Year). Title of article. Title of Journal, Vol.(Issue), Page(s). Retrieved from URL of journal home page** Vandenbussche, H. (2000). Trade policy versus competition policy: Substitutes or complements? De Economist, 148(5), 625-642. Retrieved from http://link.springer.com/journal/10645
Journal Article from Online Journal (Not in a Database)	**Last Name, First Initial(s). (Year). Title of article. Title of Journal, Volume if available(Issue if available). Retrieved from Full article URL** Abel, M. (2016). Relevant interdisciplinary: Taking the art history classroom to the field. Peregrinations: Journal of Medieval Art & Architecture, 5(3). Retrieved from http://peregrinations.kenyon.edu/vol5_3/ AbelPeregrinations53.pdf
Magazine Article from Database	**Last Name, First Initial(s). (Year, Month Day). Title of article. Magazine Title, Volume(Issue if available), Pages. doi:number** Liew, C. L., & Cheetham, F. (2016, July/August). Participatory culture in memory institutions: Of diversity, ethics and trust? D-Lib Magazine, 22(7/8). doi:10.1045/july2016-liew
Newspaper Article from Database	**Last Name, First Initial(s). (Year, Month Day). Title of article. Title of Newspaper, p(p). Page(s). Retrieved from URL of newspaper home page** Clements, J. (2013, August 20). A record setting auction: Sundgren sells more than 9,000 in land auction. The El Dorado Times, p. A8. Retrieved from http://www.butlercountytimesgazette.com/

Citing Books in APA

Book with One Author	**Last Name, First Initial(s). (Year). Title of book. City, State: Publisher.** Cabane, O. F. (2012). The charisma myth: How anyone can master the art and science of personal magnetism. New York, NY: Portfolio/Penguin.
Book with Two to Seven Authors	**Last Name, First Initial(s), Last Name, First Initial(s), & Last Name, First Initial(s). (Year). Title of book. City, State: Publisher.** Jeandron, C., & Robinson, G. (2010). Creating a climate for service learning success. Washington, DC: American Association of Community Colleges.
E-Book from Library Database (No DOI)	**Last Name, First Initial(s). (Year). Title of book. Retrieved from URL of database** Anastos, M. V. (1979). Studies in Byzantine intellectual history. Retrieved from http://www.humanitiesebook.org/
E-Book from Library Database (Has DOI)	**Last Name, First Initial(s). (Year). Title of book. doi:Number** Gosling, J., Jones, S., & Sutherland, I. (2012). Key concepts in leadership. doi:10.4135/9781473914759
E-Book Not from a Library Database	**Last Name, First Initial(s). (Year). Title of book [version of book]. Retrieved from bookstore URL** Zoellner, T. (2014). Come see the mountain (Kindle Single) [Kindle Paperwhite version]. Retrieved from https://www.amazon.com/

Citing Websites and Webpages in APA

Entire Website *Usually, you'll use only part of a website (a section or article - see the next example). Only cite an entire website if you really did use all of it.*	**Author, A. A., & Author, B. B. (Date of publication). Title of document. Retrieved from URL** U.S. Department of Labor, Bureau of Labor Statistics. (2015). Occupational Outlook Handbook. Retrieved from http://www.bls.gov/ooh/
Section/Article from a Website	**Last Name, First Initial(s). (Year, Month Day). Title of document. Name of Website If Relevant. Retrieved from URL** Cush, A. (2016, June 24). Hours after Brexit vote, leader of "Leave" movement admits one major promise was a sham. Gawker. Retrieved from http://gawker.com/hours-after-brexit...adm-1782570341

Citing Online Video in APA

Video from the Open Web	**Last Name of video creator, First Initial(s). (Year). Title of video [Video file]. Retrieved from URL** SciShow. (2016). Sprites, jets, and glowing balls: The science of lightning [Video file]. Retrieved from https://www.youtube.com/watch? v=fzNk4w2k2h0
Video from a Database	**Last Name, A. (Producer), & Last Name, B. (Director). (Year). Title of video [Video file]. Retrieved from URL** History Education (Producer). (2005). The Presidents: 1865- 1885 [Video file]. Films on Demand, http://fod.infobase.com/PortalPlaylists.aspx? wID=95465&xtid=43177.

See this page from the Purdue OWL for an annotated APA paper . Also, consider seeing the APA site if you need more help with APA format.

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16.8: Difference Between MLA and APA

As previously discussed, MLA and APA require different elements in their citations. This is not just due to style preferences, however. Many of the choices each association made when creating their citation formats have a reason. MLA is largely used for arts and humanities topics, and APA is largely used for works in the social sciences. Each of these disciplines have different needs, so the formats are slightly different.

For example, the year of publication is often extremely important in the social sciences as the reader needs to know if the information is the most up-to-date. Although a date might be important in works in the arts and humanities, often the exact location of the information is more important. In other words, this is why the in-text citation for APA always includes a year.

It might include page numbers if something specific has been referenced. On the other hand, MLA always includes the exact page number where the information can be found. In both in-text citation formats, the author's last name is presented. That is because who authored piece is extremely important to both disciplines. Readers need to be able to check credentials and see if the author or authors are reliable.

Let’s take a quick look at some of the major differences between the two formats. If you are copy and pasting information from a citation generator or our library’s databases, this can help you to determine if you clicked on the correct citational format. Also, it can help you to determine if your in-text citations are in the correct format.

MLA	APA
Source List Title: Works Cited	**Source List Title:** References
Block Quotes: 40 or more words	**Block Quotes:** 4 or more lines
Paraphrase In-Text Quote: Mention the author’s name and paraphrase what the author said Patel claims that studying in small increments is far more efficient than studying for long periods of time (125).	**Paraphrase In-Text Quote:** Author’s last name, comma, year (Patel, 2021)
In-Text Citation, One Author: Author's last name and page number (Patel 125)	**In-Text Citation, One Author:** Author's last name, comma, year, comma, "p.", and page number (patel, 2021, p.125)
In-Text Citation, Two Authors: Authors' last names with an "and" in between and the page number (Patel and Wu 125)	**In-Text Citation, Two Authors:** Authors' last names with an "&" in between, comma, year, comma, "p.", and page number (Patel & Wu, 2021, p. 125)
In-Text Citation, Three Authors: (Patel el al. 125)	**In-Text Citation, Three Authors:** (Patel et al., 2021, p. 125)
In-Text Citation, Multiple Pages: Author’s last name and page range (Patel 125-137)	**In-Text Citation, Multiple Pages:** Author’s last name, comma, year, comma, “pp.”, and page range (Patel, 2021, pp. 125-127)
Works Cited Entry, Title: The first letter of every important word is capitalized *Online Learning in Today’s World*	**References Entry, Title:** Only the first word is capitalized *Online learning in today’s world*
Works Cited Entry, Year: Placed toward the end of the citation, no parenthesis 2021	**Reference Entry, Year:** Placed close to the author(s)’ name(s), in parenthesis (2021)
Works Cited Entry, Page Numbers: “pp.” and the page numbers toward the end of the citation pp. 125-127	**References List, Page Numbers:** Just the page numbers toward the end of the citation 125-127
Works Cited Entry, Author’s Name: Last Name, First Name Patel, Ritu	**References List, Author’s Name:** Last Name, First Initial Patel, R.

Comparison of MLA and APA End Citations

The table below shows a sample MLA Works Cited next to its APA counterpart. Comparing these citations will illustrate some of the key differences in APA and MLA end citations.

Works Cited

"Andover School District." Public School Review. https://www.publicschoolreview.com/ka nsas/andover-school-district/2003360- school-district. Accessed 15 April 2020.

Billingham, Chase. "USD 259 Enrollment Is Up; So Is Segregation." The Wichita Eagle, 3 Oct 2015. https://www.kansas.com/opinion/opnco...e37406640.html. 20 April 2020.

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Frankenberg, Erica, Jongyeon Ee, Jennifer Ayscue, and Gary Orfield. Harming Our Common Future: America's Segregated Schools 65 Years After Brown. UCLA's Civil Rights Project, 10 May 2019, https://www.civilrightsproject.ucla.edu/r esearch/k-12-education/integrationand-diversity/harming-our-commonfuture-americas-segregated-schools65-years-after-brown/Brown-65-050919v4-final.pdf. Accessed 21 April 2020.

Gorski, Paul. Reaching and Teaching Students in Poverty: Strategies For Erasing the Opportunity Gap. 2nd edition, Teachers College Press, 2018.

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Hubbard, S. (Director). (2019). The lost year., Gordy Productions.

Ladson-Billings, G. (2004). "Landing On the Wrong Note: The Price We Paid For Brown." Educational Researcher, vol. 33, no. 7, Oct 2004, pp. 3-13.

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Public School Review. (2020, April 15). Andover school district. https://www.publicschoolreview.com/ka nsas/andover-school-district/2003360- school-district.

Rothstein, R. (2017). The Color of Law: A forgotten history of how our government segregated America. New York, NY: Norton.

Separate and unequal (Season 2014, Episode 14, 2014)[TV series episode]. Frontline PBS.org, https://www.pbs.org/wgbh/frontline/film/s eparate-and-unequal/

APA Red Flags

Here is a helpful checklist that might help you to identify if you have accidentally placed source in APA rather than MLA. Also, if you are selecting sources from our library's databases, many of them have a feature called "cite", "citation", or "cite now" which will provide the citation to you! Be sure to scroll to the correct source format.

- Source list: The author's full first name is missing. Only the first initial of the first name is present.
- Source list: The second piece of information in the citation is a year in parenthesis.
- Source list: Only the first word and traditionally capitalized words are capitalized. Remember in MLA all words are capitalized in a title, except for articles (that is, "unimportant" words "a", "an", and "the").
- Source list: If there are a lot of authors (up to 20), all of them are listed. Remember, in MLA, if there are more than three authors, the other authors are listed as "et al."

- Source list: The database information is missing for a source from a database. Remember, MLA requires the title of the database and often the DOI (direct object identifier) or URL (website).
- In-text citation: The author's last name and year are present rather than the author's last name and page number.
- In-text citation: The author's last name and year are separated by a comma. Remember, there is no comma in in-text citations for MLA!

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CHAPTER OVERVIEW

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17.1: Developing Sentences that Say Something
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Chapter Preview:

In this chapter you will learn how to:

- Develop meaningful sentence to better express and support your ideas
- Identify the four major sentence structures and their relationships to one another
- Consider the impact of different sentence structures on the reading experience
- Practice sentence combination to create greater variety in your writing
- Understand concepts of voice and style

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17.1: Developing Sentences that Say Something

As a college writer, you will be asked to engage with a wide variety of compositional techniques, modes, and conventions as you work to hone a strong academic voice. Along the way, you will be expected to craft your assignments with a clear, conscientious eye toward your audience and the ways in which you might most meaningfully convey your ideas to your audience.

One way to shape your readers' relationship to your ideas is through varied, deliberate uses of sentence structure. While you may recall the differences between an interrogative and a declarative sentence, you may be less familiar with the more nuanced structures upon which these others are built. However, you must pay close attention to expressing your ideas at the sentence level before you can effectively assemble the paragraphs that will become your essay.

Helpful Terms for Review

Coordinating conjunctions: for, and, nor, but, or, yet, so (F.A.N.B.O.Y.S.)
Independent clause: a word group that includes a subject and a predicate that can stand alone as a sentence
Dependent clause: a group of words that adds meaning within a sentence but cannot stand as a sentence on its own
Subordinating term: a word or phrase that connects the dependent clause to another clause, where it acts as an adjective, adverb, or noun

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17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex

There are four specific sentence structures to consider as you draft, revise, and proofread your work: **simple, compound, complex, and compound-complex.** Each of these structures relates to the others, but each also creates a unique understanding of the content of a sentence; by choosing a different sentence structure, you can demonstrate the connection between related ideas, highlight contrasting thoughts, punctuate a particularly salient point, or direct your readers' attention to multiple areas of thought at once.

Beginning with the most basic structure, the aptly-named "simple" sentence, you can see how the different structures build upon one another, combining different elements to shift your readers' perspective.

See this page for a simple overview of the sentence types.

The Simple Sentence

Do not let its name fool you: a simple sentence may be basic in its structure, but the ideas it expresses can be as complicated (or straightforward) as you wish. By "simple," we just mean that the sentence contains the minimum elements required for a complete sentence (subject, verb, and object or complement).

> **Example:** My writing has improved since high school.
>
> **Example:** I used to write sentence of about the same length.
>
> **Example:** They all sounded pretty much the same.

The Compound Sentence

Also aptly named, the compound sentence **combines two independent clauses** to connect complete, related ideas

> **Example:** My writing has improved since high school, and now I can construct an essay without mechanical errors.
>
> **Example:** I used to write sentences of about the same length, but these days their lengths ebb and flow with my thoughts like the tides.
>
> **Example:** They all sounded pretty much the same, so they just came across as dull and even lifeless.

How to create a compound sentence:

1. Join the independent clauses with a comma and a coordinating conjunction (for/and/nor/but/or/yet/so)
2. Connect two independent clauses with just a semicolon
3. Use a semicolon followed by a transition that is NOT a coordinating conjunction (however, for example, as a result) and a comma to join two independent clauses.

The Complex Sentence

This structure begins to deviate from the standard formula, as it introduces the dependent clause into the mix. A complex sentence, then, combines an independent clause (a group of words that can stand alone as a sentence) with a dependent clause (a group of words that adds meaning but cannot stand alone as a sentence) through a tool called subordination. Compare the following sentences to the example sentences you saw in the discussion of compound sentence:

> **Example:** Because my writing has improved since high school, I can now construct an essay without mechanical errors.
>
> **Example:** Whereas I used to write sentences of about the same length, these days their lengths ebb and flow with my thoughts like the tides.
>
> **Example:** Since they all sounded pretty much the same, they just came across as dull and even lifeless.

Subordination sets up a dependent relationship within a sentence, and there are several key terms that you can use to establish this relationship. While not exhaustive, the following chart includes a selection of common subordinating terms that you can use to set up a dependent relationship within your sentences. For additional information on subordination, see Chapter 5.

Common Subordinating Terms

After, although, as, as long as, because, before, besides, even if/even though, if/if only, in order to, now that, once, rather than, since, though, without, unless, until, when/whenever, where/whereas/wherever, whether, while, within

The Compound-Complex Sentence

As its name suggests, this final structure combines compound and complex sentence forms, resulting in a sentence that contains at least two independent clauses and one dependent clause. As before, compare these sentences to those you saw as examples given in the earlier discussions of simple sentences and compound sentences.

> **Example:** While I used to dread writing papers for English classes, my writing has improved since high school, and I can now construct an essay without mechanical errors.
>
> **Example:** When I was a younger, more-timid writer, I used to write sentences of about the same length, but these days their lengths ebb and flow with my thoughts like the tides.
>
> **Example:** Since they all sounded the same, even I dreaded reading my own writing, for they just came across as dull and even lifeless.

See this page from the Writing Center at UNC Chapel Hill on the sentence structures for further examples and explanation.

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17.2.1: Exercise- Making Compound Sentences

Combine the following sentences to create compound versions.

1. Reading has given me trouble before. I have worked to improve in this area.
2. Butler offers many resources for students. One of these resources is the Online Writing Lab.
3. I took the Accuplacer exam before starting at Butler. I was placed into Comp I.
4. We read many essays this semester. My favorite was “Shame” by Dick Gregory.
5. I earned a lower grade than I expected on my first essay. I scored higher on my second essay.

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17.2.2: Exercise- Building Complex Sentences

Combine the following sentences to create complex versions

1. I forgot to study for the midterm exam. I earned a low score.
2. I did not submit my rough draft to the Online Writing Lab. I got a high grade on the final draft.
3. Some students prefer simple sentences. I enjoy complex sentences.
4. I will transfer to Wichita State University in the fall. I am meeting with an advisor for help.
5. I was not sure how I would perform in writing class. I am doing better than I expected!

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17.2.3: Exercise- Making Compound-Complex Sentences

Combine the following sentences to create compound-complex versions.

1. Before beginning an essay, I outline my thoughts. This always seems to help me.
2. I used to feel nervous about reading aloud. We practiced a lot in class. I am less anxious now.
3. Writing will be important in my field. I am going into nursing. Clarity is important.
4. In my writing class, we sometimes read scholarly articles. I found that helpful.
5. Writing with a specific audience in mind is important. It helps you to structure your ideas. It also helps you to narrow your focus.

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17.2.4: Exercise- Identifying Sentence Structures

Read the following sentences and identify whether they are simple, compound, complex, or compound-complex structures. To the side of each sentence, write (S), (C), (CX), or (CC) to indicate your choice. Remember, the content does not indicate the structure: a simple sentence can express complicated ideas, and a compound-complex sentence can express simple ones.

1. This semester, we read Hamlet's Blackberry; it focused on technology's impact on modern society.
2. I didn't think I would enjoy it at first, but I was wrong.
3. Each week, we worked together in small groups to break down the text.
4. Talking with my peers helped me to cement my own ideas.
5. By the end of the semester, I was the most vocal person in the class, and I even came up with an exciting research topic based on the book.

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17.3: Tools for Sentence Combining

- **Coordination:** links independent clauses

Example: Our Composition class started with personal writing, but then we moved into more objective assignments.

- **Subordination:** links related dependent and independent clauses

Example: To help us develop critical skills earlier, our professor assigned us an in-depth research project.

- **Semicolon:** links closely-related independent clauses

Example: I got to choose my own research project; I chose urban agriculture

- **Colon:** links introductory independent clauses to examples, explanations, or appositives with equivalent meaning; introduces lists/quotations

Example: I used several databases to find my sources: Statista, Issues & Controversies, and ProQuest.

- **Dashes:** indicates an emphasis; sets off examples, explanations, appositives, contrasts, interruptions, and shifts.

Example: At first, I was nervous about the assignment—I had never completed a major research project on my own before.

See this presentation on sentence combining for more help with these tactics.

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17.3.1: Exercise- Practice Combining Sentences

For the next exercise, you will read a paragraph and describe your initial reading experience, identifying the sentence types as you do so. Then, you will revise the paragraph by using the techniques above to combine the original sentences so that you include at least one of each sentence type (simple, compound, complex, compound-complex) in your new paragraph. Once you have completed your revised paragraph, you will describe the changes you made and describe how these changes impacted the reading experience. The following example provides a template for how you should approach the exercise on your own:

Example Original paragraph: I am taking a writing class. Writing is my favorite subject. I still struggle with sentence variation. I took an advanced writing class in high school. My college writing class is more challenging than I expected. We read several essays each week. We also write our own essays every couple of weeks. I was nervous about the workload at first. I get a lot of feedback. I feel that I am improving.

Example Initial reading experience: This paragraph feels choppy and disjointed. It contains mostly short, simple sentences—many of which could be connected since their ideas are closely related.

Example Revised paragraph: I am taking a writing class because writing is my favorite subject, but I still struggle with sentence variation. Even though I took an advanced writing class in high school, my college writing class is more challenging than I expected. We read several essays each week, and we also write our own essays every couple of weeks. I was nervous about the workload at first, but I get a lot of feedback, and I feel that I am improving.

Example Post-revision reading experience: To make the paragraph feel more cohesive, I combined many of the original sentences to create a mixture of complex, compound, and compound-complex sentences. My new paragraph might be even stronger with the addition of a simple sentence or two to break things up, but it is much more fluid now.

Original paragraph for you to work with: Hamlet's Blackberry is a book by William Powers. It focuses on the impact of technology on modern society. Powers uses personal examples and outside research to support his claims about technology. He also reframes modern technology by examining how older forms of technology impacted the societies in which they were created. The book is written in an accessible style. Academics will enjoy it. People outside of academia can engage with the ideas as well. The ideas in this book might just change the way you think about your own relationship with technology.

Writing Exercise: Read through the paragraph above and write a few sentences summarizing your initial reading experience. Using the example above as a guide, revise the paragraph using the tactics discussed in 16.2 and 16.3, and then write a reflection paragraph summarizing the changes you made and why you made them

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17.4: Sentence Structures in Context

While it is helpful to recognize sentence structure in individual practice sentences, you will ultimately need to recognize them in the context of your own longer work. If you are new to the idea of sentence structures, this can be difficult to do, so we will practice the concepts we've covered earlier in the chapter with a longer passage, an excerpt from a Butler student essay

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17.4.1: Exercise- Sentence Structures in Context

Read and annotate the following passage, identifying the different sentence types and considering the overall clarity, concision, and fluidity of the writing. Then, on a separate sheet of paper or Word document, rewrite the passage to incorporate a greater variety of sentence structures and reflect on both the choices you made and the impact these choices have on the reading experience.

> It is commonly said among learned individuals that knowledge can manifest a whole new world to those who take to learning it, but in relatively few places is this seen so extraordinarily as in the essays “Everything Has a Name” by Helen Keller and “Learning to Read and Write” by Frederick Douglass. There is evidence that as one learns, that person’s life and identity is transformed in ways that could happen no other way, and this is what happened to Keller and Douglass as they transition from a world of ignorance to one of illumination as each sought his or her own path in the world. Because Keller and Douglass have vastly different backgrounds, the path taken to knowledge is different in each essay with different motivations and different obstacles depending on its respective author; however, occurring in each essay is a contrast between the revelation which knowledge afforded the author and the prior ignorance in the lack thereof, and all of this can be connected to each person’s experience of knowledge such as my own experience in transitioning from a more objective view of the world and search for meaning to a more subjective view.

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17.5: Some Comments on "Style"

Style is a little mysterious. “You have a good writing style,” people may say to you, and we understand that to be a compliment, but hearing it may still come as a surprise to us: “I’m just doing what I do—there’s nothing special about it.” Your being not especially aware of your writing style might actually be a good thing, for reasons we will get into later. Still, though, we intend for these next few paragraphs and pages to encourage you to look closely at all those intangibles in your writing, the things other than grammar, spelling, and punctuation, in order to see what they might have to say to you about your style.

On the one hand, elements of our style feel as though they already exist in us in some innate form. They seem to emerge from us gradually via how we dress, how we move through or inhabit a space, and—most importantly for our purposes in this class—how we speak and write (not merely word choice, but the conscious and unconscious choices we make regarding accent, dialect, and slang and jargon that we may adopt). So, we seem to be born with a “style” that reveals itself over time, and we are usually not aware of it until something, or someone, calls our attention to it.

Yet, all of us, both consciously and semiconsciously, also cultivate elements of our style: we watch and listen to and read people whom we admire, respect, and even fear, and begin to do as they do (or, if we do not admire, respect, or fear them, we avoid doing what they do). So, these parts of our “style” are natural and expected parts of our ongoing socialization. All this, we understand. What makes style socially tricky (and mysterious to us personally) is how to find that sweet spot in which our style seems intrinsic to our sense of who we are. We want it to seem genuine rather than an affectation, even as other people recognize bits of themselves in our style and respond (we hope) approvingly.

The same is true of style in writing. Style often comes up in discussions of literary works, and with good reason: writers have stories to tell, of course, but just as important to writers is how they tell them—all those features of writing that range from sentence length to word choice that together add up to “style.” We learn to recognize, and perhaps even appreciate, what a writer like William Faulkner achieves with his novels’ daring experiments with chronology and long and complex, often dream-like sentences, what an Ernest Hemingway accomplishes with his staccato sentences and diction shaped by his years as a journalist, and what a Gertrude Stein can do with her hyper-precise phrasing and re-phrasing within single sentences that make it seem as though her language has become pixelated. We understand that each writer has chosen these styles and worked hard to achieve them, but what makes each of them effective is that they seem to us organic, natural, to the point that if we could have met them while they were alive, it would have been reasonable to anticipate that something about their physical manner embodies their literary style.

But good style in academic writing, you are probably thinking, is different from literary style(s), and you would be right. Still, we need to be precise in how to phrase that difference. William Faulkner was once asked what he would say to someone who had read a novel of his three times and still could not understand it, and he said, “I would tell them to read it a fourth time.” We might regard his response as arrogant, but we would also understand and respect it as being true to the basic artistic relationship between an artist’s work and its audience. The artist can reasonably ask the audience to put in some work, but it is still up to the audience to decide whether to put in that work—and, of course, whether that decision is worth the trouble.

In academic writing, however, writers need to be much more cognizant of their audiences’ needs and expectations: after all, when doing academic work, we do not often have much say in what we read. We academics, whether we are professors or students, are usually captive audiences, held by the requirements of the work required of us. Therefore, writers for academic audiences would do well to remember this. They should try to address their audiences’ needs and expectations as well as they possibly can. Audiences for academic writing prefer precise, concise language; they like well-developed ideas and their explanations; they very much appreciate knowing how you know or believe what you do when you show them your sources for information and/or your reasoning. This book’s previous chapters, the pages that follow in this one, and your Composition II textbook and class next semester: all contain advice on how to do those things effectively

Even so, the question for us in our roles as academic writers remains, “In all this working to meet audiences’ needs and expectations, where am I in that work?” That is not only a fair question, it is an important one. And it is here that we hope you remember our discussion, back at the very beginning of Chapter 1, about your essays’ potential to be modes of self-expression, that their real subject is not so much the topic you are writing on but, rather, **what it is you know and think about that topic.** If you keep that in mind as you begin to structure and then draft your paper, you can make space available for your voice to be heard through it.

As mentioned in Chapter 1, it certainly helps you to choose a topic that holds your attention both intellectually and emotionally, but that is only the beginning of what you can do to make your writing on it truly your own. Here are some questions to ask yourself as you begin that process: Can you see the potential for repeated sounds in a sentence to draw readers' attention to the ideas in that sentence? Do you like word-play, wit, and cleverness (not just joke-telling)? Are you good with analogies, or with making connections between an idea and an example that is familiar with a general audience? Can you summon genuine emotion and even passion when discussing certain topics? Can you sound as though you have a command of a subject without coming across as condescending to your audience? All of these attributes (in moderation), your professors will assure you, are welcome sights in academic writing. They are signs that the person who wrote that paper is emotionally engaged in its composition. That person, we say, has a voice: a style.

Now that you have read this section, and when you have some time, consider making note of things you like about your writing, and those things you tend to do. Then, try to identify what works and what doesn't in your writing, enhancing the things that do work. Your instructors would be happy to offer you some of their own observations about your writing, too.

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17.6: Cutting "Fluff" while Meeting Length Requirements

If you have ever written a formal essay, you've probably experienced something along the lines of the following scenario: you have reached the end of your paper, and have said all you can say about your topic—but you are still 300 words below the minimum length requirement! In many cases, students facing this deficit resort to one of two strategies: they either pile on vague "fluff" sentences that wind about, approaching but never reaching a clear point to take up space, or they decide that the idea of a required length is arbitrary and therefore fine to disregard.

While length requirements may seem tedious, they allow instructors to provide students with a specific idea of how deeply to engage with a particular assignment. A 2-3 page paper on a broad topic like climate change, for instance, will require far less detail than a 7-8 page paper on the same topic. Paying close attention to length requirements as you write will give you an idea of the scope of the assignment and, by extension, the quantity and quality of time and effort you should expend on completing the assignment.

So, what can a student do in a situation like this? Before you decide that you have covered your topic as extensively as possible, consider taking the following steps to determine where you might add depth (as opposed to length alone) to your essay:

1. Re-read your essay. Have you fully connected each of your claims and supporting points? Have you provided the necessary context for a relatively uninformed audience to understand your argument without engaging as fully with your experiences or source materials as you have? Are there holes in your story/argument, or people, places, and ideas that you have not fully fleshed out? If so, this is an area where you can fill out your essay a bit while adding important, specific details.
2. Revisit any sections where you incorporate outside sources. Have you briefly summarized the source material? Have you introduced and cited your sources? Have you fully explained how each source works to support your own claims/ideas? If not, this is a prime place for expansion!
3. Ask a peer or tutor to read over your essay and identify any areas where you could "unpack" your ideas a bit more fully or clearly. In many cases, getting a fresh perspective on your writing can help you to add nuance and clarity to your writing.
4. Review the assignment guidelines for the essay you are writing. Have you included all the information your instructor asked for? Have you followed formatting guidelines properly? If not, congratulations! You have found yet another area for meaningful expansion.
5. Last but not least, consider sentence variety. As we learned in the first portion of this chapter, you can make your sentences as straightforward or as complicated as you deem appropriate. If you read through your essay and notice, for instance, that you write primarily in simple sentences, revising to incorporate a wider variety of sentence structures can be a small but powerful way to add a bit of length and depth to your paper.

See this list of "fluff" phrases for more help cutting fluff from papers.

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17.7: Active and Passive Voice

Using active voice is one way to cut down on wordiness in papers and achieve straightforward sentences. Take the following two sentences, for example:

- Everything Has a Name" was written by Helen Keller.
- Helen Keller wrote "Everything Has a Name."

What observations can you make from a comparison of the two sentences? Certainly, both convey the same idea, but the first sentence is a bit longer than the first and not quite as clear. Why?

At the base of the English language is a basic, natural-sounding (to our ears) sequence: subject + verb + object. In this sequence, the subject is the thing acting within the sentence, the verb details the action, and the object is the thing being acted upon. When you write a sentence in passive voice, however, you upend this natural-sounding sequence: The subject of the sentence no longer performs the action of the verb but is, instead, the recipient—the direct object—of the verb's action.

In the first of our two example sentences, "Everything Has a Name" is the subject, but we can be fairly certain that the story did not write itself. In that first sentence, we have to wait literally until we reach its end to learn that Keller was its author—and in some passive-voice sentences, you never learn, at least from that sentence, who ultimately is or was responsible for doing something. The second sentence, though, states from the outset that Keller was an author; all we need to do is read on until we reach that sentence's direct object to find out the title of something she wrote.

Just to be clear, there is nothing grammatically wrong with passive-voice constructions. The issue here is really a stylistic one: we have relatively few reasons to use passive voice, except in the rare instances when we may not know who or what was responsible for something; also, in some instances, we simply have no better way of expressing that idea. (We will discuss some of those cases in a few moments.) Moreover, our ear tends to prefer active-voice constructions; they sound more natural to us, and more assertive. This latter attribute is a quality that will be important to remember when writing essays meant to persuade an audience to consider your point of view.

Here are some more examples of sentences in passive voice changed into active voice:

Passive Voice Examples

Keller was taught language by Anne Sullivan.

Anne Sullivan was hired by Keller's parents.

In a crucial moment in her life, the connection between words and things was made by Keller as water was pumped over her hands by Anne Sullivan.

Active Voice Examples

Anne Sullivan taught Keller language.

Keller's parents hired Anne Sullivan.

In a crucial moment in her life, Keller made the connection between words and things as Anne Sullivan pumped water over Keller's hands.

Using Passive Voice Effectively

When deciding whether to use active or passive voice, clarity should always be your utmost concern. While readers may prefer active-voice sentences, you will find yourself at times constructing a sentence that is more difficult to understand when it is written in the active voice. In such instances, passive-voice constructions are better choices.

If you are writing a report where you cannot use "I" or are writing about a subject that does not really "do" anything, a passive sentence might be clearer.

Consider these two sentences:

- Random samples were taken from group one to facilitate easy comparison of the groups.

- Easy comparison of the groups was facilitated by random sampling of group one.

Both of these sentences are in passive voice, but the second sentence is clearly more effective and straightforward.

See this page from the Writing Center at UNC Chapel Hill on passive voice or this video on passive voice from the Writing Center at UNC Chapel Hill for more help with using passive voice appropriately.

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17.7.1: Exercise- Reflecting on Passive Voice

Which of the following sentences has passive voice? Locate the passive voice and practice changing it to active voice.

1. Helen Keller was born with both her sight and hearing.
2. Keller was afflicted by a high fever as a child, causing her to lose her sight and hearing.
3. The world was closed to her as a result.
4. Keller was intimidated and confused by the world around her until she could gain language and a way to communicate with those around her.
5. Keller was taught sign language through the painstaking efforts of her teacher Anne Sullivan, and Keller had the world opened to her by this new tool.

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17.8: Choosing Strong Verbs

Choosing strong verbs will help your wording become clearer and more concise, but strong verb choice will also deepen your ideas and discussion. Unfortunately, strong verb choice is not a simple matter: choosing strong verbs involves scrutinizing your sentences, identifying weak verbs, and replacing them with more descriptive words. Weak verbs to look out for are verbs that do not describe an action, most notably the “to be” verbs: “is,” “was,” “were,” etc. Also, avoid beginning sentences with “It is,” There is,” and “There are.”

See this page from the Writing Commons for help avoiding unnecessary “to be” verbs

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17.8.1: Exercise- Choosing Strong Verbs

Consider the rough draft paragraph below and its revision. Highlight the verbs in the sentences as you read.

Rough Draft Paragraph: Helen Keller is a famous person today but is only known for her disability. Helen Keller was a person with a disability, but she was also a political activist, writer, and scholar. She was also known for lecturing on her ideas. People are generally aware of Keller's journey to acquire language with her teacher, but fewer people are aware that she later learned to speak. At age twenty-two in 1903, Keller's autobiography (The Story of My Life) was published which detailed her education, but her next published book in 1913 advocated socialism. Keller was lecturing around the nation, and her trips showed her that much blindness and deafness was coming from industrial accidents and other side effects of industrialization; Keller was convinced that socialism would help with these social ills and help to decrease the number of people dealing with disabilities. Helen Keller was also an advocate for women's suffrage and birth control rights and visited over twenty countries during her time as an international advocate for individuals with disabilities. In 1933, she was also one of the first Americans to speak out against the Nazi party in print when she wrote an editorial criticizing their book burnings. Clearly, Keller achieved much more in her life that she should be remembered for.

Revised Paragraph: Even though most Americans simply know Helen Keller as a person with a disability, she was also a political activist, writer, and scholar, as well as a lecturer. People know the story of Keller's journey to acquire language with her teacher, but fewer people know that she later learned to speak. Keller published her first and most famous book which detailed her education and early life,The Story of My Life, at the age of twenty-two in 1903, but her themes evolved past her biography to social issues, and her next book advocated socialism. During her trips around America to advocate for individuals with disabilities, she found that industrialization and industrial accidents caused much deafness and blindness; Keller was convinced socialism could cure such social ills and decrease the number of people dealing with disabilities. Helen Keller also advocated for women's suffrage and birth control rights, and visited over twenty countries during her time as an international advocate for individuals with disabilities. In 1933, she also became one of the first Americans to speak out against the Nazi party in print when she wrote an editorial criticizing their book burnings. Clearly, Keller achieved much more in her life that she should be remembered for.

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17.8.2: Exercise- Reflecting on Verb Choice

1. In what cases are the “to be” verbs retained? Could the author use another verb in those instances? What conclusions cab you draw about when it is effective to use “to be” verbs?
2. Look at the verbs that were changed from a form of “to be” to a more specific verb, and consider how the author came up with the new verbs. Where did they look, and what did they consider?
3. What tactics did the author use other than simply replacing “to be” verbs in order to better the verb choice of the paper?

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17.9: Being Clear and Concise

Some writers are very methodical and painstaking when they write a first draft. Other writers unleash a lot of words in order to get out all that they feel they need to say. Do either of these composing styles match your style? Or is your composing style somewhere in between? No matter which description best fits you, the first draft of almost every piece of writing, no matter its author, can be made clearer and more concise. If you have a tendency to write too much, you will need to look for unnecessary words. If you have a tendency to be vague or imprecise in your wording, you will need to find specific words to replace any overly general language.

Identifying Wordiness

Sometimes writers use too many words when fewer words will appeal more to their audience and better fit their purpose. Here are some common examples of wordiness to look for in your draft. Eliminating wordiness helps all readers, because it makes your ideas clear, direct, and straightforward.

- **Sentences that begin with "There is" or "There are"**

Wordy: There are two major experiments that the Biology Department sponsors.

Revised: The Biology Department sponsors two major experiments.

As you can see in the first sentence, the only thing "There are" adds to it is length. Note as well its syntax: "experiments" is the subject for the main clause, but "are" is its verb. Though not technically a passive-voice sentence, it might as well be: if you notice, "Biology Department" actually performs the sentence's action, and the object of that action is, in fact, "experiments." Far better, then, to revise the sentence.

- **Sentences with unnecessary modifiers.**

Wordy: Two extremely famous and well-known consumer advocates spoke eloquently in favor of the proposed important legislation.

Revised: Two well-known consumer advocates spoke in favor of the proposed legislation.

The first sentence is filled with redundant phrases ("extremely famous" sounds hyperbolic compared to "well-known," which means the same thing, anyway) and adjectives and adverbs that may be true enough but do not appreciably enhance the sentence's content. If the writer feels the need to persuade the audience that the advocates indeed spoke eloquently, the revised sentence effectively sets up opportunities, via summaries and direct quotes, to state to the reader what they had to say.

- **Sentences with deadwood phrases (language that adds little to the sentences' meaning).**

Wordy: As a world leader in the field of green technology, the company plans to focus its efforts in the area of geothermal energy. A report as to whether or not to use geysers as an energy source is in the process of preparation.

Revised: As a world leader in green technology, the company plans to focus on geothermal energy. A report about using geysers as an energy source is in preparation.

"In the field of," "its efforts in the area of," and "as to whether or not to use" contribute very little to the sentence's central idea. By deleting those phrases and tinkering with the wording of what remains, the revised sentence gains dramatically in efficiency without losing any needed meaning.

- **Sentences in the passive voice or with forms of the verb "to be."** Sentences with passive-voice verbs often create confusion, because the subject of the sentence does not perform the action the verb denotes. Sentences are clearer when the sentence's subject is also the agent, the "do-er" of the verb. Use strong active-voice verbs in place of forms of "to be," which can lead to wordiness.

Wordy: It might perhaps be said that using a GPS device is something that is a benefit to drivers who have a poor sense of direction.

Revised: Using a GPS device benefits drivers who have a poor sense of direction.

Sure—"It might perhaps be said." But why not just go ahead and say it, especially if that is the claim you or your source wants to make? Note also the efficiency gained when the writer changes "is something that is a benefit" to "benefits."

- **Sentences with constructions that can be shortened**

Wordy: The eBook reader, which is a recent invention, may become as commonplace as the cell phone. My over-sixty uncle bought an eBook reader, and his wife bought an eBook reader, too.

Revised: The eBook reader, a recent invention, may become as commonplace as the cell phone. My over-sixty uncle and his wife both bought eBook readers.

In the original version, the second sentence has a compound structure, but each independent clause has the same predicate (verb and direct object). It is an easy decision, then, to collapse the two clauses into one, giving the verb a plural subject.

Choosing Specific, Appropriate Words

Most college essays should be written in formal English, suitable for an academic situation. Follow these principles to be sure that your word choice is appropriate.

- **Avoid slang.** Find alternatives to "bummer," "kewl," and "rad."
- **Avoid using "you" in formal writing.** In everyday conversation and in our writing, we often slip into using "you" when we actually mean "people in general." When writing formal papers, we need to remember that what we may want to say about people's behavior in a given context may not apply to the person reading our work. So, then, use "you" only when you intend to address your reader directly. Otherwise, use 3rd-person forms of address when you want to speak about people in general.
- **Avoid language that is overly casual.** Write about "men and women" rather than "girls and guys," unless you are trying to create a specific effect. A formal tone calls for formal language.
- **Avoid contractions.** Use "do not" in place of "don't," "I am" in place of "I'm," "have not" in place of "haven't," and so on. Contractions are considered casual speech.
- **Avoid clichés.** Overused expressions such as "green with envy," "face the music," better late than never," and similar expressions are empty of meaning and may not appeal to your audience. The same goes for words often used in social media, such as "insane," "sick," and "epic."
- **Be careful when you use words that sound alike but have different meanings.** Some examples are allusion/illusion, complement/compliment, counsel/council, concurrent/consecutive, affect/effect, and historic/historical. When in doubt as to meanings, check a dictionary.
- **Choose words with the connotations you want.** Choosing a word for its connotations is as important in formal essay writing as it is in all kinds of writing. Compare the positive connotations of "proud" with the negative connotations of "arrogant" and "conceited." Thinking carefully about the larger context (and mood) you want your paper to establish will help guide you in thinking about and choosing between/among words and their connotations.
- **Use specific words rather than overly general ones.** Find synonyms for "thing," "people," "nice," "good," "bad," "interesting," and other vague words. Or, use specific details to make your exact meaning clear.

Compare these two sentences:

1. The Colorado mountains are covered with trees.
2. The Colorado mountains are covered with aspen, Douglas fir, piñon, and red cedar.

"Trees" is so generic a description that the reader ends up not "seeing" very much at all. The second sentence, by comparison, is far more visual. What is more, your audience does not even have to know what these different tree species look like for that visual enhancement to happen: the writer can safely assume the audience knows that not all trees are the same color, and so that list of trees will trigger in their mind images of mountainsides comprised of varying shades of green.

See this page from the University of Colorado for a quick "cheat sheet" on avoiding wordiness, and see this video from the Writing Center at UNC Chapel Hill for help with conciseness from.

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17.9.1: Exercise- Revising for Wordiness

Consider the rough draft paragraph below and the revision that follows it. Highlight instances of wordiness in the sentence as you read.

Rough Draft: Finally, nothing is more confusing to me that choosing among televisions. It confuses lots of people who want a new high-definition digital television (HDTV) , with a large screen to watch sports and DVDs on. There ‘s a good reason for this confusion. You face decisions you never had to make with the old, bulky picture-tube televisions. The first big decision is the screen resolution you want. Screen resolution means the number of horizontal scan lines the screen can show. This resolution is often 1080p, or full HD, or 768p. The trouble is that if you have a smaller screen, 32-inch or 37-ince diagonal, you won’t be able to tell the difference with the naked eye. The other important decision you face as you walk around the sales floor is whether to get a plasma screen or an LCD screen. Along with the choice of display type, a further decision buyers face is screen size and features. Plasma flat-panel television screens can be much larger in diameter than their LCD rivals. Plasma screens show truer blacks and can be viewed at a wider angle than current LCD screens. However, large flat-panel plasma screens are much more expensive than flat-screen LCD models. Don’t buy more television than you need!

Paragraph Revised to Eliminate Wordiness: Finally, nothing confuses buyers more than purchasing a new high-definition digital television (HDTV), and with good reason. The first big decision involves screen resolution, which means the number of horizontal scan lines the screen can show. This resolution is often 1080p, or full HD, or 768p. The trouble is that on a 32-inch or 37-inch diagonal screen viewers will not be able to tell the difference between them with the naked eye. The other important decision is whether to get a plasma screen or an LCD screen. Plasma flat-panel television screens can be much larger in diameter than their LCD rivals. Plasma screens show deeper blacks and can be viewed at a wider angle than current LCD screens. However, large flat-panel plasma screens are much more expensive than flat-screen LCD models. Only after buyers are totally certain they know what they want should the open their wallets.

1. Read through the two paragraphs and highlight the sections in the rough draft that were deleted and changed.
2. Read the unrevised and the revised paragraphs aloud. Explain in your own words how changes in word choice have affected the writing.
3. Do you agree with the changes the writer made to her paragraph? Which changes would you keep, and which were unnecessary? Explain. What other changes would you have made?
4. What effect does removing contractions and the pronoun “you” have on the tone of the paragraph?

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CHAPTER OVERVIEW

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18.4: Common Sentence Errors in Context

18.5: Sentences in Context

Chapter Preview:

In this chapter, you will learn how to

- Identify and correct run-ons, comma splices, and sentence fragments for clearer, more concise writing.

It is a truth universally acknowledged that, sooner or later, most of us will make a first impression on someone not in person but via something we have written that someone else will read. That writing potentially will give rise to all kinds of assumptions about us in that person: everything from our level of education or intelligence to our competence or ability to learn. This is of course hugely unfair to us, but we cannot change this. One thing we all can do to make the odds more favorable to us, though, is to come to respect the value of a carefully crafted essay, letter, or resume, and to learn the rules governing mechanical correctness in writing—that is, the rules governing grammar, spelling, and punctuation. While these rules may feel arbitrary or superfluous at times, showing that we can follow them consistently is a key to clear and effective writing, and that can mean the difference between an "A" and a "C" in the classroom, or between "Welcome to the team" and, "Don't call us, we'll call you" in the professional world.

As you proofread your essays throughout the semester, you will need to pay close attention to your writing at both the paragraph and sentence level to ensure that you are communicating as clearly and effectively as possible. (One trick you can employ to help you proofread more effectively is to print off a hard copy of your paper and read it out loud: getting away from the computer screen and hearing your own voice as you read changes how you interact with the text you have written; in effect, you become your own audience, reading/hearing it a little more like others might read or hear it.) During this process, you may come across a few specific types of sentence errors—most notably sentence fragments, run-ons, and comma splices. In this chapter, we will define these terms and work through examples so that you can easily identify and correct them in your own writing.

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18.1: Fragments

A complete sentence has two grammatical requirements. It must include a subject and a verb, and it must express a complete thought. If your sentence does not meet one of those requirements, it will be a fragment. Fragmentary sentences are not only grammatically incorrect, they also are often missing vital information required to communicate ideas.

If you are having issues with fragments, you would benefit from a brief grammar review, but you also need to slow down (especially when revising and editing your work) and have some patience with words. Remember, your goal in writing a sentence is always clarity, and missing information interferes with that goal.

Subjects and Verbs

When assessing if a sentence is complete, you must first locate its subject and verb. The subject is either the thing performing the action in the sentence or the thing whose condition the sentence discusses, and the verb is either the action being taken or the state of that condition. (A reminder: As you will see in the examples below, verbs also denote time (past, present, or future tense), voice (active or passive) and mood (the most common being indicative and subjunctive/conditional).

Examples:

1. The students (s)ubject sit (v)erb at the table.
2. The family scrambled to get on board the subway before the carriage doors closed.
3. I will buy those at the store for you tomorrow.
4. The cool kids would have gone to the party if they had known you were there.
5. I am the very model of a modern major general.
6. What on earth are you doing?
7. A new chapter in our world's history is being written by the COVID pandemic.
8. It would have been worth it after all.

Missing a subject or verb

If a subject or verb is missing from a sentence, the sentence is most likely a fragment. Many times, fragments occur because students do not take the time to proofread their sentences aloud. Chances are, if you take the time to think about each sentence, you can spot those that are fragmentary sentences because they lack a subject or verb.

(Note: Sentences using the imperative (or "command") mood of a verb—"Be all that you can be"; "Don't stay out too late"—do not have explicitly-stated subjects; rather, we say that the subject is **understood** or implicit. That is, we know that the speaker directs such statements toward someone, the 2nd person, "you," and the subject is thus understood.)

Complete Ideas

The first prerequisite for a complete sentence—it must have a subject and a verb—is a straightforward grammatical concept, but the concept of a "complete idea" is more subjective. However, there are simple red flags that can help you check for complete ideas in your sentences.

If your sentence begins with a subordinating term, your sentence could be a fragment. For example, you might have been told not to begin a sentence with "because." It is perfectly acceptable to begin a sentence with "because," but you need to remember that beginning a sentence in that way makes the clause that follows it dependent, meaning that it will need further explanation in the sentence past the first clause to be a complete idea.

> **Example of fragment:** Because he loved teaching his own children.

While this sentence has a subject (he) and a verb (loved), the sentence is not a complete thought. Because he loved teaching his own children . . . what happened? That love seems to have led to some future result, but we have no idea what it is. The reader needs to have more information to know that result; thus, the sentence is considered a fragment.

To fix it, then, we need to add that information to the sentence to complete the idea:

Example of fixed sentence: Because he loved teaching his own children, Dave decided to major in early childhood education and become an elementary school teacher.

If you have a fragment due to an incomplete thought, the dependent thought most likely goes at the beginning or end of a sentence. If the dependent idea goes at the beginning of a sentence (hey—just like the clause in front of this parenthetical statement!), it is an introductory clause. These clauses usually answer journalistic questions: Who? What? When? Where? How? These clauses also generally begin with one of the subordinating terms listed below:

after	in order that	until
although	on	when
as	once	whenever
because	provided that	where
before	rather than	whereas
even if	since	wherever
even though	so that	whether
if	though	while
in	unless	why

Examples of fragments that are introductory clauses:

Even though it was illegal. Douglass taught himself to read and write.

Whenever you call me. I'll be there.

Since you have already done that. There's no need to do this or the other thing.

Until you hear from them. Don't accept the offer from your "safety school."

Before you go. Read the State Department's travel advisories for the places you want to visit.

To correct these, all you have to do is change the first period to a comma and then make the first letter of the second sentence a lower-case letter.

There is also a chance that the incomplete thought belongs at the end of a sentence, though this happens less often. Usually, with an incomplete complex sentence you have the missing element in the next sentence, and the clauses need to be joined with a comma rather than separated with a period.

Examples of fragments that belong to the end of a sentence:

Frederick Douglass taught himself to write thought many tactics. Including learning from workers in a shipyard.

They enjoy reading and listening to music during weekday evenings. And relaxing at home or taking short trips on the weekends.

Read the State Department's travel advisories for the places you want to visit. Especially if you have heard stories in the news that make you uneasy.

She said *Dude, Where's My Car?* was the finest film she had ever seen. Which, considering we had just seen Vertigo together, took me by surprise.

So I drifted down to New Orleans, and I was lucky to be employed. Working for a while on a fishing boat right outside of Delacroix.

Once again, correcting all of these is simply a matter of changing the periods to commas and the first letter of the second clause to a lower-case letter.

Words that often begin a subordinated clause after the complete thought:

including	like
though	which

For more help, see this video on how to identify and fix fragments, this lesson and practice over fragments from Khan Academy.

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18.1.1: Exercise- Identifying Subjects and Verbs

Can you pick out the subject(s) and verb(s) in the following sentences?

1. The classroom had been packed with desks the previous semester.
2. However, the classroom was remodeled over the summer.
3. Now, the classroom is composed of tables and chairs instead of desks.
4. Some students might prefer desks because they have more individual space, but tables are better for group work.

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18.1.2: Exercise- Identifying Fragments

Practice spotting this error for yourself. Which element is missing from the following sentences? A subject or a verb? Revise each sentence to replace the missing element.

1. Judy and William to the school.
2. Drove to the school while talking about their plans.
3. Were going to advising to get help enrolling for fall.
4. Judy to be a teacher someday, and William aspires to a nurse.

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18.1.3: Exercise- Fragment Practice

In the following passage, work on identifying which clauses are dependent on another idea to complete them and are therefore fragments. Highlight each of the periods that need to be turned into commas to correct the semicolon.

> When Frederick Douglass was young. He was a person who was born enslaved in the United States. Which affected his identity. In many states at that time not only was slavery legal. But slaves were not allowed to learn to read or write. Frederick Douglass, however, taught himself to read. Though it was very risky to do so. He could have suffered serious injury for teaching himself this skill. Douglass showed his industriousness in learning to read and write. Including challenging young white children to writing contests. When left alone at home. He also took advantage of his owner's son's copy books to teach himself writing. Though it was an arduous and slow process. He taught himself to read and write.

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18.2: Run-ons

Sometimes, a professor will tell a student that they have written a run-on sentence, and the student takes that to mean they have written a sentence that is too long. While in theory a sentence can be of any length, the professor in this instance is not referring to its length. A **run-on sentence** (also sometimes called a **fused sentence**) occurs when you connect two complete clauses or independent clauses without proper punctuation or a coordinating conjunction. Often, run-on sentences are easy to spot because of their length, but this is not always the case: for instance, you might come across two short sentences put together without connective punctuation.

Example Run-on: I used to wonder what was wrong with the way I write I write just the way I talk.

These two sentences are fairly common kinds of run-ons in that, as you can see when reading through them, there is no kind of separation between the first and second independent clauses that comprise each sentence. In the first sentence, the first independent clause runs from "I" to the end of the first "I write," and the second clause runs from the second "I write" to the end of the sentence. What makes the second clause easy to spot is that "I" is a subject pronoun, meaning that it functions only as a subject for verbs—and, conveniently for English-speakers and -readers, our sentences' subjects tend to appear near the beginnings of sentences. (What makes it even easier to spot is when we read it out loud; the sentence may say the person writes the way they talk, but reading it aloud would show us in pretty short order that no one actually does talk like that.)

Example Run-on: Then I took my first college English class I soon learned that writing and talking are different things.

This sentence, as you can see, is similar to the first example, but with this difference: we see ". . . took my first English class I soon learned . . .," and we note that "class" is the direct object of the verb "took." This means that, as far as the nature of independent clauses is concerned, "class" marks the end of that clause. We can confirm that by looking at the next word in the sentence, the subject pronoun "I." Another basic rule of English syntax is that, except for proper nouns, nouns in English do not appear next to each other in the same sentence unless they are items in a list. That rule makes it doubly certain that we can place a period, or a semicolon, or a comma and an appropriate coordinating conjunction between "class" and "I."

Example Run-on: My first essay in English 101 was difficult for me to write fortunately I got help with it.

The third sentence is perhaps a bit trickier to identify as a run-on because the first independent clause (from "My" to "write") consists of a verb, a complement, a prepositional phrase, and an infinitive. Once again, though, we see the subject pronoun "I" and, remembering our rule, we know that that signals that we are in the vicinity of another independent clause. From there, our only real job is to determine whether "fortunately" belongs to the first or the second independent clause, and then punctuate appropriately.

You should be able to apply these rules as you work through and correct the sentences below.

See this page for help understanding run-on sentences and how to fix them. See this lesson from Khan academy for more practice with run-ons.

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18.2.1: Exercise- Fixing Run-on Sentences

Eliminate any run-ons you find in the following sentences.

1. I finished my essay early and sent it to the Online Writing Lab for feedback.
2. The reviewer gave me helpful tips to improve I was able to catch errors I hadn’t noticed before.
3. I felt more confident about the paper I visited the Tutoring Center for one last round of feedback.
4. English 101 was easier than I thought it would be at first but it got harder as the semester went on.
5. As a result, I found myself visiting the Tutoring Center and using the OWL regularly as the semester went on and even though this means starting on my papers much earlier, I was thankful for my good planning because it led to good grades on my papers.

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18.2.2: Run-on Sentences in Context

Identify and eliminate the run-ons in the following paragraph. When you have finished, write a paragraph in which you reflect on how the changes impacted the reading experience.

> In my composition class, we wrote six essays they were 500-750 words apiece. I thought I would struggle with meeting the word count, but it was easy to meet them once I started writing. I picked topics that interested me ideas came to me quickly and they were all strong. Once I got stuck about halfway through the writing process I set up a conference with my professor and we talked about how I could expand my existing points and come up with new ones. Overall, the writing process was productive I am not nearly as nervous going into our next assignment.

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18.3: Comma Splices

One of the most common sentence level errors in college writing, a **comma splice** occurs when you connect two complete sentences with only a comma (as opposed to a comma and a coordinating conjunction, or a semicolon). Two examples follow:

> I enrolled early, I had my pick of classes.
>
> Dorotea had no one with whom to share her thoughts, she lived alone in a nearlyruined house. (from Elena Garro, Los recuerdos del provenir [Remembrances of Things to Come], translated by John Buaas)

In these two sentences, we have two independent clauses joined with a comma but lacking the required connecting word. In American Standard English, a comma alone is considered too weak to hold together two independent clauses on its own.

Note the introductory phrase of the preceding sentence. In the standard practice of writers in the United Kingdom and the nations of the former British Commonwealth (such as India, Hong Kong, and many African and Middle Eastern nations), as well as in Spanish-speaking countries (Garro, the author of the second sentence, is from Mexico), sentences such as those you see above would be perfectly acceptable. Students educated overseas, or even students whose dominant language is American English but who grew up in Spanish-speaking households, will of course often produce writing that reflects those other conventions.

If this in some way describes you, the point here is not to tell you that what you have grown up with is suddenly "wrong"—it is simply to say that because American Standard English has a different set of assumptions in place regarding comma usage, you will have to be a bit more vigilant with regard to editing for comma usage. Fortunately, your instructors and tutors and the editors at the OWL are aware of these differences and will remind you gently of them, as well.

You have several different ways to fix comma splices, but they do not add up to the same result each time. Note how, in the sentences below, each approach subtly changes the relationship between the two clauses. As you grow from being a corrector of errors in your work to becoming a genuine editor of it, you will become alert to how you can be more precise in using these combinations to say in writing something closer to what you "see" in your mind regarding those relationships.

1) Add an appropriate coordinating conjunction after the comma

> I enrolled early, so I had my pick of classes.
>
> Dorotea had no one with whom to share her thoughts, for she lived alone in a nearly-ruined house.

2) Change the comma to a semicolon

> I enrolled early; I had my pick of classes.
>
> Dorotea had no one with whom to share her thoughts; she lived alone in a nearlyruined house.

3) Turn each sentence into an independent clause by changing the comma to a period

> I enrolled early. I had my pick of classes.
>
> Dorotea had no one with whom to share her thoughts. She lived alone in a nearlyruined house.

4) Make one of the clauses subordinate to the other and then join them

> Because I enrolled early, I had my pick of classes.
>
> Since Dorotea lived alone in a nearly-ruined house, she had no one with whom to share her thoughts.

Quick Reference: Coordination and Subordination

If you choose to use coordination or subordination, you can pull from the following lists of common coordinating and subordinating conjunctions. While these lists are not exhaustive, they provide you with a good starting point if you need to restructure your sentences.

Coordinating Conjunctions	Subordinating Conjuntions
For, and. nor, but, or, yet, so	After, although, as, as long as, because, before, besides, even if/even though, if/if only, in order to, now that, once, rather than, since, though, without, unless, until, when/whenever, where/wherever, whether, while, within

See this page about comma splices in professional writing from Business Insider. See this lesson for help with comma splices and run-ons from Khan Academy.

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18.3.1: Exercise- Correcting Comma Splices

Correct any comma splices you find in the following sentences.

1. Neuroscientists used to think the brain stopped changing when a person became an adult, this led to the idea that it was hard for adults to learn new skills or retain facts.
2. However, in the past three decades, neuroscientists have discovered that the brain is actually “massively plastic” through all stages of a human’s life, meaning it is just as easy to learn and gain new skills when a person becomes an adult.
3. The brain actually changes physically when a person learns a new skill, the brain of a piano player, for example, actually looks physically different from that of a person who doesn’t play an instrument.
4. Plasticity means that learning a new skill, such as learning how to type or drive, is difficult at first, once a person works at the new skill, however, it will become easier and the person will become better at the new skill.
5. This also applies to tasks we complete for school, for example, doing math or reading a textbook might be really difficult at the beginning of the semester, but the more you practice these skills, the easier they will become because the brain has changed to make these new skills second nature.

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18.3.2: Exercise- Correcting Comma Splices in Context

Identify and correct the comma splices in the following paragraph. When you've finished, write a paragraph reflecting on how the changes impacted the reading experience.

According to Carol Dweck, individuals can have a growth or fixed mindset, these two mindsets dictate a person's opinion of learning and success. A person with a growth mindset will care more about improving at a task. The student with a growth mindset will learn more easily because they encounter a difficult concept and work to learn it, if the student struggles to learn the new concept, they will understand the struggle is just part of the learning process. In fact, the student might even embrace the difficulty because they see it as a sign that they are learning. However, a person with a fixed mindset cares more about succeeding than learning, if they are struggling to learn a new concept, the student with a fixed mindset will fear that they are not smart. The student with a fixed mindset would rather have an easier task that doesn't teach them anything, whereas the student with a growth mindset would rather tackle a difficult task that they can learn from. Clearly, the person with a growth mindset will have an easier time with the coursework as it becomes more difficult. If you feel you have a fixed mindset, don't worry, you can establish a growth mindset. One way to establish a growth mindset is by teaching yourself how the brain changes as it learns and understanding the learning process at the biological level, Carol Dweck also has other tips for changing your mindset in her essay, "The Mindsets."

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18.4: Common Sentence Errors in Context

Read the following excerpt from a student essay. As you read, identify the comma splices, runons, and sentence fragments within the draft. Then, revise the draft to eliminate these errors. Once you've finished with your revision, write a paragraph in which you reflect on how your changes impact the reading experience.

> Who here absolutely loves dogs? Everyone, okay great so sit down and prepare to be amazed. Leaving your best friend to go to work can be hard, but what if the work place allowed our furry friends to work with us? While people have different views about this, some feel the positives outweigh the negatives. Such as, some feel a positive mood shift, could increase productivity, and could relieve stress from the work load. Allowing canines in the office would have its negative effects such as, some may have allergies, or be terrified of dogs. So, should dogs be allowed in the work place? Employers would benefit by granting dogs in the work place to simultaneously reducing stress and increasing productivity. How would allowing a mutt be ideal if, some workers have allergies because of dogs? They would most likely have to spend money on allergy pills to even be in the same area; or have a special designated work area for those with allergies to be away from the dog. But would the business owners even let the dog in? Would it be too difficult to coordinate?

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18.5: Sentences in Context

The following paragraph, from Ralph Waldo Emerson's essay, "Nature" (1836), has had all its punctuation (with the exception of a set of parentheses) and all capitalization (except for the firstperson singular pronoun and those which Emerson uses to indicate proper names) removed. We have added, in brackets, a definition for "maugre," but no words have been removed from the original text. Re-punctuate the paragraph so that it makes sense to you; if you feel tempted to add/subtract words to render more clearly a passage's sense, you are welcome to give in to that temptation. (Don't worry about whether your "solution" matches Emerson's original—you will find that there are various, equally-correct ways to edit this; besides, some punctuation rules have changed since Emerson's time, and Emerson himself was rather adventurous with his comma usage, even for his own time.) The goal here is to put to use the basic rules you have learned regarding sentence structure in this chapter and thus make this passage (more) readable.

> To speak truly few adult persons can see nature most persons do not see the sun at least they have a very superficial seeing the sun illuminates only the eye of the man but shines into the eye and the heart of the child the lover of nature is he whose inward and outward senses are still truly adjusted to each other who has retained the spirit of infancy even into the era of manhood his intercourse with heaven and earth becomes part of his daily food in the presence of nature a wild delight runs through the man in spite of real sorrows nature says he is my creature and maugre [in spite of] all his impertinent griefs he shall be glad with me not the sun or the summer alone but every hour and season yields its tribute of delight for every hour and change corresponds to and authorizes a different state of the mind from breathless noon to grimmest midnight nature is a setting that fits equally well a comic or a mourning piece in good health the air is a cordial of incredible virtue crossing a bare common, in snow puddles at twilight under a clouded sky without having in my thoughts any occurrence of special good fortune I have enjoyed a perfect exhilaration I am glad to the brink of fear in the woods too a man casts off his years as the snake his slough and at what period soever of life is always a child in the woods is perpetual youth within these plantations of God a decorum and sanctity reign a perennial festival is dressed and the guest sees not how he should tire of them in a thousand years in the woods we return to reason and faith there I feel that nothing can befall me in life no disgrace no calamity (leaving me my eyes) which nature cannot repair standing on the bare ground my head bathed by the blithe air, and uplifted into infinite space all mean egotism vanishes I become a transparent eye-ball I am nothing I see all the currents of the Universal Being circulate through me I am part or particle of God the name of the nearest friend sounds then foreign and accidental to be brothers to be acquaintances master or servant is then a trifle and a disturbance I am the lover of uncontained and immortal beauty in the wilderness I find something more dear and connate than in streets or villages in the tranquil landscape and especially in the distant line of the horizon man beholds somewhat as beautiful as his own nature

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CHAPTER OVERVIEW

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Chapter Preview:

In this chapter, you will learn how to:

- Identify the major uses of the comma
- Learn how to avoid common errors in comma use
- Strengthen comma usage via in-context practices

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19.1: Major Comma Uses

Ask students in an English class what they struggle with most, and one term rises to the top again and again: commas. For such a tiny symbol, the comma causes quite the stir. You can underuse it, overuse it, use it in the wrong place--it can feel like a recipe for confusion. The comma's primary purpose, though, is to clear things up: you can use commas to separate different parts of a sentence, clarify connections between ideas, or redirect your reader's attention to highlight important points in a sentence.

As a developing writer, you may sometimes struggle to intuit where commas belong, but there are concrete guidelines you can follow to more confidently identify when to use (or avoid using) a comma. In this chapter, we will focus on eight major uses. There are other instances in which you might use a comma, of course, but if you have a grasp on those we cover here, you will be prepared to take on just about any college writing assignment.

MAJOR COMMA USE	EXAMPLE
Comma Use 1: Create a compound sentence by joining two **independent clauses** (groups of words that can stand alone as a sentence) with a **coordinating conjunction** (terms that connect words, phrases or clauses; these include **for, and, nor, but, or, yet, and so**)	Malcolm X did not receive a formal college degree, but he educated himself while in prison.
Comma Use 2: Set off an **introductory phrase** from an independent clause	While Frederick Douglass is best known as an abolitionist, he was also a vocal advocate for women's rights.
Comma Use 3: Separate three or more items in a series	The success of authors like Jhumpa Lahiri, Amy Tan, and Julia Alvarez speaks to the reading public's desire for women's stories.
Comma Use 4: Separate **coordinate (but not cumulative) adjectives**	Gabriel Garcia Marquez's epic novel *One Hundred Years of Solitude* brings to life an intriguing, fantastical town called Macondo.
Comma Use 5: Set off **non-essential elements** (words or phrases that provide additional information but can be removed without compromising the main point of the sentence)	Junot Diaz, a Dominican American author, often blends standard English, slang, and Spanish in his stories to mimic everyday speech patterns.
Comma Use 6: Introduce quotations	Speaking of her education as an anthropologist, Zora Neale Hurston says, "Research is formalized curiosity. It is poking and prodding with a purpose."
Comma Use 7: Organize numbers, names and titles, place names and addresses, and dates	Ralph Ellison wrote *Invisible Man* while living at 749 St. Nicholas Avenue in Manhattan, New York.
Comma Use 8: Indicate direct address	Have you read *The New Jim Crow*, Sydney?

See this article from Business Insider for another explanation of commas.

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19.2: Using a Comma with a Conjunction in a Compound Sentence

Sometimes in your writing you will want to emphasize the connection between two separate but closely related ideas; in such cases, you can combine a comma with a coordinating conjunction to create what's known as a compound sentence (discussed more extensively in Chapter 4: Developing Sentences). When using this method, place a comma after the first independent clause and follow it with a coordinating conjunction (for, and, nor, but, or, yet, so).

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19.2.1: Exercise- Commas in Compound Sentences

Create a compound sentence by combining the two independent clauses with a comma and a coordinating conjunction.

1. The presentation was scheduled for Tuesday. Class was cancelled due to weather.
2. He wanted a snack before class. He ate some fruit.
3. The professor is in her office. It is not time for my conference yet.
4. We finished the semester with presentations. We turned our papers in afterward.
5. I graduate in May. I plan to transfer in August.

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19.3: Using a Comma to Set Off Introductory Phrases

Sometimes you may want to add a bit of context before moving into the main point of a sentence; an introductory phrase allows you to do this. Introductory phrases do not stand alone as complete thoughts, so you will generally need to add a comma after one to indicate that the main clause is yet to come.

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19.3.1: Exercise- Commas after Introductory Clauses

Read the following sentences and insert commas where necessary.

1. Initially confused I set off to find the instructions for the paper.
2. Suddenly the assignment made sense.
3. In the blink of an eye I understood what I needed to do.
4. To my surprise I earned the highest score in the class on my essay. 5) For the first time ever I felt like a real writer.

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19.4: Using a Comma to Separate Three or More Items in a Series

If a sentence features a list of items, you should use commas to separate these items and avoid confusion for readers. The last comma before the coordinating conjunction that ends the list (typically “and”/” or”) is optional, and different instructors will have different preferences regarding this “Oxford Comma.” If you want to be on the safe side, go ahead and add it—you can never have too much clarity!

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19.4.1: Exercise- Commas in a Series

Read the following sentences and insert commas where necessary.

1. In Composition 101, we learned how to write using modes like description definition and process analysis.
2. In Composition 102, we focused on rhetorical appeals like logos ethos and pathos.
3. In Intro to Literature, we studied writers from the 19th 20th and 21st centuries.
4. Next fall, I am taking College Algebra U.S. History II Abnormal Psychology and American Literature.
5. I plan to transfer to Kansas State Fort Hayes or Wichita State when I graduate.

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19.5: Using a Comma to Separate Coordinate Adjectives

When describing a noun, you may sometimes need to use multiple adjectives to paint a clear picture for your readers. Coordinate adjectives describe the same noun and are equal in weight or importance. If you're not sure whether the adjectives you're using are coordinate adjectives, try placing the coordinating conjunction "and" between them and reversing the order of the adjectives. If the phrase still works well, you are dealing with coordinate adjectives and you need a comma between them. If you are describing a noun using two unequally weighted adjectives (one adjective is more important), then you should not separate those adjectives with a comma.

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19.5.1: Exercise- Commas and Coordinate Adjectives

Read the following sentences and insert commas where necessary.

1. Essay writing is a slow deliberate process.
2. The reading cycle helps to break down lengthy challenging material.
3. The professor enjoys assigning interesting relevant material.
4. I used to see reading as dull, tedious work.
5. Now, I look forward to the complex engaging and exciting readings each week.

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19.6: Using a Comma to Set Off Non-Essential Elements

While every word in a sentence should be carefully selected to create meaning for readers, not every word will be essential. Sometimes, you might interrupt your main idea with a word or phrase to add extra information; this non-essential word or phrase is called an “appositive.” Think about your everyday conversations with friends: you probably rarely get straight to your main point without pausing to add context or qualify a piece of information along the way. You can use this tactic in your writing to break up ideas for readers, emphasize key peripheral information, or incorporate a more conversational tone. To indicate to readers that you are pausing from the main idea, use commas around non-essential information to set it apart.

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19.6.1: Exercise- Commas and Non-Essential Elements

Read the following sentences and insert commas where necessary.

1. I asked my neighbors the retired couple from Florida to bring in my mail.
2. Without a doubt his work has improved over the last few weeks.
3. Our professor Mr. Alamut drilled the lessons into our heads.
4. The meeting is at noon unfortunately which means I will be late for lunch.
5. We came in time for the last part of dinner but most importantly we came in time for dessert

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19.7: Using a Comma to Introduce Quotations

As you move into source use, you will want to incorporate the ideas of others in your own writing. When you do this, it is important to clarify which ideas come from you and which come from other sources. Because dropping a quotation into a sentence without context can confuse readers, you should always use a signal phrase to introduce quoted information, and you should use a comma between this introductory phrase and the quotation to indicate the transition between ideas.

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19.7.1: Exercise- Commas and Quotations

Read the following sentences and insert commas where necessary.

1. “Research is formalized curiosity” writes Zora Neale Hurston in her autobiography.
2. According to Daniel Dubuisson “cultures are also, and just as fundamentally, human creations.”
3. Franz Fanon argues that “to speak a language is to take on a world, a culture.”
4. Considering the purpose of writing, Gloria Anzaldua explains “the world I create in the writing compensates for what the real world does not give me. By writing I put order in the world, give it a handle so I can grasp it. I write because life does not appease my appetites and anger [. . .] To become more intimate with myself and you. To discover myself, to preserve myself, to make myself, to achieve self-autonomy. To dispel the myths that I am a mad prophet or a poor suffering soul.”
5. As Timothy Morton notes “the more we analyze, the more ambiguous things become.”

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19.8: Using a Comma to Organize Tiles, Locations, and Dates

In communicating information about people, places, and dates, proper comma use helps to provide clarity for readers.

Titles: Sometimes you will need to refer to a person by a specific title (Dr., Jr., etc.). When this happens, use commas to offset the title—if a title appears in the middle of a sentence, place a pair of commas around it; if a title appears at the end of a sentence, place a single comma before it.

- **Example of comma with a title:** Irwin Randle, Jr., is the son of Peter Randle, M.D.

Locations: When providing information about a location, you must include commas between addresses, cities, and states.

- **Example of comma between city and state:** We traveled to Boise, Idaho, for an academic conference.
- **Example of comma between full address, city, and state:** The doctor lived at 1542 Elm Street, Olathe, Kansas.

Dates: Use a comma between the day, month, and year when written in a sentence.

- **Example of comma in a date:** Juneteenth originated on June 19, 1865, to celebrate the formal emancipation of the last slaves in America.

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19.8.1: Exercise- Commas in Tiles, Locations, and Dates

Read the following sentences and insert commas where necessary.

1. The paper is due May 6 2020.
2. Our campus is in Andover Kansas.
3. August 20 2018 marks the start of the semester.
4. I will graduate on May 12 2019.
5. My favorite professor Lila Lewis PhD teaches anthropology in the summer.

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19.9: Using a Comma for Direct Addresses

Although direct address is less common in the kind of academic writing you'll do in class, you will likely need to use it in more technical writing like emails or business documents. As the name suggests, direct address occurs when you direct a statement or question to a specific individual. For emphasis, add a comma before or after the subject of the sentence (depending on whether it appears at the beginning or end of the sentence).

See these practice quizzes and explanation from Khan academy for more comma help.

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19.9.1: Exercise- Commas in Direct Addresses

Read the following sentences and insert commas where necessary.

1. Sylvere could you review this text for me?
2. I know Ruby that you are leaving for your trip soon.
3. You should really proofread more closely Janet.
4. Judith can you explain this idea to me again?
5. You know Leon you really have a knack for writing!

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19.10: Common Errors in Comma Usage

As mentioned in the introduction to this chapter, it is easy to misuse commas, and doing so can lead to a confusing reading experience. In particular, you should try to avoid comma splices and the inclusion of commas between subjects and verbs or objects and verbs.

Avoiding Comma Splices

Among the most common sentence level errors in novice essays, comma splices occur when you connect two independent clauses with a comma (and no coordinating conjunction).

Example: The professor gave our essays back, I was relieved to see my grade.

Here, you have two independent clauses joined without any proper connecting words or punctuation. If you can place a period between the two portions of your sentence and each portion stands alone, you are dealing with a comma splice. Once you've determined that a splice exists, you can use a few different methods to fix it.

To fix a comma splice, you can:

1) Add a coordinating conjunction after the comma

> The professor gave our essays back, and I was relieved to see my grade.

2) Change the comma to a semicolon

> The professor gave our essays back; I was relieved to see my grade.

3) Turn each independent clause into its own sentence by changing the comma to a period.

> The professor gave our essays back. I was relieved to see my grade.

Pause and Reflect: How do these different fixes impact the meaning of the sentence? When might you want to use one over the other?

Choosing a method to fix a comma splice

If you find a comma splice during the proofreading stage, look around the rest of the paragraph to determine which of these three methods is most appropriate based on the surrounding sentences. For example, if you have used mostly simple sentences in a paragraph, you might choose to add a coordinating conjunction to fix the splice. This option would create a compound sentence and decrease the choppiness of the paragraph. Similarly, if you have mostly compound and complex sentences in a paragraph, you might choose to add a period and split the two independent clauses into their own sentences; this option would create two simple sentences and give readers a break between longer thoughts. For additional discussion of the comma splice, see Chapter 9: Common Sentence Errors.

Commas between subjects and verbs/commas between objects and verbs

When using commas, fight the impulse to add them wherever you might naturally pause in spoken conversation; in writing, unnecessary pauses in a sentence (represented by commas) can lead to confusion for readers and negatively impact the flow of ideas. If you are unsure about where a comma should go, look closely at the sentence and think about how the various parts of that sentence (subject, verb, object, adjective, etc.) are working together to create meaning. As review, subjects, verbs, and objects play crucial roles in sentences, and these roles center on action. **A *subject* acts, a *verb* is an action, and an *object* is acted upon.** Because there is a clear relationship between these elements, you should avoid separating them with commas, as they must stay together for clarity.

Example of comma between subject and verb: Melinda, presents on Thursday.

Here, the subject of the sentence ("Melinda") is separated from the verb ("presents"), and the resulting structure of the sentence makes it look as though our subject is not essential to the sentence, which is clearly not the case.

Fixed sentence: Melinda presents on Thursday.

Example of comma between verb and object: I charged, the laptop before class.

Here, the object (“the laptop”) is separated from the verb (“charged”), which breaks up the sentence in an unnatural and unnecessary way.

Fixed sentence: I charged the laptop before class.

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19.10.1: Exercise- Correcting Comma Splices

Read the following sentences and revise them to eliminate the comma splice.

***Note**: While it is technically correct to correct a comma splice by replacing the comma with a period, this is a less creative approach, so try to fix the splice using coordination or a semicolon when correcting these sentences.*

1. During my freshman year of high school, I did well in English class, it felt easier then.
2. My classes are more challenging now, I have to study more than I expected.
3. I learned that I have a growth mindset, I see challenges as opportunities to improve.
4. I used to have a fixed mindset about writing, I thought I had a set amount of talent.
5. Now I know that I can always improve, this has made all the difference for me.

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19.10.2: Exercise- Fixing Errors with Commas Between Subjects and Verbs

In the following sentences, identify the subject, verb, and object, and fix the comma error.

1. My professor, graded the essays within two weeks.
2. I finished, the paper on Friday.
3. In my previous class, I gave, a presentation on ecology; my teacher, praised my effort.

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19.11: Commas in Context

While you may find it easy to identify and correct comma errors in isolated exercises, you will ultimately need to use these skills "in the wild"—that is, in the context of your own writing. This can feel more difficult, especially if you are not yet used to reviewing your own work with a critical eye. To practice, work through the following exercises, identifying and correcting the various types of comma errors as you read.

See this quick guide for fixing comma splices and other comma errors for more comma help.

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19.11.1: Exercise- Correcting Comma Use in a Letter

Use what you have learned about using commas to edit the following letter.

May 18 2018

Hannah Lewis

17 Naples Drive Apt. 12

Andover KS 67002

Dear Ms. Crenshaw

Thank you for your response. I would be happy to meet with you at any point within the next two weeks. Is your address still 8272 Marbella Boulevard #871? I look forward to hearing from you.

Thank you for your time

Hannah

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19.11.2: Exercise- Practicing Comma Use

Use what you have learned about comma usage to edit the following passages.

1. Students who choose to continue their education after high school have several options including vocational schools community colleges and four-year universities. There are of course many factors to consider when choosing between these options, many students go into the decision with some idea of what they will do. Students might consider factors like cost location degree paths or extracurricular opportunities.
2. Students, choose between these options in the last few months of high school, they can also wait until summer to fully commit depending on enrollment deadlines. The next fall semester at Butler for example begins on August 20 2018 so students wishing to start at that time would need to enroll in late spring or early summer to secure classes
3. Alice your visit is scheduled for 9 a.m. on May 28 2018, if you would like to rechedule a campus tour you can call or visit our website. The 5000 building is located at 715 E. 13th Street in Andover Kansas. Let me know if you have any questions; I will be happy to assist you!

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19.11.3: Exercise- The Comma Uses in Context

Use what you have learned about commas to edit the following passage from a composition essay.

While women are great soldiers in many different fields of the military, for example pilots communications support, and in supplies, they are without a doubt strong, smart, and able to support various missions when it comes to defending their country proudly. People must start to realize that there are just specific fields in the different branches of the military, females are not physically suitable for, and that is alright. Carrying heavy armor and equipment on a daily basis for hours and hours is hard work and men are just better at it, merely because they are built differently. When it comes to survival every soldier has to pull their weight, their comrades have to know that they can depend on each other; their lives depend on one another. Tied spaces, no privacy and the possibility of sexual harassment are just too great of a risk to put women on the front lines where all the heavy lifting and dirty jobs are being done. Still women are great fighters and supporters in the Armed forces; there is no question about that. Testimonies from both, women that went through the high demands, and men fighting beside them, are of the same understanding that it takes a too large of a toll on the female body. Plenty of male soldiers have to deal with the same pains and injuries and the aftermath when retiring; it just is not as drastic as for women, the male body can take the abuse longer. So, in the end, there are still a few areas that the gender difference plays a role, not because out of prejudice reasons just because men and women are different anatomically. Society just has to learn to accept it. Women have come a long way, and the movement for gender equality is moving along slow and steady but moving nevertheless in the right direction.

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CHAPTER OVERVIEW

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Chapter Preview:

In this chapter you will learn how to:

- Use other punctuation in the English language, including apostrophes, semicolons, colons, quotation marks, long dashes, hyphens, and italics.

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20.1: Punctuation Quick Reference

Apostrophes '	Examples
Apostrophe Use 1: Use apostrophes to make singular words possessive.	Malcolm X's education began in an unlikely setting: prison
Apostrophe Use 2: Use apostrophes to make plural words possessive.	Though many think of this setting as counter to education, he was encouraged by the other inmates' skill with words and knowledge
Apostrophe Use 3: Use apostrophes to create contractions.	At first, Malcolm X didn't have an easy time reading the books he checked out from the prison library or writing letters.
Exception: Do not use apostrophes to show possession in pronouns.	Malcolm X was forever marked by his education in prison and its effects.

Semicolons ;	Examples
Semicolon Use 1: Use a semicolon to join two separate independent clauses (complete sentences) that are related.	Malcom X was empowered to teach himself to read and write partially because he came into contact with Elijah Muhammed; Mr. Muhammed was an African-American religious leader who led the Nation of Islam.
Semicolon Use 2: Use a semicolon to join two independent clauses with a transitional word or phrase.	Malcolm X became a prominent figure in the Black Muslim movement; however, he became disassociated from the movement after a falling out with Elijah Muhammed in 1964 and founded his own religious organization.
Semicolon Use 3: Use semicolons in lists when the items have internal commas.	Malcolm X is remembered as many things: a fervent, passionate minister; an ardent Civil Rights leader who spoke like a college-educated man, even though he was self-taught in prison; a father; a husband; and a son who was orphaned at a young age when his father, an outspoken Baptist preacher, was killed and his mother committed suicide shortly after.

Colons :	Examples
Colon Use 1: Use a colon after an independent clause to join it to a list, phrase, or independent clause.	While Malcolm X is a controversial figure in many history books, one fact about him is not up for debate: he is one of the most influential AfricanAmericans in history.
Colon Use 2: Use a colon after a signal phrase that is an independent clause to link it to a quote.	At Malcolm X's funeral, activist Ossie Davis responded to X's critics during his eulogy: "Did you ever talk to Brother Malcolm? Did you ever touch him, or have him smile at you? Did you ever really listen to him? Did he ever do a mean thing? Was he ever himself associated with violence or any public disturbance? For if you did, you would know him. And if you knew him you would know why we must honor him . . . And in honoring him, we honor the best in ourselves."

Long Dashes —	Examples
Long Dash Use 1: Use a long dash on each side of an interrupting or parenthetical detail to detach it from the sentence.	Many Americans—at least those of the younger generations—do not know that Malcolm X and Muhammed Ali were also friends.
Long Dash Use 2: Use a long dash to detach a clause at the end of a sentence.	However, their friendship ended when Malcolm X left the Nation of Islam—Muhammed Ali would later say their feud was one of the greatest regrets of his life.

Hyphens -	Example
Hyphen Use 1: Use a hyphen to join two or more words when they modify a noun and act as a single idea.	Malcolm X's resolve to gain an education in Prison was rock-hard.

"Quotation Marks"	Examples
Quotation Marks Use 1: Use quotation marks to show dialogue in a story.	The student said, "I didn't know much about Malcolm X before I read these examples."
Quotation Marks Use 2: Use quotation marks to show language is borrowed directly from a source.	Malcolm X is also credited with originating the saying, "Black is beautiful."
Quotation Marks Use 3: Use quotation marks to show the title of an article, short story, poem, YouTube video, or other short work.	The story in the eBook by Malcolm X is entitled, "A Homemade Education."

Italics	Examples
Italics Use 1: Use italics for emphasis.	Malcolm X was assassinated on February 21st, 1965, after *three years* of direct threats through phone calls to himself and his family.
Italics Use 2: Use italics to show the title of a book, film, entire magazine, entire newspaper, or another whole publication.	Malcolm X began work on his life story, *The Autobiography of Malcolm X*, with writer Alex Haley in 1963; the book was published after his death and is a profound record of this important American and his ideas and beliefs.

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20.2: Apostrophes

Apostrophe Use 1: Use apostrophes to make singular words possessive.

Example: The book's spine was worn from years of re-reading.

The spine belongs to the book; we could rewrite the sentence to read, "The spine of the book was worn from years of re-reading," but using an apostrophe to show possession helps to make the sentence more concise.

Without an apostrophe, the word would be plural, and "spine" would become a verb, rendering the sentence nonsense: "The books spine was worn from years of re-reading." The noun requires an apostrophe to make the sentence's meaning clear.

Apostrophe Use 2: Use apostrophes to make plural words possessive.

Example: The students' faces turned from smiles to frowns when they realized the due date loomed so close.

Here, the apostrophe goes after the "s" instead of before it to indicate the writer is speaking of more than one student.

Pro-Tip
Think carefully about apostrophe placement to indicate possession, lest you inadvertently make your sentence say something you do not intend. In the sentence above, for example, if the writer had written "student's," that one student then would have gained the attribute of having more than one face, all of which would be frowning.

Here is another example: The next morning, I drove over to my boyfriends' house.

This sentence tells us not only that the writer has more than one boyfriend, all the boyfriends happen to live in the same house. How very convenient—for the writer, at least.

When errors like this occur, the paper usually provides enough context so that readers can figure out what the writer intended. That is not always the case, however; and in any event. the larger point is that you as the writer should not put your reader in the position of having to figure out your meaning. You need to be aware, by the way, that your computer's grammar check cannot indicate these are errors because, depending on what you intend, either would be correct. But grammar checks and spell checks do not "read" your paper and thus cannot determine what your intended meaning is. Only you know your intentions, so it is still your responsibility to read your paper closely and attentively.

Apostrophe Use 3: Use apostrophes to create contractions.

Example: They didn't feel ready to write the paper, but the students realized they still had time to ask questions.

"Didn't" is a contraction of "did not." Below is a list of some common contractions:

Contractions	Full Word(s)
I'm, you're, he's, she's, it's, we're, they're	I am, you are, he is, she is, it is, we are, they are
can't	cannot
don't, doesn't/didn't	do not, does not/did not
aren't, isn't/wasn't, weren't	are not, is not/was not, were not
won't	will not

Pro-Tip
Generally, avoid using contractions in formal and academic writing. Instead, spell out the words to help establish a formal tone.

Apostrophe Exception: Do not use apostrophes to show possession in pronouns.

Example: The book was worn, but its pages were still readable.

Remember the rule: Possessive pronouns (“my/mine,” “your/yours,” “his/her/hers/its,” “our/ours,” and “their/theirs”) are called that because we use them only to indicate possession. Thus, you do not need an apostrophe for “his” or “her” (or “hers,” for that matter). But because of the similarity of “its” to “it’s” (the contraction for “it is”), even practiced writers should think carefully about their meaning here and then choose accordingly.

See this page for video instruction help with apostrophes from Khan Academy.

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20.2.1: Exercise- Possessive Practice

Determine if the following sentences require apostrophes to show possession.

1. Buying textbooks is an expensive part of attending college.
2. Many students do not realize that such a large percentage of their budget will go to books.
3. However, acquiring textbooks is key to a students success in college.
4. Without the textbook, the student will miss much of the courses content.
5. Further, lacking a book can also mean missing points which are key to the students success

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20.3: Semicolons

Semicolon Use 1:

Use a semicolon to join two independent clauses (complete sentences) that are related.

Example: Kansas joined the United States in 1861; it was the 34th state to join the union.

To be sure the semicolon is correct, make sure both clauses can stand on their own as sentences.

In this case, both clauses can stand on their own as sentences: Kansas joined the United States in 1861. It was the 34th state to join the union

Pro-Tip
Since you can correctly use a period or a semicolon to mark the division between these independent clauses, which is the "better" choice? The answer is, "It depends," and what your answer depends on is your sense of just how close a relation exists between these ideas. A semicolon suggests a closer relationship between those ideas than a period does.
Here, the punctuation you choose can do more for your readers than the usual work of helping them navigate your sentence's structure. It can also help shape their thinking about the subject in the direction you want them to think about it.

Semicolon Use 2:

Use a semicolon to join two independent clauses with a transitional word or phrase.

Example: Kansas had been purchased by the United States from the French in the Louisiana Purchase in 1803; however, Kansas was not formally organized into a territory or named until 1854.

If you have a transitional phrase after a semicolon, you also need a comma after the transition. Generally, however, avoid using coordinating conjunctions with semicolons as we use them with commas to join sentences. Instead, use conjunctive adverbs or stronger transitional phrases.

Semicolon Use 3:

Use semicolons in lists when the items have internal commas.

Example: compare the following two sentences.

Incorrect: We will need to ship the material to many cities, including Kansas City, Missouri, Wichita, Kansas, Denver, Colorado, and Oklahoma City, Oklahoma.

Correct: We will need to ship the material to many cities, including Kansas City, Missouri; Wichita, Kansas; Denver, Colorado; and Oklahoma City, Oklahoma.

In the first version, using only commas to separate the place names signals to the reader that, for example, "Kansas City" and "Missouri" are both cities, which of course is not the case. The corrected version uses semicolons after the names of the states, thus making clear that we are looking at a list of cities and states.

Semicolon Overuse and Mistakes

With a growing mastery of semicolons comes the urge to use them everywhere: they really are pretty cool, as punctuation marks go. However, you can use too many semicolons, and semicolons are not appropriate in every writing situation. Semicolons are fine in formal papers, but you should generally not use more than one or two per page in an essay: Their overuse indicates that you are writing sentences that might work better if their independent clauses stood alone as discrete sentences. When writing emails, try to avoid writing sentences that use semicolons and instead opt for shorter sentences.

As stated earlier, be sure you have an independent clause on each side of a semicolon. Many times, mistakes with semicolons come when a writer will place one after an introductory clause, which is not a complete sentence. See pages 246-247 for help with introductory clauses.

Another common error occurs when writers use semicolons when they should use colons. See the discussion on colons, which comes later in this chapter, for more information; for now, it is enough to remind you that, with few exceptions, semicolons have independent clauses on each side of them, and to tell you that such is never the case with colons.

Semicolon exception: DO NOT use semicolons with coordinating conjunctions (for, and, nor, but, or, yet, so).

Instead, you should use commas with these words and use semicolons with more complex transitional words and phrases, such as "however," "although," "on the other hand." "for example," etc.

See this page for video tutorial help with semicolons from Khan Academy.

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20.3.1: Exercise- Semicolon Practice

Proofread the paragraph below. Eliminate incorrect semicolons and add in needed semicolons.

> On the first day of school; Pete felt pretty overwhelmed. He thought he was prepared for college; however, now that he was sitting in his college algebra class, he felt really overwhelmed. He tried to Keep up through class and take notes; but he felt pretty sure that he needed to drop the class and try again next semester. While he was having this thought; students around him began to talk about visiting the tutoring center, this made Pete feel better because he knew he wasn't the only student who needed help. He joined in the conversation; and he found out that the tutoring center was in the 5000 building on 13th street he could find many tutors there to help him with his math homework. This definitely made him feel better, he felt like he could make it to the end of the semester with some help.

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20.4: Colons

Colon Use 1:

Use a colon after an independent clause to join it to a list. phrase, or independent clause.

Examples: The student needed to put a lot into their backpack before leaving the house: their English book, pens, pencils, water, and a notebook.

A useful way to think about how to use colons is that they are analogous to an “equals” sign in a math equation: everything on the left side of the colon should be equal or equivalent to everything on its right side. In the example sentence, “a lot” is equivalent to the list of items the student has placed in their backpack.

Along these lines, when using a colon to signal that a list follows, that list must be all-inclusive. A common error students make is to use a colon after a phrase like “such as” or “for example,” as you see below:

The teacher listed several examples of the student’s errors with punctuation, such as: their misuse of a colon following the phrase “such as.”

The phrase “such as,” even if more than one example follows it, clearly means that whatever follows will not be a complete list even of the “several” errors. Therefore, the sentence should not have any punctuation at all in the place where the writer placed the colon.

Make sure the first clause is an independent clause before you employ a colon. Many times, people mistakenly put a colon before a list when the clause before the colon is not an independent clause. Look at the following incorrect example:

The student needed: the English book, pens, pencils, water, and a notebook. The writer remembered that colons usually signal a list, which it clearly does here; however, “The student needed” is not an independent clause. Indeed, the list of items serves the direct object for “needed.” Therefore, the only punctuation this sentence needs is the commas separating the items in that list.

Colon Use 2:

Use a colon after a signal phrase that is an independent clause to link it to a quote.

Example: Jon Krakauer concludes by describing an ancient order of monks who risked their lives to live in extreme isolation: “The papar risked their lives—and lost them in untold droves—not in the pursuit of wealth or personal glory or to claim land in the name of any despot” (97).

See this page for video tutorial help with colons from Khan Academy.

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20.5: Hyphens and Long Dashes

Long Dash Use 1:

Use a long dash on each side of an interrupting or parenthetical detail to detach it from the sentence.

Example: High fructose corn syrup (HFCS)—a common additive in junk food—is blamed for many ills in American society, from high rates of diabetes to staggering obesity rates.

Note how the phrase “a common additive in junk food” is not grammatically a part of the sentence’s main clause and thus is set off with the dashes. That said, though, the phrase does provide additional context to the sentence, and the writer is right to include that information in it.

Long Dash Use 2:

Use a long dash to detach a clause at the end of a sentence.

Example: While HFCS does have a long shelf life, making it an attractive ingredient to producers, high fructose corn syrup also has financial benefits—the sweetener is cheap due to farm subsidies for corn.

How to type a long dash

In Word:

1. Type a word, with no space after it.
2. Type two hyphens, with no space between or after them.
3. Type another word.
4. Type a space after that word. You should see the hyphens merge and lengthen.

On a Mac:

1. Type a word, with no space after it.
2. Hold down the “Option” button and type two hyphens. This will create a long dash.

Hyphen Use 1:

Use a hyphen to join two or more words when they modify a noun and act as a single idea.

Example: The grossly-sweet taste of high fructose corn syrup does turn off some consumers, though some disagree that high fructose corn syrup is actually sweeter than sugar.

“Grossly” is an adverb modifying “sweet,” but it is the two words together, not separately, that modify “taste.” (Adverbs by themselves do not modify nouns: we would not say “grossly taste.”) So, then, we need a hyphen linking “grossly” and “sweet” to ensure we understand the correct grammatical association “grossly” has with the modifier and the noun that follow it.

Hyphens vs. Long Dashes

Hyphens hold words together to form single units of meaning within a sentence, while dashes are used to detach clauses from sentences. Thus, the two punctuation marks, while commonly confused for one another, have opposite functions.

When you type the hyphen and the long dash, the hyphen should be short and the dash much longer: - vs. —

Hyphen Usage Tip: Do not leave a space before or after a hyphen.

Incorrect hyphen use: 2--3 pages and 2 - 3 pages state - of - the - art building

Correct hyphen use: 2-3 pages state-of-the-art building

See these video tutorials on dashes and long hyphens from Khan Academy.

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20.6: Quotation Marks and Italics

Quotation Marks Use 1:

Use quotation marks to indicate dialogue in a story.

Examples:

- "I should probably clean all of the essays out of my car," the teacher thought at the end of the semester.
- The teacher replied, "If you would only do the course reading, you would be performing better in the course."

In these sentences, the quotation marks indicate that someone other than the writer of the sentences is thinking or speaking the words inside them. The reader only has to look for the subjects for the verbs "thought" and "replied" to know who is responsible for those words.

Quotation Marks Use 2:

Use quotation marks to show language is borrowed directly from a source.

In the example below, note also the in-text citation that follows it, indicating to the reader the page number where that quote appears in the book by Krakauer.

Example: Jon Krakauer notes, "It is helpful to look at counterparts from distant places and a century far removed" (97).

Quotation Marks Use 3:

Use quotation marks to indicate the title of an article, short story, poem, song, YouTube video, or other short work.

Example: For more information on the story of Chris McCandless, whose life Krakauer details in his book, see the YouTube video "What Happened to Chris McCandless?"

Italics Use 1:

Use italics for emphasis.

Example: The sky was falling, and Chicken Little was quite certain of it

Italics Use 2:

Use italics to indicate the title of a book, film, record album, entire magazine, entire newspaper, or website.

Example: The student liked to look at the library database Newsstand to read their favorite newspapers, including The New York Times and The Washington Post, for free.

Formatting Titles: Italics and Quotation Marks

Both quotation marks and italics are used to denote titles, but there are specific rules that govern which ones you use for what kinds of texts. See the chart below for a summary, but italics are used for whole works and quotation marks are used for parts of works and shorter works.

Italics	**"Quotation Marks"**
Denote that the text is an entire work	**Denote that the text is part of a larger whole**
Book	Chapter in a book
Academic journal	Article in an academic journal
An entire magazine (*Time* or *Sports Illustrated*)	Article in a magazine
An entire newspaper	Article in a newspaper
A website	A webpage
A library database *(Opposing Viewpoints or Proquest)*	An article published by the database
Television series	Episode in a television series
Podcast title	Episode of a podcast
Film	Commercial
Album	Song

See this page for video tutorial help with italics, underlining, and quotation marks from Khan Academy.

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20.6.1: Exercise- Title Formatting Practice

Edit the paragraph below to denote the titles of texts, databases, articles, books, etc., with quotation marks and italics as needed. Underline the title to denote italics.

> Jerry found the article The Death Penalty Debate on the database Opposing Viewpoints. At first, he was confused about how to cite the article, but then he remembered that his teacher told him to cite the article title if there was no author named. His other sources, like those from the American Psychiatric Journal, did have authors. Most of his newspaper sources, which were from The New York Times as well as Fox News in order to preserve balance, also had authors. He felt it was much easier to cite those articles with authors. The easiest source to cite was his book, The Shallows. He especially enjoyed Chapter 5 of the book, entitled A Medium of the Most General Nature.

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CHAPTER OVERVIEW

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This page titled 21: Reading About Identity and Education is shared under a not declared license and was authored, remixed, and/or curated by Mindy Trenary.

21.1: "The Allegory of the Cave" by Plato

Plato (428 B.C. – 348 B.C.) is a name synonymous with two other famous Greek philosophers, Socrates and Aristotle. Aristotle was a student of Plato, and Plato, a student of Socrates. Plato is known mostly for his many dialogues, a written collection of philosophical conversations in which Socrates engages others about topics ranging from types of love to types of government.

Pre-Reading Questions:

1) Google “Plato + cave” and look through the image search for diagrams and illustrations of the cave. Look back at these images to help you as you read.

2) Google the word “Allegory.” Based on the definition of this word, what can you predict about the text?

[Socrates is speaking with Glaucon]

[Socrates:] And now, I said, let me show in a figure how far our nature is enlightened or unenlightened: —Behold! Human beings living in a underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

[Glaucon:] I see.

[Socrates:] And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

[Glaucon:] You have shown me a strange image, and they are strange prisoners.

[Socrates:] Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

[Glaucon:] True, he said; how could they see anything but the shadows if they were never allowed to move their heads?

[Socrates:] And of the objects which are being carried in like manner they would only see the shadows?

[Glaucon:] Yes, he said.

[Socrates:] And if they were able to converse with one another, would they not suppose that they were naming what was actually before them? Very true. And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?

[Glaucon:] No question, he replied.

[Socrates:] To them, I said, the truth would be literally nothing but the shadows of the images.

[Glaucon:] That is certain.

[Socrates:] And now look again, and see what will naturally follow if the prisoners are released and disabused of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look towards the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and then conceive someone saying to him, that what he saw before was an illusion, but that now, when he is approaching nearer to being and his eye is turned towards more real existence, he has a clearer vision—what will be his reply? And you may further imagine that his instructor is pointing to the objects as they pass and requiring him to name them, —will he not be perplexed? Will he not fancy that the shadows which he formerly saw are truer than the objects which are now shown to him?

[Glaucon:] Far truer.

[Socrates:] And if he is compelled to look straight at the light, will he not have a pain in his eyes which will make him turn away to take and take in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?

[Glaucon:] True, he said.

[Socrates:] And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he's forced into the presence of the sun himself, is he not likely to be pained and irritated? When he approaches the light his eyes will be dazzled, and he will not be able to see anything at all of what are now called realities.

[Glaucon:] Not all in a moment, he said.

[Socrates:] He will be required to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the light of the moon and the stars and the spangled heaven; and he will see the sky and the stars by night better than the sun or the light of the sun by day?

[Glaucon:] Certainly.

[Socrates:] Last of he will be able to see the sun, and not mere reflections of him in the water, but he will see him in his own proper place, and not in another; and he will contemplate him as he is.

[Glaucon:] Certainly.

[Socrates:] He will then proceed to argue that this is he who gives the season and the years, and is the guardian of all that is in the visible world, and in a certain way the cause of all things which he and his fellows have been accustomed to behold?

[Glaucon:] Clearly, he said, he would first see the sun and then reason about him.

[Socrates:] And when he remembered his old habitation, and the wisdom of the den and his fellow-prisoners, do you not suppose that he would felicitate himself on the change, and pity them?

[Glaucon:] Certainly, he would.

[Socrates:] And if they were in the habit of conferring honours among themselves on those who were quickest to observe the passing shadows and to remark which of them went before, and which followed after, and which were together; and who were therefore best able to draw conclusions as to the future, do you think that he would care for such honours and glories, or envy the possessors of them? Would he not say with Homer, "Better to be the poor servant of a poor master, and to endure anything, rather than think as they do and live after their manner?"

[Glaucon:] Yes, he said, I think that he would rather suffer anything than entertain these false notions and live in this miserable manner.

[Socrates:] Imagine once more, I said, such an one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness?

[Glaucon:] To be sure, he said.

[Socrates:] And if there were a contest, and he had to compete in measuring the shadows with the prisoners who had never moved out of the den, while his sight was still weak, and before his eyes had become steady (and the time which would be needed to acquire this new habit of sight might be very considerable) would he not be ridiculous? Men would say of him that up he went and down he came without his eyes; and that it was better not even to think of ascending; and if any one tried to loose another and lead him up to the light, let them only catch the offender, and they would put him to death.

[Glaucon:] No question, he said.

[Socrates:] This entire allegory, I said, you may now append, dear Glaucon, to the previous argument; the prisonhouse is the world of sight, the light of the fire is the sun, and you will not misapprehend me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief, which, at your desire, I have expressed whether rightly or wrongly God knows. But, whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort; and, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally, either in public or private life must have his eye fixed.

Post-Reading Questions for Plato:

1) What symbols are important in this allegory? What truths do they represent? Which symbols are challenging to define?

2) Explain Plato's meaning of the process of being loosed from the chains and walking into the light. In what way is the process difficult and why is it to those in the cave? What general truth is Plato wanting his reader to understand?

3) Though an ancient text, Plato's allegory is discussing the nature of education in our lives. As such, explain how Plato's allegory is even more important to understand today. What modern symbols might be used in the text if he were writing today?

4) Remember that as part of the overall theme of The Republic, Plato was considering the state of the just and the unjust person. What do the symbols of light, darkness, and shadows in the allegory represent in this consideration and why do they still resonate in our minds?

Journal Writing: Describe where you find yourself in Plato's cave. Are you still chained? Why? What has been the instrument that has helped loosen your chains allowing you to turn toward the light?

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21.2: "Reading the River" by Mark Twain

Considered one of the first truly American authors, Mark Twain brings a unique vision of early America to his writing and his works inform our image of American culture and history. In this excerpt, Twain offers two views of the mighty Mississippi river from two related, but entirely different perspectives.

Pre-Reading: As you read through the description of the river pay special attention to how Twain describes his two points of view. What changes and how does that change affect Twain's description?

"No, it wasn't a bluff reef; there isn't one within three miles of where you were."

"But I saw it. It was as bluff as that one yonder."

"Just about. Run over it!"

"Do you give it as an order?"

"Yes. Run over it!"

"If I don't, I wish I may die."

"All right; I am taking the responsibility."

I was just as anxious to kill the boat, now, as I had been to save it before. I impressed my orders upon my memory, to be used at the inquest, and made a straight break for the reef. As it disappeared under our bows I held my breath; but we slid over it like oil.

"Now, don't you see the difference? It wasn't any thing but a wind reef. The wind does that."

"So I see. But it is exactly like a bluff reef. How am I ever going to tell them apart?"

"I can't tell you. It is an instinct. By and by you will just naturally know one from the other, but you never will be able to explain why or how you know them apart."

It turned out to be true. The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There never was so wonderful a book written by man; never one whose interest was so absorbing, so unflagging, so sparklingly renewed with every reperusal. The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an italicized passage; indeed, it was more than that, it was a legend of the largest capitals, with a string of shouting exclamation points at the end of it, for it meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it, painted by the sun and shaded by the clouds, whereas to the trained eye these were not pictures at all, but the grimmest and most dead earnest of reading matter.

Now when I had mastered the language of this water, and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still kept in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned o blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone life silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun.

There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them.

Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: "This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there, the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?

No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a 'break' that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

Post-Reading Questions for Twain:

1) Look back over the first description of the river (paras. 12 & 13). What image stands out to you? Why? What appeals to you? The colors? The beauty?

2) Now examine the next paragraph where the view of the river changes. Again, what image stands out to you and why? How has the tone changed from the previous point of view?

3) What has changed between Twain's two descriptions of the river? Why does he now view the same objects so differently? Why has he ceased "noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face"?

4) Why does Twain include the part about the doctor? How does a doctor view people differently (according to Twain)? How does Twain now see the river and has he "gained most or lost most by learning his trade"?

Journal Question: Try to think picture a place you visited as a young child and returned to as an adult (a former home, park, or your elementary school). What does it look like today? How has it changed? Certainly, there will be physical changes, but how much of the change lies within you? How do our perspectives change as we age? Do we value the same things? Do we "see" the world differently as we age?

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21.3: "Everything Has a Name" by Helen Keller

Rendered both deaf and blind from an early childhood illness, Helen Keller (1880-1968) grew up during a period when people with disabilities were assumed to have little hope of becoming educated, useful people. Through the persistent help of her teacher, Anne Sullivan, Keller not only learned to speak, read, and write, but also championed early efforts to educate others with disabilities. In this excerpt from her autobiography, Keller describes her process of discovering language and the world with the help of her teacher.

Pre-reading:

1) We often take for granted our five senses. How would your life change if you lost your sense of sight and hearing? How might you learn to cope?

2) Keller overcame not only her loss of sight and hearing; she also confronted and navigated a society that saw people with disabilities as burdens who should be kept out of sight. What challenges do people with disabilities face today? To what degree have we made progress as a society?

The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. I am filled with wonder when I consider the immeasurable contrasts between the two lives which it connects. It was the third of March, 1887, three months before I was seven years old.

On the afternoon of that eventful day, I stood on the porch, dumb, expectant. I guessed vaguely from my mother's signs and from the hurrying to and fro in the house that something unusual was about to happen, so I went to the door and waited on the steps. The afternoon sun penetrated the mass of honeysuckle that covered the porch, and fell on my upturned face. My fingers lingered almost unconsciously on the familiar leaves and blossoms which had just come forth to greet the sweet southern spring. I did not know what the future held of marvel or surprise for me. Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle.

Have you ever been at sea in a dense fog, when it seemed as if a tangible white darkness shut you in, and the great ship, tense and anxious, groped her way toward the shore with plummet and sounding-line, and you waited with beating heart for something to happen? I was like that ship before my education began, only I was without compass or sounding-line, and had no way of knowing how near the harbour was. "Light! give me light!" was the wordless cry of my soul, and the light of love shone on me in that very hour.

I felt approaching footsteps. I stretched out my hand as I supposed to my mother. Some one took it, and I was caught up and held close in the arms of her who had come to reveal all things to me, and, more than all things else, to love me.

The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss Sullivan slowly spelled into my hand the word "d-o-l-l." I was at once interested in this finger play and tried to imitate it. When I finally succeeded in making the letters correctly I was flushed with childish pleasure and pride. Running downstairs to my mother I held up my hand and made the letters for doll. I did not know that I was spelling a word or even that words existed; I was simply making my fingers go in monkey-like imitation. In the days that followed I learned to spell in this uncomprehending way a great many words, among them pin, hat, cup and a few verbs like sit, stand and walk. But my teacher had been with me several weeks before I understood that everything has a name.

One day, while I was playing with my new doll, Miss Sullivan put my big rag doll into my lap also, spelled "d-o-l-l" and tried to make me understand that "d-o-l-l" applied to both. Earlier in the day we had had a tussle over the words "m-u-g" and "w-a-t-e-r." Miss Sullivan had tried to impress it upon me that "m-u-g" is mug and that "w-a-t-e-r" is water, but I persisted in confounding the two. In despair she had dropped the subject for the time, only to renew it at the first opportunity. I became impatient at her repeated attempts and, seizing the new doll, I dashed it upon the floor. I was keenly delighted when I felt the fragments of the broken doll at my feet. Neither sorrow nor regret followed my passionate outburst. I had not loved the doll. In the still, dark world in which I lived there was no strong sentiment or tenderness. I felt my teacher sweep the fragments to one side of the hearth, and I had a sense of satisfaction that the cause of my discomfort was removed. She brought me my hat, and I knew I was going out into the warm sunshine. This thought, if a wordless sensation may be called a thought, made me hop and skip with pleasure.

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Some one was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that "w-a-t-e-r" meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that could in time be swept away.

I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because I saw everything with the strange, new sight that had come to me. On entering the door I remembered the doll I had broken. I felt my way to the hearth and picked up the pieces. I tried vainly to put them together. Then my eyes filled with tears; for I realized what I had done, and for the first time I felt repentance and sorrow.

I learned a great many new words that day. I do not remember what they all were; but I do know that mother, father, sister, teacher were among them—words that were to make the world blossom for me, "like Aaron's rod, with flowers." It would have been difficult to find a happier child than I was as I lay in my crib at the close of that eventful day and lived over the joys it had brought me, and for the first time longed for a new day to come.

Post-Reading questions for Keller:

1) What specific objects become important to Keller's sense of awareness early in the text? Explain how she uses other senses to cope within her world.

2) Keller's tone throughout the narrative has characteristics of both a child's perspective and an adult's. Why is that important to a more complete understanding of the narrative and what might it indicate about our own sense of awareness and learning?

3) Consider Keller's use of active verbs in this excerpt. Find three examples of active verbs from the text and explain how they help Keller help the reader sense the world. How does the use of active verbs help her overall narrative theme of naming the world around her?

4) Keller's tone throughout the narrative has characteristics of both a child's perspective and an adult's. Discuss which perspective offers a more complete understanding of the narrative and what it might indicate about our own sense of awareness and learning?

Journal Writing: One way to interpret the title of this text is to consider that there is a reality to all things. Our senses provide us with the details, but our minds provide the names and the context. What, in your own world, do you often sense but often find difficult to determine its context and purpose?

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21.4: "Learning to Read and Write" by Frederick Douglass

Frederick Douglass was born into the American system of slavery around 1818 but became one of the most renowned intellectuals of his time through his individual drive and perseverance. A great orator and an advocate for abolition as well as women's suffrage, Douglass became the first African-American to hold a high-level position in the U.S. government. The following essay is excerpted his autobiography Narrative of the Life of Frederick Douglass, published in 1845.

Pre-reading Questions:

1) Douglass' autobiography was published in 1845 while slavery was still very much legal. Taking this into account, who was Douglass' audience for this book?

2) At times, Douglass uses pretty long, complicated sentences in this essay. Considering that he was a formerly enslaved person and this book was published while slavery was still legal, why do you think he used such complicated writing in his book?

I lived in Master Hugh's family about seven years. During this time, I succeeded in learning to read and write. In accomplishing this, I was compelled to resort to various stratagems. I had no regular teacher. My mistress, who had kindly commenced to instruct me, had, in compliance with the advice and direction of her husband, not only ceased to instruct, but had set her face against my being instructed by any one else. It is due, however, to my mistress to say of her, that she did not adopt this course of treatment immediately. She at first lacked the depravity indispensable to shutting me up in mental darkness. It was at least necessary for her to have some training in the exercise of irresponsible power, to make her equal to the task of treating me as though I were a brute.

My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as injurious to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. The first step in her downward course was in her ceasing to instruct me. She now commenced to practise her husband's precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better. Nothing seemed to make her more angry than to see me with a newspaper. She seemed to think that here lay the danger. I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension. She was an apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other.

From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the inch, and no precaution could prevent me from taking the ell.

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.

I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator." Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

I often found myself regretting my own existence, and wishing myself dead; and but for the hope of being free, I have no doubt but that I should have killed myself, or done something for which I should have been killed. While in this state of mind, I was eager to hear any one speak of slavery. I was a ready listener. Every little while, I could hear something about the abolitionists. It was some time before I found what the word meant. It was always used in such connections as to make it an interesting word to me. If a slave ran away and succeeded in getting clear, or if a slave killed his master, set fire to a barn, or did any thing very wrong in the mind of a slaveholder, it was spoken of as the fruit of abolition. Hearing the word in this connection very often, I set about learning what it meant. The dictionary afforded me little or no help. I found it was "the act of abolishing;" but then I did not know what was to be abolished. Here I was perplexed. I did not dare to ask any one about its meaning, for I was satisfied that it was something they wanted me to know very little about. After a patient waiting, I got one of our city papers, containing an account of the number of petitions from the north, praying for the abolition of slavery in the District of Columbia, and of the slave trade between the States. From this time I understood the words abolition and abolitionist, and always drew near when that word was spoken, expecting to hear something of importance to myself and fellow-slaves. The light broke in upon me by degrees. I went one day down on the wharf of Mr. Waters; and seeing two Irishmen unloading a scow of stone, I went, unasked, and helped them. When we had finished, one of them came to me and asked me if I were a slave. I told him I was. He asked, "Are ye a slave for life?" I told him that I was. The good Irishman seemed to be deeply affected by the statement. He said to the other that it was a pity so fine a little fellow as myself should be a slave for life. He said it was a shame to hold me. They both advised me to run away to the north; that I should find friends there, and that I should be free. I pretended not to be interested in what they said, and treated them as if I did not understand them; for I feared they might be treacherous. White men have been known to encourage slaves to escape, and then, to get the reward, catch them and return them to their masters. I was afraid that these seemingly good men might use me so; but I nevertheless remembered their advice, and from that time I resolved to run away. I looked forward to a time at which it would be safe for me to escape. I was too young to think of doing so immediately; besides, I wished to learn how to write, as I might have

occasion to write my own pass. I consoled myself with the hope that I should one day find a good chance. Meanwhile, I would learn to write.

The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard, and frequently seeing the ship carpenters, after hewing, and getting a piece of timber ready for use, write on the timber the name of that part of the ship for which it was intended. When a piece of timber was intended for the larboard side, it would be marked thus—"L." When a piece was for the starboard side, it would be marked thus—"S." A piece for the larboard side forward, would be marked thus—"L. F." When a piece was for starboard side forward, it would be marked thus—"S. F." For larboard aft, it would be marked thus—"L. A." For starboard aft, it would be marked thus—"S. A." I soon learned the names of these letters, and for what they were intended when placed upon a piece of timber in the ship-yard. I immediately commenced copying them, and in a short time was able to make the four letters named. After that, when I met with any boy who I knew could write, I would tell him I could write as well as he. The next word would be, "I don't believe you. Let me see you try it." I would then make the letters which I had been so fortunate as to learn, and ask him to beat that. In this way I got a good many lessons in writing, which it is quite possible I should never have gotten in any other way. During this time, my copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk. With these, I learned mainly how to write. I then commenced and continued copying the Italics in Webster's Spelling Book, until I could make them all without looking on the book. By this time, my little Master Thomas had gone to school, and learned how to write, and had written over a number of copy-books. These had been brought home, and shown to some of our near neighbors, and then laid aside. My mistress used to go to class meeting at the Wilk Street meetinghouse every Monday afternoon, and leave me to take care of the house. When left thus, I used to spend the time in writing in the spaces left in Master Thomas's copy-book, copying what he had written. I continued to do this until I could write a hand very similar to that of Master Thomas. Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.

Post-Reading for Douglass:

1) What barriers existed to Douglass' education? How did he overcome them?

2) Detail the process that Douglass underwent in learning to read and write. Where did he begin? How did he take advantage of the world around him in order to acquire an education?

3) What word does Douglass have trouble defining? Why is this ironic?

4) Compare this story to the story of Malcolm X and Helen Keller. How was Frederick Douglass' learning process different from theirs? In what ways was it similar? What conclusions can you draw about the education process and the tools used to gain an education from this comparison?

Journal Writing: How does Frederick Douglass' education affect his mental state and overall identity during the course of the story? Does his change surprise you? If so, why? How would you generally assume a person should react to new realizations and knowledge?

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21.5: "The Loophole of Retreat" by Harriet Jacobs

As a female slave turned author, Harriet Jacobs brought a distinct new perspective to both the slave narrative as a genre and the literary world more broadly. One of the first works in American literature to grapple explicitly with the idea of intersectionality (the examination of the ways in which multiple forms of oppression interact to impact one's life), Jacobs' narrative, Incidents in the Life of a Slave Girl, exposes the daily horrors of slavery while slyly implicating readers in the "peculiar institution" which defined the nation in the centuries preceding the Civil War. In this excerpt, Jacobs details a particularly torturous period in her enslavement, during which she lived hidden in a dark, tiny room for seven years to evade her slave master and his extreme sexual advances, which began when she was fifteen and continued even when she fell in love with and had children with another man.

Pre-Reading Questions:

1. How familiar are you with the conventions of slave narratives? Do a bit of research to familiarize yourself with these conventions and make note of how Jacobs incorporates them as you read the excerpt.

2. Consider the depictions of slavery you have encountered to this point in your education. What do they have in common? As you read Jacobs' narrative, consider how her story reinforces or challenges these depictions.

A small shed had been added to my grandmother's house years ago. Some boards were laid across the supports at the top, and between these boards and the roof was a very small attic, never occupied by anything but rats and mice. The attic was only nine feet long and seven wide. The highest point was three feet high. There was no admission for either light or air. My uncle Phillip, who was a carpenter, had very skillfully made a concealed trap door, which communicated with a storeroom.

To this hole I was conveyed as soon as I entered the house. The air was stifling; the darkness, total. A bed had been spread on the floor. I could sleep quite comfortably on one side; but the slope was so sudden that I could not turn on the other without hitting the roof. The rats and mice ran over my bed; but I was weary and I slept such sleep as the wretched may, when a tempest has passed over them.

I knew morning only by the noises I heard. In my small den, day and night were all the same. I suffered for air even more than for light. But I was not comfortless. I heard the voices of my children. There was joy, and there was sadness in the sound. It made my tears flow. How I longed to speak to them! I was eager to look on their faces; but there was no hole, no crack, through which I could peep.

This continued darkness was oppressive. It seemed horrible to sit or lie in a cramped position day after day. Yet I would have chosen this, rather than my lot as a slave. I was never cruelly overworked; I was never lacerated with the whip from head to foot; I was never so beaten and bruised that I could not turn from one side to the other; I never had my heel strings cut to prevent my running away; I was never chained to a log and forced to drag it about, while I toiled in the fields from morning till night; I was never branded with hot iron, or torn by bloodhounds. But though my life in slavery was comparatively devoid of hardships, God pity the woman who is compelled to lead such a life!

My food was passed to me through the trapdoor my uncle had contrived. My grandmother, uncle, and aunt would seize such opportunities as they could to chat with me at the opening. But of course this was not safe in the daytime. It must all be done in darkness.

It was impossible for me to move in an erect position, so I crawled about my den for exercise. One day I hit my head against something, and found it was a small tool for drilling. My uncle had left it sticking there when he made the trapdoor. I said to myself, "Now I will have some light. Now I will see my children." I bored one hole about an inch long and an inch broad. I sat by it till late into the night to enjoy the little whiff of air that floated in. In the morning I heard the merry laugh of children, and presently two faces were looking up at me, as though they knew I was there. I longed to tell them I was there!

The heat of my den was intense, for nothing but thin shingles protected me from the scorching summer's sun. But I had my consolations. Aunt Nancy brought me all the news she could hear at Dr. Flint's. From her I learned that the doctor had written to New York to a colored woman, who had been born and raised in our neighborhood. He offered her a reward if she could find out anything out about me. He soon after started for New York in haste, saying to his family that he had important business.

Autumn came, with a pleasant abatement of heat. My eyes had become accustomed to the dim light, and by holding my book or work in a certain position near the opening I managed to read and sew. That was a great relief to the tedious monotony of my life. But when winter came, the cold penetrated through the thin shingle roof, and I was dreadfully chilled. The kind grandmother brought me bedclothes and warm drinks. Often I was obliged to lie in bed all day to keep comfortable; but with all my precautions, my shoulders and feet were frostbitten. Oh, those long, gloomy days, with no object for my eye to rest upon, and no thoughts to occupy my mind, except the dreary past and the uncertain future!

I was thankful when there came a day sufficiently mild for me to wrap myself up and sit at the loophole to watch the passersby. Southerners have the habit of stopping and talking in the streets, and I heard many conversations not intended to meet my ears. Several times I heard allusions to Dr. Flint, myself, and the history of my children. The opinion was often expressed that I was in the Free States. Very rarely did anyone suggest that I might be in the vicinity. Had the least suspicion rested on my grandmother's house, it would have been burned to the ground. But it was the last place they thought of.

Dr. Flint and his family repeatedly tried to coax and bribe my children to tell something they had heard about me. One day the doctor took them into a shop, and offered them some bright little silver pieces and gay handkerchiefs if they would tell where their mother was. Ellen shrank away from him, and would not speak; but Benny said, "Dr. Flint, I don't know where my mother is. I guess she's in New York. When you go there again, I wish you'd ask her to come home, for I want to see her, but if you put her in jail, or tell her you'll cut her head off, I'll tell her to go right back."

I lived in that dismal hole, almost deprived of light and air, and with no space to move my limbs, for nearly seven years. My body still suffers from the effects of that long imprisonment, to say nothing of my soul.

Countless were the nights that I sat at the loophole scarcely large enough to give me a glimpse of one twinkling star. There, I heard the patrols and slave-hunters conferring together about the capture of runaways, knowing how rejoiced they would be to catch me. Season after season, year after year, I peeped at my children's faces, and heard their sweet voices, with a heart yearning all the while to say, "Your mother is here." Sometimes it appeared to me as if ages had rolled away since I entered upon that gloomy, monotonous existence. At times I was stupefied and listless; at other times I became very impatient to know when these dark years would end and I should again be allowed to feel the sunshine and breathe the air.

My restlessness increased. I had lived too long in bodily pain and anguish of spirit. Always I was in dread that slavery would succeed in snatching my children from me. This thought drove me nearly frantic. At last Providence opened an unexpected way for me escape. My friend Peter came one evening and asked to speak with me. "Your day has come, Linda," said he. "I have found a chance for you to go to the Free States."

The anticipation of being a free woman provided almost too much for my weak frame. I made busy preparations for my journey, and for my children to follow me. Grandmother stole up to me as often as possible to whisper words of counsel. She insisted upon my writing to Dr. Flint as soon as I arrived in the Free States and asking him to sell me to her. She said she would sacrifice her house, and all she had in the world, for the sake of having me safe with my children in any part of the world. I resolved that not another cent of her hard earnings should be spent to pay rapacious slaveholders for what they called their property.

I was to escape in a vessel; but I forbear to mention any particulars.

On the day of my departure I made arrangements to go on board at dusk. The intervening time I resolved to spend with my son. I had not spoken to him for seven years, though I had been under the same roof and seen him every day. It was an agitating interview for both of us.

After we had talked and wept together for a little while, he said, "Mother, I'm glad you're going away. I wish I could go with you. I knew you were here, and I have been so afraid they would come and catch you!"

Post-reading Questions for Jacobs:

1) Revisit Jacobs' descriptions of the loophole: How might living in such a space impact someone physically and psychologically?

2) How does Jacobs characterize her master, Dr. Flint, throughout this excerpt? What specific details about him work to support this characterization?

3) Re-read paragraph 4: What is the effect of Jacobs' list of the experiences she has not had during her enslavement? How does the sentence structure within this paragraph help to support Jacobs' message?

4) Throughout this excerpt, Jacobs shifts between providing granular details about some experiences and “forbear[ing] to mention any particulars” about others. How do these various levels of disclosure effect the reader’s connection to the story? Why might Jacobs choose to leave out details about certain elements of her experience?

5) At one point, Jacobs describes her life as a slave as “comparatively devoid of hardships”. Why might it be important for her to highlight the variety of experiences within slavery to her readers of mostly Northern white women?

Journal Writing: A crucial element of slave narratives is the careful consideration of one’s audience. Jacobs and other formerly-enslaved authors wrote primarily for educated white audiences to convince them that slavery was an immoral system that needed to be abolished. Because they wrote with this specific, high-stakes goal in mind, slave narrative authors had to be hyper-aware of their audience’s existing beliefs, concerns, and motivations before making their cases. Think of a policy you would like to see enacted or ended: what specific audience would you need to appeal to in order to achieve this? What are their beliefs, concerns, and motivations, and how could you best appeal to them?

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21.6: "The Danger of a Single Story" by Mark Twain

Chimamanda Ngozi Adichie grew up in Nigeria. She is the author of the novels Purple Hibiscus, Half of a Yellow Sun, and Americanah, which won the National Book Critics Circle Award and was named one of The New York Times Top Ten Best Books of 2013. The essay below is the text of her 2009 TED Talk, "The Danger of a Single Story," which is now one of the most-viewed TED Talks of all time.

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I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

My characters also drank a lot of ginger beer, because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was. And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey.

She assumed that I did not know how to use a stove.

What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story,

there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

I must say that before I went to the U.S., I didn't consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries."

So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Lok, who sailed to west Africa in 1561 and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses," he writes, "They are also people without heads, having their mouth and eyes in their breasts."

Now, I've laughed every time I've read this. And one must admire the imagination of John Lok. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West: A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child."

And so, I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African." Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places, but I had not quite imagined that it had failed at achieving something called African authenticity. In fact, I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

It is impossible to talk about the single story without talking about power. There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is "nkali." It's a noun that loosely translates to "to be greater than another." Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they're told, how many stories are told, are really dependent on power.

Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, "secondly." Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called "American Psycho" -- and that it was such a shame that young Americans were serial murderers.

Now, obviously I said this in a fit of mild irritation.

But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America's cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and Gaitskill. I did not have a single story of America.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me.

But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under repressive military governments that devalued education, so that sometimes, my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

Of course, Africa is a continent full of catastrophes: There are immense ones, such as the horrific rapes in Congo and depressing ones, such as the fact that 5,000 people apply for one job vacancy in Nigeria. But there are other stories that are not about catastrophe, and it is very important, it is just as important, to talk about them.

I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

So what if before my Mexican trip, I had followed the immigration debate from both sides, the U.S. and the Mexican? What if my mother had told us that Fide's family was poor and hardworking? What if we had an African television network that broadcast diverse African stories all over the world? What the Nigerian writer Chinua Achebe calls "a balance of stories."

What if my roommate knew about my Nigerian publisher, Muhtar Bakare, a remarkable man who left his job in a bank to follow his dream and start a publishing house? Now, the conventional wisdom was that Nigerians don't read literature. He disagreed. He felt that people who could read, would read, if you made literature affordable and available to them.

Shortly after he published my first novel, I went to a TV station in Lagos to do an interview, and a woman who worked there as a messenger came up to me and said, "I really liked your novel. I didn't like the ending. Now, you must write a sequel, and this is what will happen ..."

And she went on to tell me what to write in the sequel. I was not only charmed, I was very moved. Here was a woman, part of the ordinary masses of Nigerians, who were not supposed to be readers. She had not only read the book, but she had taken ownership of it and felt justified in telling me what to write in the sequel.

Now, what if my roommate knew about my friend Funmi Iyanda, a fearless woman who hosts a TV show in Lagos, and is determined to tell the stories that we prefer to forget? What if my roommate knew about the heart procedure that was performed in the Lagos hospital last week? What if my roommate knew about contemporary Nigerian music, talented people singing in English and Pidgin, and Igbo and Yoruba and Ijo, mixing influences from Jay-Z to Fela to Bob Marley to their grandfathers.

What if my roommate knew about the female lawyer who recently went to court in Nigeria to challenge a ridiculous law that required women to get their husband's consent before renewing their passports? What if my roommate knew about Nollywood, full of innovative people making films despite great technical odds, films so popular that they really are the best example of Nigerians consuming what they produce? What if my roommate knew about my wonderfully ambitious hair braider, who has just started her

own business selling hair extensions? Or about the millions of other Nigerians who start businesses and sometimes fail, but continue to nurse ambition?

Every time I am home I am confronted with the usual sources of irritation for most Nigerians: our failed infrastructure, our failed government, but also by the incredible resilience of people who thrive despite the government, rather than because of it. I teach writing workshops in Lagos every summer, and it is amazing to me how many people apply, how many people are eager to write, to tell stories.

My Nigerian publisher and I have just started a non-profit called Farafina Trust, and we have big dreams of building libraries and refurbishing libraries that already exist and providing books for state schools that don't have anything in their libraries, and also of organizing lots and lots of workshops, in reading and writing, for all the people who are eager to tell our many stories.

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."

I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

Thank you.

Post-Reading Questions

1. How does the author’s consumption of British books impact her view of the world? Give at least two examples to prove your point.

2. Reflect on the media you viewed, read, and listened to as a child. What stories and perspectives influenced your worldview when you were young?

3. Why is the author “startled” when she sees the beautiful basket in Fide’s home?

4. What were the author’s roommate’s perceptions of Africa? What stereotypes did the roommate have about Africans?

5. The author says she did not think of herself as African before she came to the United States. How did the views of Americans change her view of her identity?

6. What is the “single story” that westerners tell about Africa?

7. The author says she too is guilty of buying into the media’s “single story” or Mexicans. How was this single story challenged for the author when she visited Mexico?

8. The author says that even people who are not Americans do not have a single story of American because of our wealth and power as a country. Explain this point.

9. Question for Writing— The author ends with this: “[W]hen we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.” Begin by reflecting and brainstorming on this quote. What “single stories” can you think of that are told in the media currently? Zero in on one or two and do some research to dig past the single story. Then, construct an essay in which you expand the single story of a group or place to examine the complexities and layers of the place and people living in it.

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CHAPTER OVERVIEW

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Chapter Preview:

In this chapter you will learn find an explanation of the basic elements of English grammar:

- The basic elements of English grammar, including nouns, verbs, adverbs, and prepositions
- How to achieve parallel structures
- The importance of word choice

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22.1: Grammar Basics

The following chapter covers the basics of English grammar, with sections 20.2 through 20.6 being aimed at commonly made mistakes by English language learners. Sections 20.7 and 20.8 cover mistakes that are common for all people who write in English.

There are eight parts of speech in the English language: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions and interjections. The following chapter is not organized via the parts of speech, but it will help you understand the parts of speech as well as the common mistakes we make with these elements.

Whether you are a native speaker or a learner of English, there are some very basic ways you can work to better your grammar skills. Believe it or not, reading grammar rules is NOT the best way to learn grammar. Instead, work on reading, speaking, and writing in English. Listen to podcasts in English, listen to television in English, and read your news in English. Exposing yourself to as much English as possible will help you expand your English knowledge much more than reading grammar rules, though knowing the grammar rules can help you understand when you have questions about a sentence you heard or read.

If you are native English speaker, work on challenging yourself to read higher level texts than you are used to. This could mean finding an elevated podcast to listen to or a heady television show as well. But working on reading higher Lexile texts to help yourself develop higher level writing skills (you can usually find the Lexile of a text by running an excerpt through an online Lexile tool). The old adage “You are what you eat” applies to the media you consume as well as the food you put in your body. If you are consuming lower-level sources that use simple sentences and even incorrect grammar, that is the way you will speak and write. If, however, you challenge yourself to consumer higher level media that exemplifies the way you would like to write and speak, you will internalize the moves that you see or hear these writers make, and you will unconsciously expand your writing toolbox.

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22.2: Word Order

If your first language is not English, you will most likely need some extra help when writing in Standard, or formal, English. New students of Standard English often make similar kinds of errors. Even if you have been speaking English for a long time, you may not feel as confident in your written English skills. This chapter covers the most common errors made by English language learners and helps you avoid similar mistakes in your writing.

Basic Sentence Structures

The most basic sentence structure in English is a subject plus a verb. A subject performs the action in the sentence, and the verb identifies the action. Keep in mind that in some languages, such as Spanish and Italian, an obvious subject does not always perform the action in a sentence; the subject is often implied by the verb. However, every sentence in English must have a subject and a verb to express a complete thought.

subject + verb

Samantha sleeps.

Not all sentences are as simple as a subject plus a verb. To form more complex sentences, writers build upon this basic structure. Adding a prepositional phrase to the basic sentence creates a more complex sentence. A preposition is a part of speech that relates a noun or a pronoun to another word in a sentence. It also introduces a prepositional phrase. If you can identify a preposition, you will be able to identify a prepositional phrase.

subject + verb + prepositional phrase

Samantha sleeps on the couch.

On is the preposition. On the couch is the prepositional phrase.

Common Prepositions:

about	through	in
beside	against	until
off	except	at
above	to	into
between	along	up
on	for	before
across	forward	like
by	among	with
over	from	behind
after	under	of
during	around	without

Direct and Indirect Objects

Another sentence structure that is important to understand is subject + verb + object. There are two types of objects: direct objects and indirect objects.

A **direct object** receives the action of the verb.

- subject + verb + direct object

Example: Rosa writes a letter.

Explanation: The letter directly receives the action of the verb writes.

Finding the Direct Object

A quick way to find the direct object is to ask what? or who?

Sentence: Maurice kicked the ball.

What did Maurice kick? The direct object, ball.

Sentence: Maurice kicked Felipe by accident.

Who did Maurice kick? The direct object, Felipe.

An **indirect object** does not receive the action of the verb.

- Subject + verb + indirect object

Example: Janice writes me a letter.

Explanation: The action (writes) is performed for or to the indirect object (me).

Finding the Indirect Object

Even though the indirect object is not found after a preposition in English, it can be discovered by asking to whom? or for whom? after the verb.

Sentence: Dad baked the children some cookies.

Explanation: For whom did Dad bake the cookies? The indirect object, children.

Forming Questions

English speakers rely on the following two common ways to turn sentences into questions:

1. Move the helping verb and add a question mark.
2. Add the verb do, does, or did and add a question mark

Here is an example of moving the helping verb and adding a question mark.

Original sentence: Sierra can pack these boxes.

Question: Can Sierra pack these boxes?

Here is an example of adding the verb do, does, or did and adding a question mark:

Original sentence: Jolene skated across the pond.

Question: Did Jolene skate across the pond?

Adjectives

An adjective is a kind of descriptive word that describes a noun or a pronoun. It tells which one, what kind, and how many. Adjectives make your writing more lively and interesting. Keep in mind, a common error that English language learners make is misplacing the adjectives in a sentence. It is important to know where to place the adjective in a sentence so that readers are not confused.

If you are using more than one adjective to describe a noun, place the adjectives in the following order before the noun:

1. Opinion: an interesting book, a boring movie, a fun ride
2. Size: a large box, a tiny turtle, a tall woman
3. Shape: a round ball, a long hose, a square field
4. Age: a new day, an old horse, a modern building
5. Color: an orange sunset, a green jacket, a red bug
6. Ethnicity: Italian cheese, French wine, Chinese tea

7. Material: silk shirt, wool socks, a cotton dress

Pro-Tip:

Adjective Placement Adjectives can also be placed at the end of a sentence if they describe the subject of a sentence and appear after the verb.

Example: My English teacher is excellent.

Negative Statements

Negative statements are the opposite of positive statements and are necessary to express an opposing idea. The following charts list negative words and helping verbs that can be combined to form a negative statement.

Negative Words:

	nobody	not
never	none	barely
no	scarcely	nowhere
hardly	no one	rarel

Common Helping Verbs:

am	have	may
is	has	might
are	has	must
was	do	will
were	does	should
be	did	would
being	can	ought to
been	could	used to

The following examples show several ways to make a sentence negative in the present tense.

1. A helping verb used with the negative word not.

Original sentence: My guests are arriving now.

Negative: My guests are not arriving now.

2. The negative word no.

Original sentence: Jennie has money.

Negative: Jennie has no money.

3. The contraction n’t.

Original sentence: Janetta does miss her mom.

Negative: Janetta doesn’t miss her mom.

4. The negative adverb rarely.

Original sentence: I always go to the gym after work.

Negative: I rarely go to the gym after work.

5. The negative subject nobody.

Sentence: Everybody gets the day off.

Negative: Nobody gets the day off.

The following sentences show you the ways to make a sentence negative in the past tense.

Original sentence: Paul called me yesterday.

Negative: Paul did not call me yesterday.

Original sentence: Jamilee went to the grocery store.

Negative: Jamilee never went to the grocery store.

Original sentence: Gina laughed when she saw the huge pile of laundry.

Negative: Gina did not laugh when she saw the huge pile of laundry.

Notice that when forming a negative in the past tense, the helping verb did is what signals the past tense, and the main verb laugh does not have an -ed ending.

Double negatives are two negatives used in the same phrase or sentence. They are considered incorrect in Standard English. You should avoid using double negatives in all formal writing. If you want to say something negative, use only one negative word in the sentence. Return to the list of negative words, and then study the following examples.

Double Negatives

Double Negative (incorrect)	Single Negative (correct)
neg. + neg. I couldn't find no paper.	neg. I couldn't find any paper.
neg. + neg. I don't want nothing.	neg. I don't want anything.

Pro-Tip: Ain't Right!

Ain't is considered a contraction of am not. Although some may use it in everyday speech, it is considered incorrect in Standard English. Avoid using it when speaking and writing in formal contexts.

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22.2.1: Exercise- Underline the Preposition

1. Devon and Javier danced under the stars.
2. Each person has an opinion about the topic.
3. The fans walked through the gates.
4. Jamyra ran around the track.
5. Maria celebrated her birthday in January

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22.2.2: Exercise- Identifying Objects

Underline the indirect and direct objects

1. Captain Kirk told the crew a story.
2. Jermaine gave his girlfriend a dozen yellow tulips.
3. That hospital offers nurses better pay.
4. Dad served Grandma a delicious dinner.
5. Mom bought herself a new car.

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22.2.3: Exercise- Forming Questions

Change the following statements into questions using the tactics described.

1. Slumdog Millionaire is a film directed by Danny Boyle.
2. The story centers on a character named Jamal Malik.
3. He and his older brother find different ways to escape the slums.
4. His brother, Salim, pursues a life of crime.
5. Jamal ends up on the game show Who Wants to Be a Millionaire?

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22.2.4: Exercise- Adjective Order

Put the adjectives in the correct order

example answer: a small old Spanish book (age, size, ethnicity)

1. book: old, small, Spanish
2. photograph: new, strange
3. suit: wool, green, funny
4. opinion: refreshing, new
5. dress: fashionable, purple

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22.2.5: Exercise- Changing from Positive to Negative

Instructions: Rewrite the following positive sentences as negative sentences. Be sure to keep the sentences in the present tense.

1. Everybody is happy about the mandatory lunch.
2. Alexis likes to use dating apps.
3. Jordan donates blood every six months.
4. Our writing instructor is very effective.
5. That beautiful papaya is cheap.

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22.3: Count and Noncount Nouns and Articles

Nouns are words that name things, places, people, and ideas. Right now, you may be surrounded by desks, computers, and notebooks. These are called count nouns because you can count the exact number of desks, computers, and notebooks—three desks, one computer, and six notebooks, for example.

On the other hand, you may be carrying a small amount of money in your wallet and sitting on a piece of furniture. These are called noncount nouns. Although you can count the pieces of furniture or the amount of money, you cannot add a number in front of money or furniture and simply add -s to the end of the noun. Instead, you must use other words and phrases to indicate the quantity of money and furniture.

Incorrect: five moneys, two furnitures

Correct: some money, two pieces of furniture

Count and Noncount Nouns

A count noun refers to people, places, and things that are separate units. You make count nouns plural by adding -s.

Count Nouns

Count Noun	Sentence
Quarter	It takes six quarters to do my laundry
Chair	Make sure to push in your chairs before leaving class.
Candidate	The two candidates debated the issue.
Adult	The three adults in the room acted like children.
Comedian	The two comedians made the audience laugh.

A noncount noun identifies a whole object that cannot separate and count individually. Noncount nouns may refer to concrete objects or abstract objects. A concrete noun identifies an object you can see, taste, touch, or count. An abstract noun identifies an object that you cannot see, touch, or count. There are some exceptions, but most abstract nouns cannot be made plural, so they are noncount nouns. Examples of abstract nouns include anger, education, melancholy, softness, violence, and conduct.

Noncount Nouns

Type of Noncount Noun	Examples	Sentence
Food	*sugar, salt, pepper, lettuce, rice*	Add more sugar to my coffee please.
Solids	*concrete, chocolate, silver, soap*	The ice cream was covered in creamy chocolate.
Abstract Nouns	*peace, warmth, hospitality, information*	I need more information about the insurance policy.

Definite and Indefinite Articles

The word the is a definite article. It refers to one or more specific things. For example, the woman refers to not any woman but a particular woman. The definite article the is used before singular and plural count nouns.

The words a and an are indefinite articles. They refer to one nonspecific thing. For example, a woman refers to any woman, not a specific, particular woman. The indefinite article a or an is used before a singular count noun.

Here are some examples of definite Articles (the) and Indefinite Articles (a/an) with count nouns:

- I saw the concert. (singular, refers to a specific concert)
- I saw the concerts. (plural, refers to more than one specific concert)

- I saw the U2 concert last night. (singular, refers to a specific concert) I saw a concert. (singular, refers to any nonspecific concert)

See this page for video lessons and practice over nouns from Khan Academy.

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22.4: Pronouns

A pronoun is a word that can be used in place of the noun. We use pronouns so we do not have to repeat words. For example, imagine writing the following sentence: Afrah put her scarf on because Afrah was cold. The sentence sounds a bit strange because Afrah is named twice; however, if you use a pronoun, the sentence will be shorter and less repetitive. You might rewrite the sentence to something similar to the following: Afrah put her scarf on because she was cold. She refers to Afrah, so you do not have to write the name twice.

Types of Pronouns

Subject pronouns are often the subject of a sentence—"who" and "what" the sentence is about.

Sentence: She lives the desserts in France.

Explanation: *She* is the subject.

Sentence: By lunch time, they were hungry.

Explanation: *They* is the subject.

Object pronouns are often the object of the verb— "who" or "what" was acted upon.

Sentence: Melanie's thoughtfulness touched him.

Explanation: *Him* is the object of the verb touched.

Sentence: We lifted it.

Explanation: *It* is the object of the verb lifted.

Possessive Pronouns show possession or ownership.

Sentence: The teacher took her apple and left.

Explanation: The pronoun her shows the teacher owns the apple.

Sentence: The hikers spotted their guide on the trail.

Explanation: The pronoun their shows the hikers follow the guide who was assigned to the hikers.

Pronouns Overview

Subject Pronouns	I, you, he, she, it, we, they
Object Pronouns	me, you, him, her, it, us, them
Possessive Pronouns	my (mine), your(s), his, hers, its, our(s), their(s)

Common Pronoun Errors

English language learners often make the same errors when using pronouns. The following examples illustrate common errors:

Incorrect: Me and Daniela went to the restaurant for lunch.

Explanation: This sentence is incorrect because an object pronoun (me) is used instead of a subject pronoun.

Correct: Daniela and I went to the restaurant for lunch.

This sentence is now correct because a subject pronoun (I) is used.

Incorrect: Mark put her grocery bag on the counter.

Explanation: This sentence is incorrect because the pronoun her refers to a female, and Mark is a male.

Correct: Mark put his grocery bag on the counter.

This sentence is now correct because the male pronoun his refers to the male person, Mark.

Incorrect: The woman she went to work earlier than usual.

Explanation: This sentence is incorrect because the subject the woman is repeated by the pronoun she.

Correct: The woman went to work earlier than usual.

Correct: She went to work earlier than usual.

These sentences are now correct because the unnecessary repeated subject has been removed.

Relative Pronouns

A relative pronoun is a type of pronoun that helps connect details to the subject of the sentence and may often combine two shorter sentences. The relative pronouns are who, whom, whose, which, and that.

Sentence: A relative pronoun is a type of pronoun.

The subject of this sentence is a relative pronoun. The clause is a type of pronoun that gives some information about the subject.

The relative pronoun that may be added to give more details to the subject.

Sentence using a relative pronoun: A relative pronoun is a type of pronoun that helps connect details to the subject of the sentence.

Pro-Tip: Relative Pronouns

Remember the following uses of relative pronouns:
Who, *whom*, and *whose* refer only to people.
Which refers to things.
That refers to people or things.

The following examples show how a relative pronoun may be used to connect two sentences and to connect details to the subject.

Original sentences: Gossip is a form of communication. It is a waste of time and energy.

Combined sentence: Gossip is a form of communication that is a waste of time and energy.

Notice how the relative pronoun that replaces the subject it in the second sentence. That is called a relative pronoun because it connects the details (is a waste of time and energy) to the subject (Gossip).

Original sentences: My grandmother is eighty years old. She collects seashells.

Combined sentence: My grandmother, who is eighty years old, collects seashells.

Notice how the relative pronoun who replaces the subject she in the second sentence. Who is called a relative pronoun because it connects the details (is eighty years old) to the subject (My grandmother).

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22.5: Verb Tenses

You must always use a verb in every sentence you write. Verbs are parts of speech that indicate actions or states of being. The most basic sentence structure is a subject followed by a verb.

Simple Verb Tenses

Verb tenses tell the reader when the action takes place. The action could be in the past, present, or future.

Tense

Past	Present	Future
Yesterday, I jumped.	Today I jump.	Tomorrow I will jump.

Simple present verbs are used in the following situations:

1. When the action takes place now

    I **drink** the water greedily.

2. When the action is something that happens regularly

    I always cross my fingers for good luck.

3. When describing things that are generally true

    College tuition **is** very costly.

Simple Present Conjugation

Verb	I	He/She/It	You	We	They
ask	asked	asked	asked	asked	asked
bake	baked	baked	baked	baked	baked
cook	cooked	cooked	cooked	cooked	cooked
cough	coughed	coughed	coughed	coughed	coughed
clap	clapped	clapped	clapped	clapped	clapped
dance	danced	danced	danced	danced	danced
erase	erased	erased	erased	erased	erased
kiss	kissed	kissed	kissed	kissed	kissed
push	pushed	pushed	pushed	pushed	pushed
wash	washed	washed	washed	washed	washed

When he, she, or it is doing the action in the past tense, remember to add -d or -ed to the end of regular verbs.

Simple future verbs are used when the action has not yet taken place:

- I will work late tomorrow.
- I will kiss my boyfriend when I see him.
- I will erase the board after class.

Simple Future Conjugation

Verb	I	He/She/It	You	We	They
ask	will ask	will ask	will ask	will ask	will ask
bake	will bake	will bake	will bake	will bake	will bake
cook	will cook	will cook	will cook	will cook	will cook
cough	will cough	will cough	will cough	will cough	will cough
clap	will clap	will clap	will clap	will clap	will clap
dance	will dance	will dance	will dance	will dance	will dance
erase	will erase	will erase	will erase	will erase	will erase
kiss	will kiss	will kiss	will kiss	will kiss	will kiss
push	will push	will push	will push	will push	will push
wash	will wash	will wash	will wash	will wash	will wash

Going to can also be added to the main verb to make it future tense:

- I am going to go to work tomorrow.

To Be, To Do, and *To Have*

There are some irregular verbs in English that are formed in special ways. The most common of these are the verbs *to be*, *to have*, and *to do*.

To be, to do, to have

Base Form	Present Tense Form	Past Tense Form	Future Tense Form
be	am/is/are	was/were	will be
do	do/does	do/does	will do
have	have/has	had	will have

Pro-Tip: Sing it to win it!
Memorize the present tense forms of to be, to do, and to have. A song or rhythmic pattern will make them easier to memorize.

Review these examples of to be, to do, and to have used in sentences:

To be

Past: Yesterday I was angry.

Present: Today I am not angry,

Future: Tomorrow I will be angry.

To do

Past: I did my best yesterday.

Present: I do my best every day.

Future: Tomorrow I will do my best

To have

Past: Yesterday I had ten dollars.

Present: Today I have ten dollars.

Future: Tomorrow I will have ten dollars.

Remember the following uses of to be, to have, and to do:

To be

- I → am/was/will be
- you/we/they → are/were/will be
- he/she/it → is/was/will be

To have

- I/you/we/they → have/had/will have
- he/she/it → has/had/will have

To do

- I/you/we/they → do/did/will do
- he/she/it → does/did/will do

Pro-Tip: Compound Subjects

Remember, if you have a compound subject like Marie and Jennifer, think of the subject as they to determine the correct verb form.
Example: Marie and Jennifer (they) have a house on Bainbridge Island.
Similarly, single names can be thought of as he, she, or it.
Example: LeBron (he) has scored thirty points so far.

Perfect Verb Tenses

Up to this point, we have studied the three simple verb tenses—simple present, simple past, and simple future. Now we will add three more tenses, which are called perfect tenses. They are **present perfect, past perfect, and future perfect.** These are the three basic tenses of English. A past participle is often called the -ed form of a verb because it is formed by adding -d or -ed to the base form of regular verbs. Past participles can also end in -t or -en. Keep in mind, however, the past participle is also formed in various other ways for irregular verbs. The past participle can be used to form the present perfect tense.

Present Perfect Tense

Review the following basic formula for the present perfect tense:

Subject + *has* or *have* + past participle

I have helped

She has improved

The present perfect tense has a connection with the past and the present.

Use the present perfect tense to describe a continuing situation and to describe an action that has just happened.

I have worked as a caretaker since June.

This sentence tells us that the subject has worked as a caretaker in the past and is still working as a caretaker in the present.

Dmitri **has** just **received** an award from the Dean of Students.

This sentence tells us that Dmitri has very recently received the award. The word just emphasizes that the action happened very recently.

Past Perfect Tense

Study the following basic formula for the past perfect tense:

Subject + *had* or *have* + past participle

I had listened

He had cared

The bus **had left** by the time Theo arrived at the station.

Notice that both actions occurred entirely in the past, but one action occurred before the other. At some time in the past, Theo arrived (simple past tense) at the station, but at some time before that, the bus had left (past perfect).

Future Perfect Tense

Look at the following basic formula for the future perfect tense:

Subject + *will have* + past participle

I will have graduated

They will have arrived

The future perfect tense describes an action from the past in the future, as if the past event has already occurred. Use the future perfect tense when you anticipate completing an event in the future, but you have not completed it yet.

You **will have forgotten** me after you move to London.

Notice that both actions occur in the future, but one action will occur before the other. At some time in the future, the subject (you) will move (future tense) to London, and at some time after that, the subject will have forgotten (future perfect tense) the speaker, me.

Progressive Verb Tenses

Progressive verb tenses describe a continuing or unfinished action, such as I am going, I was going, or I will be going.

Present Progressive

The present progressive tense describes an action or state of being that takes place in the present and that continues to take place.

Present tense form of *to be* + *-ing* (present participle)

am/is/are help helping

You should use the present progressive tense to describe a planned activity, to describe an activity that is recurring right now, and to describe an activity that is in progress, although not actually occurring at the time of speaking:

Preeti **is starting** school on Tuesday.

This sentence describes a planned activity.

Janetta **is getting** her teeth cleaned right now.

This sentence describes an activity that is occurring right now.

I **am studying** ballet at school.

This sentence describes an activity that is in progress but not actually occurring at the time of speaking.

The past progressive tense describes an action or state of being that took place in the past and that continues to take place.

Past Progressive

To make verbs in the past progressive tense, combine these two parts:

Past tense form of *to be* + *-ing* (present participle)

Was / were helping

You should use the past progressive tense to describe a continuous action in the past, to describe a past activity in progress while another activity occurred, or to describe two past activities in progress at the same time:

Ella and I **were planning** a vacation.

This sentence describes a continuous action in the past.

I **was helping** a customer when I smelled delicious fried chicken.

This sentence describes a past activity in progress while another activity occurred.

While **I was finishing** my homework, my wife was talking on the phone.

This sentence describes two past activities in progress at the same time.

Future Progressive

The future progressive tense describes an action or state of being that will take place in the future and that will continue to take place. The action will have started at that future moment, but it will not have finished at that moment. To make verbs in the future progressive tense, combine these parts:

Future tense form of *to be* + *-ing* (present participle)

will be helping

Use the future progressive tense to describe an activity that will be in progress in the future:

Samantha and I **will be dancing** in the school play next week.

Tomorrow Agnes **will be reading** two of her poems.

Present Perfect Progressive

Similar to the present perfect tense, the present perfect progressive tense is used to indicate an action that was begun in the past and continues into the present. However, the present perfect progressive is used when you want to stress that the action is ongoing.

To make verbs in the present perfect progressive tense, combine the following parts:

Present tense from of *to have* + *been* + *-ing* (present participle)

has or have been helping

She *has been talking* for the last hour.

This sentence indicates that she started talking in the past and is continuing to talk in the present.

I **have been feeling** tired lately.

This sentence indicates that I started feeling tired in the past, and I continue to feel tired in the present.

Instead of indicating time, as in the first sentence, the second sentence uses the adverb lately. You can also use the adverb recently when using the present perfect progressive tense.

Past Perfect Progressive

Similar to the past perfect tense, the past perfect progressive tense is used to indicate an action that was begun in the past and continued until another time in the past. The past perfect progressive does not continue into the present but stops at a designated moment in the past.

To make verbs in the past perfect progressive tense, combine the following parts:

Past tense form of *to have* + *been* + *-ing* (present participle)

had been helping

The employees **had been talking** until their boss arrived.

This sentence indicates that the employees were talking in the past and they stopped talking when their boss arrived, which also happened in the past.

I **had been working** all day.

This sentence implies that I was working in the past. The action does not continue into the future, and the sentence implies that the subject stopped working for unstated reasons.

Future Perfect Progressive

The future perfect progressive tense is rarely used. It is used to indicate an action that will begin in the future and will continue until another time in the future. To make verbs in the future perfect progressive tense, combine the following parts:

Future tense of *to have* + *been* + *-ing* (present participle)

> will have been helping
>
> By the end of the meeting, I **will have been hearing** about mortgages and taxes for eight hours.

This sentence indicates that in the future I will hear about mortgages and taxes for eight hours, but it has not happened yet. It also indicates the action of hearing will continue until the end of the meeting, something that is also in the future.

Gerunds

A gerund is a form of a verb that is used as a noun. All gerunds end in -ing. Since gerunds function as nouns, they occupy places in a sentence that a noun would, such as the subject, direct object, and object of a preposition.

You can use a gerund in the following ways:

1. As a **subject**

> **Traveling** is Cynthia's favorite pastime.

2. As a **direct object**

> I enjoy **jogging**.

3. As an **object of a preposition**.

> The librarian scolded me for **laughing**.

Often verbs are followed by gerunds.

Gerund	Verb followed by a gerund
moving	Denise **considered moving** to Paris.
cleaning	I **hate cleaning** the bathroom.
winning	Nate **imagines winning** an Oscar one day.
worrying	Mom says she **has stopped worrying**.
taking	She **admitted taking** the pumpkin.

Infinitives

An infinitive is a form of a verb that comes after the word to and acts as a noun, adjective, or adverb.

To + verb = infinitive

Examples of infinitives include to move, to sleep, to look, to throw, to read, and to sneeze.

Often verbs are followed by infinitives.

Infinitive	Verb followed by an infinitive
to help	Jessica **offered to help** her move.
to arrive	Mick **expects to arrive** early.
to win	Sunita **wants to win** the writing contest.
to close	He **forgot to close** the curtains.
to eat	She **likes to eat** late.

You may wonder which verbs can be followed by gerunds and which verbs can be followed by infinitives. With the following verbs, you can use either a gerund or an infinitive:

Base Form of Verb	Sentences with Verbs followed by Gerunds and Infinitives
begin	John **began crying.** John **began to cry.**
hate	Marie **hated talking** on the phone. Marie **hated to talk** on the phone.
forget	Wendell **forgot paying** the bills. Wendell **forgot to pay** the bills.
like	I **liked leaving** messages. I **liked to leave** messages.
continue	He **continued listening** to the news. He **continued to listen** to the news.
start	I will **start recycling** immediately. I will **start to recycle** immediately.
try	Mikhail will **try climbing** the tree. Mikhail will **try to climb** the tree.
prefer	I **prefer baking**. I **prefer to bake**.
love	Josh **loves diving**. Josh **loves to dive**.

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22.6: Modal Auxiliaries

We all need to express our moods and emotions, both in writing and in our everyday life. We do this by using modal auxiliaries.

Modal auxiliaries are a type of helping verb that are used only with a main verb to help express its mood.

The following is the basic formula for using a modal auxiliary:

Subject + modal auxiliary + main verb

James may call

There are ten main modal auxiliaries in English.

Modal Auxiliary	Use	Modal Auxiliary + Main Verb
Can	Expresses an ability or possibility	I **can lift** this forty-pound box. (ability) We **can embrace** green sources of energy. (possibility)
Could	Expresses an ability in the past; a present possibility; a past or future permission	I **could beat** you at chess when we were kids. (past ability) We **could bake** a pie! (present possibility) **Could** we **pick** some flowers from the garden? (future permission)
May	Expresses uncertain future action; permission; ask a yes-no question	I **may attend** the concert. (uncertain future action) You **may begin** the exam. (permission) **May** I **attend** the concert? (yes-no questions)
Might	Expresses uncertain future action	I **might attend** the concert (uncertain future action—same as may)
Shall	Expresses intended future action	I **shall go** to the opera. (intended future action)
Should	Expresses obligation; ask if an obligation exists	I **should mail** my RSVP. (obligation, same as ought to) **Should** I **call** my mother? (asking if an obligation exists)
Will	Expresses intended future action; ask a favor; ask for information	I **will get** an A in this class. (intended future action) **Will** you **buy** me some chocolate? (favor) **Will** you **be finished** soon? (information)
Would	States a preference; request a choice politely; explain an action; introduce habitual past actions	I **would like** the steak, please. (preference) **Would** you **like** to have breakfast in bed? (request a choice politely) I **would go** with you if I didn't have to babysit tonight. (explain an action) He **would write** to me every week when we were dating. (habitual past action)
Must	Expresses obligation	We **must be** on time for class.
Ought to	Expresses obligation	I **ought to mail** my RSVP. (obligation, same as may)

Pro-Tip: Modal Auxiliary

Use the following format to form a yes-no question with a modal auxiliary:
Modal auxiliary + subject + main verb
Should I drive?

Be aware of these four common errors when using modal auxiliaries:

1. Using an infinitive instead of a base verb after a modal

Incorrect: I can to move this heavy table.

Correct: I can move this heavy table.

2. Using a gerund instead of an infinitive or a base verb after a modal

Incorrect: I could moving to the United States.

Correct: I could move to the United States

3. Using two modals in a row

Incorrect: I should must renew my passport.

Correct: I must renew my passport. Correct: I should renew my passport.

4. Leaving out a modal

Incorrect: I renew my passport.

Correct: I must renew my passport.

Modals and Present Perfect Verbs

In the previous section, we defined present perfect verb tense as describing a continuing situation or something that has just happened.

Remember, when a sentence contains a modal auxiliary before the verb, the helping verb is always have.

Subject + Modal Auxiliary + have + past participle

I could have helped

He could have helped

He might have helped

Be aware of the following common errors when using modal auxiliaries in the present perfect tense:

1. Using had instead of have

Incorrect: Jamie would had attended the party, but he was sick.

Correct: Jamie would have attended the party, but he was sick.

2. Leaving out have

Incorrect: Jamie would attended the party, but he was sick.

Correct: Jamie would have attended the party, but he was sick.

See this page for video tutorials on subject-verb agreement from Kahn Academy for more help.

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22.7: Prepositions

A preposition is a word that connects a noun or a pronoun to another word in a sentence. Most prepositions such as above, below, and behind usually indicate a location in the physical world, but some prepositions such as during, after, and until show location in time.

In, At, and On

The prepositions in, at, and on are used to indicate both location and time, but they are used in specific ways.

In

Preposition	Time	Example	Place	Example
in	year	in 1945	country	in Zimbabwe
in	month	in August	state	in California
in	season	in the summer	city	in Chicago
in	time of day (not with night)	in the afternoon	Automobile	in the car

On

Preposition	Time	Example	Place	Example
on	day	on Monday	surfaces	on the table
on	date	on May 3	streets	on 124th street
on	specific days/dates	on Monday	modes of transportation (not an automobile)	on the bus on the train

At

Preposition	Time	Example	Place	Example
at	time	at five o'clock	addresses	at 1600 Pennsylvania Ave.
at	at	at night	location	at Rooney's

Prepositions after Verbs

Prepositions often follow verbs to create expressions with distinct meanings. These expressions are sometimes called prepositional verbs. It is important to remember that these expressions cannot be separated.

Verb + Preposition	Meaning	Example
agree with	to agree with something or someone	My husband always agrees with me
apologize for	to express regret for something to say sorry about something	I **apologize for** being late.
apply for	to ask for something formally	I will **apply for** that job.
believe in	to have a firm conviction i something; to believe in the existence of something	I **believe in** educating the world's women.
care about	to think that someone or someone is important	I **care about** the health of our oceans.
hear about	to be told about something or someone	I **heard about** the teachers' strike.
look after	to watch of to protect something or someone	Will you **look after** my dog while I am on vacation?
talk about	to discuss something	We will **talk about** the importance of recycling.
speak to, with	to talk to/with someone	I will **speak to** his teacher tomorrow
wait for	to await the arrival of something or someone	I will **wait for** my package to arrive

Pro-Tip: Verbs and Prepositions

It is a good idea to memorize the combinations of verbs plus prepositions above. Write them down in a notebook along with the definition and practice using them when you speak.

Prepositions after Adjectives

Similar to prepositions after verbs, prepositions after adjectives create expressions with distinct meanings unique to English. Remember, like prepositional verbs, these expressions also cannot be separated.

adjective + preposition	meaning	example
angry at, about	to feel or show anger toward (or about) someone or something	I am **angry about** the oil spill in the ocean.
confused about	to be unable to think with clarity about someone or something	Shawn was **confused about** the concepts presented at the meeting.
disappointed in, with	to feel dissatisfaction with someone or something	I was **disappointed in** my husband because he voted for that candidate.
dressed in	to clothe the body	He was **dressed in** a pinstriped suit.
happy for	to show happiness for someone or something	I was **happy for** my sister who graduated from college.
interesting in	giving attention to something, expressing interest	I am **interested in** musical theater.
I am interested in musical theater.	to feel resentful or bitter toward someone or something (because of their status, possessions, or ability)	I was **jealous of** her because she always went on vacation
thankful for	to express thanks for something	I am **thankful for** my wonderful friends.
tired of	to be disgusted with, have a distaste for	I was **tired of** driving for hours without end.
worried about	to express anxiety or worry about something	I am **worried about** my father's health.

Pro-Tip: Adjectives that Follow That

The following adjectives are always followed by the preposition at:

Good

Example: She is really good at chess.

Excellent

Example: Henry is excellent at drawing.

Brilliant

Example: Mary Anne is brilliant at playing the violin.

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22.8: Parallelism

What is Parallelism?

- Parallelism is when two or more elements of the same sentence have a similar structure.
- The most important parallel markers are the three most common conjunctions: and, but, and or.
- Parallelism requires that an article (a, an, or the) or a preposition applying to all members of a series must either appear before the first item only or be repeated before each item.
- **parallelism:** When two or more elements of the same sentence have a similar structure.

An unclear sentence rambles, drifting among unrelated topics in a haphazard and confusing fashion. Parallelism helps promote balance, emphasis, clarity, and readability. But what is parallelism?

Parallelism is when elements of a sentence “echo” each other because they have similar form or structure. Repeating key words can contribute to unity within an essay. Parallelism can be useful in many situations, but often we know that it will come in handy when we use words that link or contrast items, such as and, or, and but.

Basic Form of Parallelism

- Nonparallel: Students spend their time going to classes, studying, working, and they wish they had time for a social life.
- Parallel: Students spend their time going to classes, studying, working, and wishing for a social life.
- Nonparallel: High-school students hope for short school days, or four-day weeks would be great, too.
- Parallel: High-school students hope for short school days or four-day weeks

Using Articles with Parallelism

Parallelism requires that an article (a, an, or the) or a preposition applying to all items in a list either appear before the first item only or be repeated before each item. Here are a few examples of the rule in action:

- Nonparallel: We can pay with a mark, a yen, buck, or pound.
- Parallel: We can pay with a mark, a yen, a buck, or a pound.
- Nonparallel: I went to the store on Monday, Wednesday, and on Friday.
- Parallel: I went to the store on Monday, Wednesday, and Friday.

Prepositions in Parallelism

Some words require that certain prepositions precede them. When such words appear in parallel structure, it is important to include all of the appropriate prepositions, since the first one may not apply to the whole series of items. Here are a few examples of the rule in action:

- Nonparallel: His speech was marked by disagreement and scorn for his opponent’s position.
- Parallel: His speech was marked by disagreement with and scorn for his opponent’s position.
- Nonparallel: This is a time not for words but action.
- Parallel: This is a time not for words but for action.

Correlative expressions are words that tend to show up in pairs. Sentences with correlative expressions (both/and; not/but; not only / but also; either/or; first, second, third…) should employ parallel structure as well. Simple rewriting can often remedy errors in these types of sentences. Here are a few examples of the rule in action:

- Nonparallel: Either you must grant her request or incur her ill will.
- Parallel: You must either grant her request or incur her ill will.
- Nonparallel: My objections are first, the injustice of the measure, and second, that it is unconstitutional.
- Parallel: My objections are first, that the measure is unjust, and second, that it is unconstitutional.

Using Logic to Determine Structure

In some instances, you must figure out which parts of the sentence are parallel in meaning before making them parallel in structure. Here is an example:

- Correct: Sal applied himself in his new job, arriving early every day, skipping lunch regularly, and leaving late every night.

In the sentence above, the -ing participle phrases (“arriving early every day,” “skipping lunch regularly,” and “leaving late every night”) are parallel. The main clause—“applied himself in his new job”—is not parallel to these participle phrases. This is because the main verb is “applied.” The -ing phrases simply provide additional information about how Sal applied himself. It would distort the meaning to change the sentence to this superficially parallel version:

- Incorrect: Sal applied himself in his new job, arrived early every day, skipped lunch regularly, and left late every night.

This version gives all the activities equal emphasis, instead of making the last three activities subordinate to the main activity (“applied himself in his new job”).

Creating Parallelism Using Conjunctions (The following section, including exercise 12.4, is from the book Successful Writing. For licensing information on this book, see the attribution page in the front matter of this text.)

When you connect two clauses using a coordinating conjunction (for, and, nor, but, or, yet, so), make sure the same grammatical structure is used on each side of the conjunction.

- **Faulty parallelism:** When I walk the dog, I like to listen to music and talking to friends on the phone.
- **Correct parallelism:** When I walk the dog, I like listening to music and talking to friends on the phone.

The first sentence uses two different verb forms (to listen, talking). In the second sentence, the grammatical construction on each side of the coordinating conjunction (and) is the same, creating a parallel sentence.

The same technique should be used for joining items or lists in a series:

- **Faulty parallelism:** This committee needs to decide whether the company should reduce its workforce, cut its benefits, or lowering workers’ wages.
- **Correct parallelism:** This committee needs to decide whether the company should reduce its workforce, cut its benefits, or lower workers’ wages.

The first sentence contains two items that use the same verb construction (reduce, cut) and a third item that uses a different verb form (lowering). The second sentence uses the same verb construction in all three items, creating a parallel structure.

See this page for video tutorials on parallelism from Khan Academy. See this page for ESL help with parallelism.

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22.8.1: Exercise- Parallelism and Conjunctions

On your own sheet of paper, revise each of the following sentences to create parallel structure using coordinating conjunctions.

1. Mr. Holloway enjoys reading and to play his guitar at weekends.
2. The doctor told Mrs. Franklin that she should either eat less or should exercise more.
3. Breaking out of the prison compound, the escapees moved carefully, quietly, and were quick on their feet.
4. I have read the book, but I have not watched the movie version.
5. Deal with a full inbox first thing in the morning, or by setting aside short periods of time in which to answer e-mail queries.

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22.9: Dangling Modifiers

(Section 12.6, including the three exercises, comes from the book Successful Writing. For licensing information on this book, see the attribution page in the front matter.)

A modifier is a word, phrase, or clause that clarifies or describes another word, phrase, or clause. Sometimes writers use modifiers incorrectly, leading to strange and unintentionally humorous sentences. The two common types of modifier errors are called misplaced modifiers and dangling modifiers. If either of these errors occurs, readers can no longer read smoothly. Instead, they become stumped trying to figure out what the writer meant to say. A writer's goal must always be to communicate clearly and to avoid distracting the reader with strange sentences or awkward sentence constructions. The good news is that these errors can be easily overcome.

Misplaced Modifiers

A misplaced modifier is a modifier that is placed too far from the word or words it modifies. Misplaced modifiers make the sentence awkward and sometimes unintentionally humorous.

Incorrect: She wore a bicycle helmet on her head that was too large.

Correct: She wore a bicycle helmet that was too large on her head.

- Notice in the incorrect sentence it sounds as if her head was too large! Of course, the writer is referring to the helmet, not to the person's head. The corrected version of the sentence clarifies the writer's meaning.

Look at the following two examples:

Incorrect: They bought a kitten for my brother they call Shadow.

Correct: They bought a kitten they call Shadow for my brother.

- In the incorrect sentence, it seems that the brother's name is Shadow. That's because the modifier is too far from the word it modifies, which is kitten.

Incorrect: The patient was referred to the physician with stomach pains.

Correct: The patient with stomach pains was referred to the physician.

- The incorrect sentence reads as if it is the physician who has stomach pains! What the writer means is that the patient has stomach pains.

Pro-Tip

Simple modifiers like only, almost, just, nearly, and barely often get used incorrectly because writers often stick them in the wrong place.
Confusing: Tyler almost found fifty cents under the sofa cushions.
Repaired: Tyler found almost fifty cents under the sofa cushions.
How do you almost find something? Either you find it or you do not. The repaired sentence is much clearer.

Dangling Modifiers

A dangling modifier is a word, phrase, or clause that describes something that has been left out of the sentence. When there is nothing that the word, phrase, or clause can modify, the modifier is said to dangle.

> Incorrect: *Riding in the sports car,* the world whizzed by rapidly.
>
> Correct: As Jane was *riding in the sports car*, the world whizzed by rapidly.

In the incorrect sentence, *riding in the sports car* is dangling. The reader is left wondering who is riding in the sports car. The writer must tell the reader!

> Incorrect: *Walking home at night*, the trees looked like spooky aliens.
>
> Correct: As Jonas was *walking home at night*, the trees looked like spooky aliens.

Correct: The trees looked like spooky aliens as Jonas was *walking home at night.*

In the incorrect sentence *walking home at night* is dangling. Who is walking home at night? Jonas. Note that there are two different ways the dangling modifier can be corrected.

Incorrect: To win the spelling bee, Luis and Gerard should join our team.

Correct: If we want to win the spelling bee this year, Luis and Gerard should join our team.

In the incorrect sentence, to win the spelling bee is dangling. Who wants to win the spelling bee? We do!

The following three steps will help you quickly spot a dangling modifier:

1. Look for an -ing modifier at the beginning of your sentence or another modifying phrase:

   Painting for three hours at night, the kitchen was finally finished by Maggie. (Painting is the - ing modifier.)

2. Underline the first noun that follows it:

   Painting for three hours at night, the kitchen was finally finished by Maggie.

3. Make sure the modifier and noun go together logically. If they do not, it is very likely you have a dangling modifier.

   After identifying the dangling modifier, rewrite the sentence.

   Painting for three hours at night, Maggie finally finished the kitchen.

See this page for video tutorials on frequently confused words from Khan Academy. See this page another in-depth overview of basic grammar concepts.

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22.9.1: Exercise- Correcting Misplaced Modifiers

Rewrite the following sentences to correct the misplaced modifiers.

1. The young lady was walking the dog on the telephone.
2. I heard that there was a robbery on the evening news.
3. Uncle Louie bought a running stroller for the baby that he called “Speed Racer.”
4. Rolling down the mountain, the explorer stopped the boulder with his powerful foot.
5. We are looking for a babysitter for our precious six-year-old who doesn’t drink or smoke and owns a car.
6. The teacher served cookies to the children wrapped in aluminum foil.
7. The mysterious woman walked toward the car holding an umbrella.
8. We returned the wine to the waiter that was sour.
9. Charlie spotted a stray puppy driving home from work.
10. I ate nothing but a cold bowl of noodles for dinner.

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22.9.2: Exercise- Correcting Dangling Modifiers

Rewrite the following the sentences onto your own sheet of paper to correct the dangling modifiers.

1. Bent over backward, the posture was very challenging.
2. Making discoveries about new creatures, this is an interesting time to be a biologist.
3. Walking in the dark, the picture fell off the wall.
4. Playing a guitar in the bedroom, the cat was seen under the bed.
5. Packing for a trip, a cockroach scurried down the hallway.
6. While looking in the mirror, the towel swayed in the breeze.
7. While driving to the veterinarian's office, the dog nervously whined.
8. The priceless painting drew large crowds when walking into the museum.
9. Piled up next to the bookshelf, I chose a romance novel.
10. Chewing furiously, the gum fell out of my mouth.

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22.9.3: Correcting Dangling and Misplaced Modifiers

Rewrite the following paragraph correcting all the misplaced and dangling modifiers.

> I bought a fresh loaf of bread for my sandwich shopping in the grocery store. Wanting to make a delicious sandwich, the mayonnaise was thickly spread. Placing the cold cuts on the bread, the lettuce was placed on top. I cut the sandwich in half with a knife turning on the radio. Biting into the sandwich, my favorite song blared loudly in my ears. Humming and chewing, my sandwich went down smoothly. Smiling, my sandwich will be made again, but next time I will add cheese.

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22.10: Chapter 20 Review

1. On a separate sheet of paper, create questions from the following sentences.

    a. My daughter will have to think about her college options.

    b. Otto is waiting in the car for his girlfriend.

    c. The article talks about conserving energy.

    d. We need to reduce our needs.

    e. Rusha is always complaining about her work.

2. Underline the prepositional phrase in each of the following sentences.

    a. Monica told us about her trip.

    b. I hope we have sunshine throughout the summer.

    c. The panther climbed up the tree.

    d. The little boy was standing behind his mother's legs.

    e. We stayed awake until dawn.

3. Place the following sets of adjectives in the correct order before the noun.

    a. eyes: black, mesmerizing

    b. jacket: vintage, orange, suede

    c. pineapple: ripe, yellow, sweet

    d. vacation: fun, skiing

    e. movie: hilarious, independent

4. On a separate sheet of paper, rewrite the positive sentences as negative sentences. Be sure to keep the sentences in the present tense.

    a. Sometimes I work on Saturdays.

    b. The garden attracts butterflies and bees.

    c. He breathes loudly at night.

    d. I chew on blades of grass in the summer time.

    e. I communicate well with my husband.

5. On a separate sheet of paper, rewrite the following paragraph by correcting the double negatives.

    That morning it was so hot Forrest felt like he couldn't hardly breathe. Ain't nothing would get him out the door into that scorching heat. Then he remembered his dog, Zeus, who started whining right then. Zeus was whining and barking so much that Forrest didn't have no choice but to get off the couch and face the day. That dog didn't do nothing but sniff around the bushes and try to stay in the shade while Forrest was sweating in the sun holding the leash. He couldn't not wait for winter to come.

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CHAPTER OVERVIEW

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23.1: "Frankenstein, the Baroness, and the Climate Refugees of 1816" by Gillen D'Arcy Wood

From 1816 to 1818, much of the world was plunged into literal and figurative darkness as people in Europe, North America, and Asia struggled to survive a humanitarian crisis set off by the massive eruption of a volcano in Indonesia. In this essay, Gillen D'Arcy Wood argues for a historical reading of Mary Shelley's 1818 novel *Frankenstein* that accounts for the influence of this crisis on its creation and serves as a warning for contemporary readers facing related crises of their own.

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Pre-Reading Questions:

1) Read the title of the essay: what do you know about these three terms? What type of argument do you expect to encounter based on the pairing of these ideas?

2) To what extent do you think art is informed by the world around it? Can an author write a story or craft an argument without being influenced by the society and circumstances in which they live?

Deep in our cultural memory, in trace form, lies the bleak image of a summer two hundred years ago in which the sun never shone, frosts cruelled crops in the fields, and our ancestors, from Europe to North America to Asia, went without bread, rice, or whatever staple food they depended upon for survival. Perhaps they died of famine or fever, or became refugees.

More likely, no record remains of what they suffered, except a faintly recalled reference in the tattered Rolodex of our minds. The year 1816 has, for generations, been known as "The Year Without a Summer": the coldest, wettest, weirdest summer of the last millennium. If you read *Frankenstein* at school, you probably heard some version of the literary mythology behind that year. Mary Godwin (later Mary Shelley), having eloped with her poet-lover Percy Shelley, joins Lord Byron on the shores of Lake Geneva for a summer of love, boating, and Alpine picnics. But the terrible weather forces them inside. They take drugs and fornicate. They grow bored, then kinkily inventive. A ghost story competition is suggested. And boom! Mary Shelley writes *Frankenstein*.

Given this terrific story behind "The Year Without a Summer", how strange that interpretations of Shelley's novel almost entirely avoid the subject of 1816's extreme weather. Call it English Department climate denial. More tellingly, our too-easy version of *Frankenstein* — oh, it's all about technology and scientific hubris, or about industrialization — ignores completely the humanitarian climate disaster unfolding around Mary Shelley as she began drafting the novel. Starving, skeletal climate refugees in the tens of thousands roamed the highways of Europe, within a few miles of where she and her ego-charged friends were driving each other to literary distraction. Moreover, landlocked Alpine Switzerland was the worst hit region in all of Europe, producing scenes of social-ecological breakdown rarely witnessed since the hellscape of the Black Death.

Shelley's miserable Creature, in the context of the 1816 worldwide climate shock, appears less like a symbol of technological overreach than a figure for the despised and desperate refugees crowding Switzerland's market towns that year. Eyewitness accounts frequently refer to how hunger and persecution "turned men into beasts", how fear of famine and disease-carrying refugees drove middle-class citizens to demonize these suffering masses as subhuman parasites, and turn them away in horror and disgust. Two hundred years on, in a summer of more record temperatures, and worldwide droughts, when refugees once again stream across the borders of German-speaking Europe, can we really afford to ignore this reading of *Frankenstein* as a climate change novel? The novel is a cultural treasure, but it doesn't belong behind a glass case. It's alive, like the monster itself. It's on the loose in our world and our minds, stoking our darkest terrors. Shelley's untamable tale of human pathos, suffering, and destruction is headline news: on the TV and internet, in a million images, filling well-fed, well-housed citizens with horror.

"The Year Without a Summer" is actually a misnomer. It criminally understates the agricultural calamity that engulfed Europe, North America, and the globe for three full years after the monster eruption of Mount Tambora in Indonesia in April 1815 spun a veil of volcanic dust around the Earth, blocking the sun. "Years Without a Summer" is at least more accurate, if not exactly hard-hitting as world-historical headlines go. 1816, 1817, and 1818. Three years of a global climate system gone haywire; floods and drought; storm tracks rerouted; ocean currents gone rogue; ruined crops; rampant disease; and a dull, meagre sun that seemed ready to fizzle out any moment. Historically speaking, the climate crisis was a "perfect storm" for Europe. It could not have come at a worse time. Twenty years of Napoleonic warfare had only just concluded on the bloody field of Waterloo. Economies were drained, trade relations in chaos, and now millions of demobilized soldiers were returning home, needing to be fed and put to work. A death

toll is difficult to calculate for this immediate post-Waterloo period, but certainly tens of thousands perished from starvation and disease across Europe and the transatlantic zone, and perhaps a million worldwide.

The experiences of Shelley's Creature in the novel make for an unforgettable psychological account of what it meant to be an environmental refugee in that period: full of fear, consumed with rage and despair, racked with hunger, empty with loneliness. That said, Shelley renders the 1816 climate crisis in implicit, symbolic form, leading us to wonder what Switzerland (and Europe) was really like that year and the two years following. Of the many accounts that survive, none is more compelling, or resonant with Shelley's novel, than the extraordinary history of the Baroness de Krüdener.

The so-called "Lady of the Holy Alliance", Krüdener was born in Livonia, married a Baron, wrote a popular romance novel called Valerie, then, after her religious conversion, became a close confidante of Czar Alexander during the post-Waterloo negotiations between the victorious allies. By the summer of 1816, this remarkable person had transformed herself from a giddy socialite into the leader of a travelling millennialist cult, and public enemy of Swiss authorities. She fueled her popularity through end-of-the-world sermonizing and munificent handouts to the starving refugees who followed her in droves.

A reverent memoir of the Baroness de Krüdener was published in 1849. It contains excerpts from her private and public letters, and includes eyewitness accounts of her twoyear ministry to the climate refugee hordes of France, Switzerland, and Germany along the banks of the Rhine near Basel. This was a key traversal point for refugees heading west along the river toward the port of Rotterdam, hoping for passage to North America — also for those who, unable to pay for passage, had been expelled from Holland, and were now enduring the unimaginable horror of a return journey to their abandoned villages. Looking at the Swiss map, the following scenes from Baroness de Krüdener's one-woman humanitarian aid crusade took place barely a hundred and fifty miles from where our young Romantic tourists passed their sorry summer trading horror stories around the fireplace at the Villa Diodati by Lake Geneva. The relationship between the Baroness de Krüdener memoir and Mary Shelley's *Frankenstein* is more than uncanny, it's ecological. Both are testaments of the direful times.

June 1, 1816. Baroness de Krüdener has been drawing large crowds in Basel. Women, young and old, have been drawn to her example of piety, while the city fills with beggars, for whom she runs a sort of travelling soup kitchen. Fearful of her popularity and her rabble-rousing, apocalyptic message, the Basel authorities expel the Baroness from the town. She is once again homeless and without funds. But God will provide. Money flows to her from wealthy admirers, and a friend offers her a small house above the banks of the Rhine, called Hoernlein. There, on the morning of June 1, she opens her bedroom window to admire the picturesque view, only to be confronted by the soul-crushing spectacle of a refugee mass in rags, in a mile-long column, stretching from the town of Grenzach to her door.

Three months of bad weather has reduced the countryside to misery and chaos. The rain never stops beating down. The wheat rots in the fields, so too the grapes on the vine. A loaf of bread costs ten sous. The Grand Duke of Baden, the German territory north of Basel, has ordered public prayers, twice daily, in every church of the kingdom. Anxiety is everywhere. Panic builds. The refugee numbers in the fields outside Basel grow day by day, from the hundreds to the thousands.

Enemies of the Baroness infiltrate the crowd, mocking her with blasphemies while she preaches. The Basel police, too, have followed her. Sometimes they surround the house to keep the refugees at bay. Other times, they beat them furiously with their swords and drive them away into the fields and the forest. "Marche! Marche!" they yell. For the authorities of Basel, the greatest fear is that this army of beggars, having camped here, might stay and further deplete their own grain stocks.

As winter approaches, the Baroness sells the jewels and fine clothes from her previous life as a salon belle to raise money: thirty thousand francs, all to feed the poor at her door, who now number four thousand a day. "If you only knew how my life is," she writes to a friend, "the hundreds of suffering, miserable beings who cling to me: misery, misfortune, despair in a thousand forms, in a land of ruin and desolation." Pale, skinny children and exhausted women, bereft even of clothing necessary to preserve modesty, pass under the windows of Baroness de Krüdener. Their fellow citizens look upon these refugees with hatred, afraid that a growing population will drive the price of bread in the region still higher, and drag them all into the black hole of famine. For this, they blame the Baroness, who is harassed by local thugs, and condemned in the newspapers. They call her "Devil Woman".

The new harvest has failed utterly, and now even the tradesmen and merchants in the towns are feeling the pinch of food shortages, on the brink of winter. Day after day, the starving poor come from miles around to Baroness de Krüdener's little house on the Rhine for a ration of soup. In the heart of this worst of winters, the Baroness writes an open letter to Baron Berckheim, Interior Minister

of nearby Carlsruhe, who has viciously attacked her in the press, impugning her motives and Christian sincerity: “If only you knew, Monsieur,” she writes in her indignant reply,

> *the calamities that have destroyed these lands, you would easily understand my situation. Judge for yourself: ask yourself if in this desolate time, when thousands wander from place to place without work or food, when mothers exhausted by hunger and sorrow come to me, laying their pitiable children at my feet, and confess their temptation, in the depths of their despair, to drown them in the Rhine, ask yourself, should I refuse them shelter? . . . I well understand that governments are powerless in this time of distress. But to answer your charges against me, when the Rhine is clogged with corpses, the Black Forest echoes with the cries of the needy, and the cantons of Switzerland are ravaged by famine, I need only appeal to the tribunal of the Lord, whose authority is far greater than yours.*

As the winter of 1816–17 lapses into another cold, wet spring, the Baroness de Krüdener has spent a total of 120,000 francs in feeding an estimated 25,000 refugees, climate victims who would otherwise have died of hunger and cold. These desperate poor come from far beyond the Basel region, drawn by rumors of her largesse. Then, unbelievably, conditions worsen. It snows the entire month of April 1817, the harvest fails again, and all Switzerland teeters on the brink of collapse. The desperation on the faces of the refugees turns to a kind of dumb, inhuman stupor. From four in the morning, before the sun has risen, their groans and cries of hunger wake the Baroness from her bed. To the kitchen she goes in the darkness, where her small band of devoted followers is already preparing soup for another day in Hell.

But by the summer of 1817, the burghers of Basel have had enough of the messianic posturings of the Baroness de Krüdener. She is ejected from Hoernlein, and escorted by police to the border. Word of the Baroness’s movements travels ahead of her. No one will take her and her refugees. In the town of Rheinfeld, her carriage is surrounded by armed townsfolk. She and her entourage face certain massacre but for the intervention of the police. It is the same at Moehlin, where only sanctuary in the house of the local priest rescues her from being stoned to death. In Zurich, the newspapers report that a young girl — in a waking trance — has foretold the imminent arrival of the Baroness de Krüdener, to be announced by a terrible storm. Once in Zurich, she draws massive crowds to hear her speak, and all are struck by “the living spirit in her words, her intimate knowledge of the human heart, and, most of all, by the irresistible charity in the tone of her voice and exhortations.”

So, a celebrity evangelist is in the town. But outside of town, in the exposed and devastated countryside, horrors continue to mount, and the Baroness rejoins the epic human struggle for survival there. The summer of 1817, it turns out, is more dire even than 1816. A faithful remnant of seven hundred refugees follows the Baroness on her wandering route east. Every day, she provides each of them with a bowl for their subsistence ration. It’s a wrenching spectacle to see the voracity with which they consume their meager portion of soup. Hunger is their only thought, their sole preoccupation. Every natural sentiment has been extinguished. Even familial bonds are broken. One day a woman, having received her ration, snatches her child’s portion from his mouth and eats it herself. The same day, while the Baroness and her companions are at table eating their own frugal meal, a hideous apparition appears at the door. It is a young girl, reduced to a skeleton. Famine has caused her hair to fall out, and her belly is prodigiously swollen. She throws herself under the table to lick up crumbs, as if unaware of the people around her. The Baroness seizes hold of the child, and questions her. But the starving girl is not capable of speech, only a raucous, guttural sound. Hunger is her only language.

By this time, in the canton of Appenzell, where the Baroness now finds herself, thirty or more die every day of hunger, victims of western Europe’s last ever famine. Beggars who venture outside their villages are assaulted with sticks. Those who try to help them are threatened and fined. The starving poor are reduced to dying in their homes alone. The Baroness, on the road through Saint Gall, comes upon a refugee tide stretching as far as the eye can see, four thousand at least in number. They stagger across the muddy fields, scrounging for grass and roots to stuff into their mouths, or picking at the carcasses of longdevoured dead animals. Dysentery, the famine’s accomplice, devastates their ranks. The death toll spikes again. The Baroness continues to preach wherever she goes: “Turn to God. Time is short. Death and famine ravage the land. Be warned, I beg you!” At last, in October, in Fribourg, the road ends for the Baroness de Krüdener. The authorities break up her entourage and repatriate her to Russia. Her two-year-long humanitarian aid train, her remarkable ministry to the suffering masses of central Europe in the “Years Without a Summer”, ends with a whimper.

Scenes from the suffering world in extremis of Juliane de Krüdener in 1816 and 1817 are drawn from the same disaster landscape as Shelley’s Frankenstein. For this human tragedy that they witnessed in different degrees first hand, both the Baroness de

Krüdener and Mary Shelley exhibit their own forms of creative sympathy. Frankenstein, no less than the soup kitchen at Hoernlein House, is a humanitarian composition.

Like the hordes of refugees following the Baroness de Krüdener in 1816–17, Shelley's Creature, when he ventures into the towns, is met with fear and hostility, while the privileged families of the novel, the De Lacys and the Frankensteins — like Krüdener's burghers of Basel — look upon him with horror and abomination. The experience of Mary Shelley's Creature embodies the degradation and suffering of the homeless European poor in the Tambora period; the violent disgust of Frankenstein and everyone else toward him mirrors the utter want of sympathy shown by bourgeois Europeans toward Tambora's peasant army of climate victims suffering hunger, disease, and the loss of their homes and livelihoods. As the Creature himself puts it, he suffered first "from the inclemency of the season", but "still more from the barbarity of man".

The summer of 2016 marks the 200th anniversary of Mary Shelley's first sitting down to write Frankenstein, one of the great cultural artifacts of modernity. It's the bicentenary, too, of the so-called "Year Without a Summer", which impacted her writing of the novel more than we ever guessed. In her masterpiece of science fiction-cum-disaster journalism, Shelley connected herself, psychologically, to the experience of the starving and diseased thousands in the neighbouring countryside, climate victims who never enjoyed proper representation in the press and parliaments of Europe but mostly sank into oblivion, unmourned. In Frankenstein's Creature, Mary Shelley offers us the most powerful possible incarnation of the loathed and dehumanized refugee. The "Year Without a Summer", with its ghost story competition by the lake, remains one of the best-loved biographical vignettes of the Romantic period. But now, as we commemorate that direful year, it is no longer the story it was. With drastic climate change as context, and by adding the likes of the Baroness de Krüdener to its celebrity cast list, we unveil a true myth still grander, more totemic, and more urgent. The monster is back. He's on the loose. And because we are all of us Doctor Frankensteins, this rampant Creature, full of rage and hurt, is our responsibility now.

Post-Reading Questions for Wood:

1. Why does Wood see this particular reading of Frankenstein as essential to modern society?

2. How does Wood connect Frankenstein to the experiences of the Baroness?

3. Compare the descriptions of the refugee crisis described by Wood to descriptions of refugee crises around the world in our own time. How do they differ? In what ways do they align?

4. Wood alludes to a variety of ways scholars have interpreted Frankenstein since its publication. What is the value of interpreting a text in different ways? What is gained and lost when we take a text at face value without analyzing its broader roots and implications?

5. Compare Wood's use of sentence structures in paragraphs 1 and 4: What types of sentences appear in these paragraphs, and what kind of overall reading experience does this create? Why might Wood choose to structure each section this way?

Journal Prompt: By analyzing Frankenstein through the lens of climate change, Wood argues for the interconnectedness of art and the world in which it arises. Choose a work of art (a book, film, series, painting, song, etc.) that interests you and do a bit of research about what was happening in the world around the time of that work's creation. Then revisit the work, analyzing it closely to examine how these events (even if they seem totally unconnected) might have influenced the work.

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23.2: "Colorful Little Tale of Halloween Poison" by Deborah Blum

Deborah Blum (b. 1954) is a professional science writer. She chooses often complex and technical subjects and writes about them in such a way that laypeople can see how these ideas affect everyday life. In this essay, Blum places children's Halloween urban legends into a particular context, and in the next, she ties a modern problem to its historical roots. This essay is licensed under a Creative Commons Creative Commons Attribution 4.0 license.

Pre-Reading

What Halloween urban legends have you heard in the past? Do you think any of them are based on true events? Why or why not?

I grew up on a dead-end street in Baton Rouge, Louisiana, where remnants of swampy forest surrounded the old wood-frame homes. Live oaks lined the streets. Spanish moss dripped from their branches. Snakes coiled under the ancient azaleas that edged the yards.

It was, in fact, the perfect setting for a haunted Halloween night. And there was this one house, you know, where the yard was so dense with bush and tree that it could barely be seen through its thicket of shadow. To trick-or-treat, you walked up the dark sidewalk toward a faint glow on the front porch, just the one lit window. The air hummed with passing insects and the porch creaked like Dracula's coffin under your feet, the slow, dry eek of old wood.

Reader, you had to beware on Halloween night. Just a block over lived a maniacal dentist who liked to dress up like a werewolf on October 31 and fill his front hall with clouds of drifting fog created by dropping dry ice (super-chilled chunks of carbon dioxide) into water. Bwa-ha-ha, he would chortle as he opened the door, as the chilly wisps of fog drifted out around him.

But this silent house, dressed in darkness, was so much scarier. We children would gather in front of the gate, unable to walk alone through those prowling shadows. The crowd would form on the sidewalk: tiny pillowcase ghosts and jeweled princesses, small pirates and glittery fairies. When someone decided we'd achieved a safe number, we'd start edging toward the green door at the top of the porch steps. Whispering about what the old man who lived there would hand out – what dangerous treats might wait for us there.

This was the 1960s and even then, people told stories, warned their children, about the psychopaths out there who might drop poisoned candy into one's hands. In the long history of the holiday, truthfully, this has almost never happened. But the very nature of Halloween – the witch at the door, the monster in the closet—lends itself to such ideas. Wasn't there a crazy woman on Long Island in 1964, after all, who handed out arsenic to trick-or-treaters she thought too old for the candy hunt?

It hardly mattered that as Snopes points out, she didn't kill anyone. And her deliberate poisoning attempt seems to be an odd exception to the general goodwill of the holiday. The psychopath at the door is an urban myth. Most of the poisonous Halloween stories turn out to be mistakes or far more personal tragedies. The worst is that of a Texas father who murdered his eight-year-old son in 1974 for insurance money.

He did so by putting cyanide into the fruit-flavored sugar inside a Pixie Stick, one of the child's favorites. In an attempt to make the death seem like a random poisoning, the father – Ronald Clark O'Bryan – also gave cyanide-laced candy to his daughter and three other children in his Deer Park neighborhood. These other lethal treats were collected by police as (fortunately) the children hadn't touched them.

O'Bryan— nicknamed The Candyman by the Texas media— was executed by lethal injection ten years after his son's death. But people remembered. And they forgot that the worst outbreak of Halloween candy poisoning had nothing to do suspected killers. The biggest poison outbreak—linked to Halloween of 1950 – was simply caused by orange food coloring used by candy manufacturers.

Scores of children across the country fell ill with severe diarrhea and welting rashes after eating candy and popcorn balls tinted by the FDA approved Orange Dye No. 1 (also known as FD&C Orange No. 1, Acid Orange 20, and Orange 1). The "FD&C" indicates that the dye is used in food, drugs and cosmetics. Throughout the first half of the 20th century, Orange 1 was used primarily in candy, cookies, cakes, carbonated beverages, and meatproducts such as hot dogs.

As federal investigators would discover upon investigation, the dye was also a rashinducing occupational health hazard. Orange 1 belonged to a group of seven dyes first approved by the federal government in the year 1906, the first year that this country began

regulating food safety. All seven of these dyes were coal-tar dyes, derived originally from the hydrocarbon byproducts of processed coal. Orange 1, for instance, contained benzene, today one of our better known toxic compounds.

But at that Halloween moment in 1950, no one had thought much about colored food. In fact, officials at the U.S. Food and Drug Administration suddenly realized that no one had really taken a good look at these turn-of-the-century food dyes for almost 50 years. The FDA promptly launched an investigation that found that, yes, Orange 1 was definitely poisonous: an oral dose of one gram of the dye per one kilogram of food killed two out of five mice in a day. A 20-week-experiment mixing the dye into rat food killed three of eight test rats.

The researchers also found that manufacturers were tossing the dye into candy corn and sugary little pumpkins with surprising enthusiasm. According to a 1954 article in The New York Times, one piece of candy was 1,500 parts per million pure Orange 1. Two years later, in 1956, the FDA delisted Orange 1 as well as Orange 2 (used to deepen the color of oranges) and Red Dye No. 32. Twelve other food colorings have been delisted since that time. This doesn't reassure everyone; consumer advocates still worry over the health effects of food coloring.

But – take at least this reassurance: it's been a long time since we saw children falling ill across the country because they indulged in an extra handful of candy corn, not realizing that its cheerful orange was a signal for trouble. We're mostly smart enough to realize that regulating food safety offers more protection than worrying about the crazy man behind the door.

Which brings me back to my friends and I hesitating at that shadowy gate on a Halloween night in Louisiana. Let me tell you what happened, Halloween after Halloween. Slowly, we inched down the sidewalk, creaked up the steps, quavered at the door. Slowly, the door pulled open and the slightly tottering elderly man opened the screen to drop glossy red apples into our bags.

Every year it added an extra thrill to the night. But, reader, you had to beware on Halloween night. I'm almost positive they were just bright fall apples. But our parents wouldn't let us eat them.

Post-Reading Questions for Blum

1) Why does the author claim the silent house is "so much scarier" than the house whose werewolf dentist was actually trying to frighten kids?

2) Describe the circumstances in which a father actually did put poison into some Halloween candy; how is it relevant to the children's fears and stories?

3) Infer the connection between the urban legends and the "killer" mentioned in paragraph 9.

4) Classify people's fears: which are probably more tied to evidence, and which are probably less rational?

Journal Writing: Argue for or against the idea that people are afraid of the most logical, genuine threats with which they are faced.

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23.3: "The Eternal Hour of Lead" by Deborah Blum

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Pre-Reading Questions

1) You’ve heard about the rise and fall of great civilizations in the past. If you’re imagining that the main culprits have been invasions and disease, you’d be right some of the time. But what if the destroyer of a great civilization was something the people did to themselves?

2) What if they were doomed by something—such as making their pipes out of lead—that also contributed to their initial expansion? Think about the potential of such a decision to have doomed past civilizations, but also about how similar decisions might still be a problem for modern societies such as ours.

This is the Hour of Lead-

Remembered, if outlived,

As Freezing persons, recollect the SnowFirst –

Chill – then Stupor – then the letting go –

When 19th century poet Emily Dickinson wrote those lines, she was describing the terrible paralysis of grief. A good century later, analysts for the Environmental Defense Fund, would also note that the last line “aptly describes some of the symptoms of lead intoxication.”

I’ve always suspected that they also just liked the poem and wanted to use it – certainly that’s partly my motive here. But I’ve also been thinking about one phrase in Dickinson’s verse because it seems to me, recently, that as a human society we seemed perpetually caught – by which I mean poisoned – in an endless” hour of lead.”

The chemical symbol for lead is Pb, from the Latin word “plumbum” which referred to a malleable metal. The term plumbing comes from the use of lead pipes by the Romans; a plumber fixes them, a plumb bob refers to a lead weight, a plumb line is pulled straight by such a weight. An old-fashioned term for lead poisoning is plumbism. We are surrounded by references to what is arguably the most important poison in human history.

Many scholars have argued, for instance, that the plumbum-loving Roman empire – enthusiastically using lead pipes, bottles, and wine cups, leaded cosmetics and paint – came to its end partly due to lead-poisoning of its upper classes. One U.S. Environmental Protection Agency paper on the history of lead poisoning, cites “the conspicuous pattern of mental incompetence that came to be synonymous with the Roman elite” as evidence of lead’s destructive effects.

Interestingly, the EPA paper also cites poetry to illustrate the evils of lead poisoning, a scrap of anonymous verse, attributed to a Roman hermit and translated in 1829:

The feeble offspring curse their crazy sires,

And, tainted from his birth, the youth expires.

The key points there being, of course, crazy sires and dead children. “No safe blood lead level has been identified,” notes a U.S. Centers for Disease Control and Prevention (CDC) backgrounder on exposure risks. Lead is a broad spectrum poison—it interferes with enzyme production, especially enzymes needed by red blood cells, and is known to cause lethal anemias. It targets neurons, disrupting the production of neurotransmitters such as glutamate (which plays a key role in learning by enhancing plasticity). It deposits itself into bones and stays there – the half-life of lead in human bones is up to 30 years. Muscle weakness, numbness and tingling, nausea, severe stomach pain, depression, fatigue, sleeplessness, loss of libido – all are symptoms of lead poisoning and all speak to its ability to impact every part of the body.

The Romans weren’t the only major civilization from our past to be affected by lead poisoning. Last summer, environmental scientists in Japan reported the results of an investigation into lead exposure in the Edo period, which lasted from 1603 to 1867, a time when the country was dominated by shogun leaders, and laws enforced by an aristocratic class of samurai warriors.

According to Tamiji Nakashima, an anatomist at the University of Occupational and Environmental Health in Kitakyushu, the investigators studied the remains of samurai men, their wives and children, about 70 in total. Earlier tests had found unusually high levels in the women compared to men; the last study looked at the children. The researchers tested for lead in rib bones, x-rayed the children's' arm and leg bones looking for signs of lead poisoning.

The Japanese scientists had already concluded that the lead levels in women were directly related to the white face paint popular in aristocratic circles, which turned out to be loaded with lead. They wondered if exposure to the same material might have harmed the children and the new results showed them precisely right; they found evidence of lead levels more than 120 times background level as well as bands of lead deposits in the bones.

Nakashima and his colleagues believe that the children were poisoned by touch, as they were fed, hugged, carried by their mothers, the lead-rich paint rubbed off on them. They also speculate that the gradual lead-poisoning – with its inevitable taint of death and disability – helped put an end to the shogunate reign in the late 19th century, setting up the transfer of power to an emperor.

It has only been in the last century, of course, that we've realized just how dangerous lead actually is. That knowledge has resulted from the new ability of scientists to detect it in very tiny amounts and to connect those trace exposures with health problems. In the dawn of lead awareness, governments have banned lead paint and leaded gasoline, moved to replace lead pipes in water systems, squeezed down allowable lead levels in consumer products.

Is this a smart response? Yes, obviously, if we are talking about poison unsafe at all levels. But only if said governments are actively—and honestly—trying to enforcement protective standards. For instance, as reported last year by The Washington Post, when inspections discovered massive lead contamination from pipes in Washington D.C. in 2004, the Bush administration not only issued misleading reassurances but moved to loosen protective measures designed to protect against lead poisoning.

Or consider the discovery of lead in popular lipstick brands sold in the United States. Although some of these products showed clear lead contamination in amounts above EPA safety levels – and although women inevitably swallow some lipstick—the U.S. Food and Drug Administration insists that the lipsticks are perfectly safe. But as I noted in a recent post for the Knight Science Journalism Tracker, there remains considerable consumer doubt and fear about such findings.

Our leaded history continues to haunt us in this country. Lead-based paint remains in hundreds of residential buildings around the country, especially in poor neighborhoods, and our government seems newly reluctant to fund programs that remove such hazards. And it's not just a paint-in-the living room problem. As USA Today reported this week, the government has been slow to alert city residents of lead-contaminated soils surrounding their homes, linked to long closed factories.

And to raise a non-urban example, considered the still unresolved petition filed with the EPA last year, trying to force the agency to regulate the use of lead shot in hunting, which advocates say is now killing more than 10 million birds and animals every year, mostly due to consumption of spent lead pellets. contaminated by lead.

"It's long past time do something about this deadly—and preventable—epidemic of lead poisoning in the wild," said Jeff Miller, conservation advocate for the Center for Biological Diversity. The government does ban the use of lead pellets in shooting waterfowl but conservationists say this barely touches the problem. Still, the EPA has been notably reluctant to take on this issue angrily opposed by hunting groups, who are already describing the petition as an attack on traditional hunting values.

This is not to suggest that lead problems—or even the worst lead problems— are concentrated in the United States. In 2010, more than 1,300 children were sickened n China by lead exposure from nearby smelting plants, leading to furious protests from their parents against government cover-ups. Not to mention, lead poisoning related to gold-extraction in Nigeria, where health experts say more than 400 children have died and thousands more been sickened— as a result of lead exposure related to handling of contaminated ores.

The feet, mechanical, go round

A wooden way

Of ground, or air, or ought

Dickenson wrote in The Hour of Lead and she was writing, of course, of the clock-work motions of those caught in grief. But it strikes me that the mechanical analogy applies here too because we keep repeating these same actions that bring us into harm, as if we cannot seem to fully learn – or fully respect – what our own history should have taught us here.

We remain, thus, in our eternal hour of lead, still not fully awakened from that our leadinduced stupor, apparently, and still unable to let go.

Post-Reading Questions for Blum:

1) Describe the two meanings of “lead” in this essay.

2) Lead poisoning is identified as a major problem in Edo-period Japan. Why were the levels so much higher in children than in adult women or men?

3) Explain how lead contributed to the collapse of the two civilizations described in the essay?

4) Describe the government action in paragraph 12; suggest one or two possible results of that action.

5) Identify the problem in paragraph 15, and then formulate a plan to solve that problem.

6) The Dickinson poem Blum references at the opening of the essay is entitled “After Great Pain, a formal feeling comes—" and is available on page 384. Read through the poem and compare it to the effects of lead poisoning (this might require some Googling). How similar is this description to the effects of lead poisoning? Can you find other ways the poem relates to this essay?

Journal Question: While it is true that we live in a world of risk, it is also true that we assume some personal responsibility for our response to that risk. This essay points out several instances (in the U.S. and China, specifically) in which lead is spread throughout the environment in a way that no individual could protect him/herself from. Is there a solution to this problem? Can hunters in the U.S. and factory owners in China be led to a recognition of the effects of their actions in a way that does not damage their interests, while protecting those of the rest of the public? Try to lay out a problem/solution or process that addresses this issue.

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23.4: "Poetry from a Refugee Camp" by Laura Naude

In the last five years, over 200,000 refugees have arrived in the Greek Isles and along its borders. Many of the camps, like the one described in the text below, meant to hold at max 2,000 people, house triple or quadruple that many. Trapped between certain death if they return home and a Europe that won't, or can't, absorb that many people, the refugees wait. Hunger, disease, and hopelessness are commonplace. Laura Nuade tells the story of Ahmed Yonso, a refugee at one such camp, as he attempts to communicate his frustration and despair at the situation in the powerful poem below. This essay is licensed under a Creative Commons Creative Commons AttributionShareAlike 3.0 license.

Pre-Reading Question: As you read through the poem, try to empathize with the narrator. What do you know about him and his situation. What must he be feeling? What state of mind is he in? Is this poem a cry for help? How would you answer the narrator?

On the edges of Europe, in a small town 20KM from the FYROM border lies a gas station. This station, which two months ago was simply a place to refuel and get a coffee, is now 'home' to over 2000 people fleeing conflict. EKO has become a village all its own, complete with community spaces, hairdressers, bakeries, shops, a tea tent and takeaway food. The people living here have built communities together, and have extended their love and hospitality to include the large number of volunteers working to provide relief and support.

The complexity of life here is impossible to grasp. The large majority of the people living at this informal camp made the treacherous journey from Syria, Afghanistan and Iraq to Europe when the borders surrounding Greece were still open. Almost two months ago, however, the last remaining border to the rest of Europe closed, leaving 54 000+ refugees stranded. Greece has been struggling immensely to respond effectively to this crisis, and as a result the refugees are forced to stay in shamefully inadequate conditions. Worse than this, however, is the lack of information about what the next step in the asylum process will be, and how long this will take. The psychological impact of this on people who have seen and experienced the worst of humanity, is not acknowledged nearly enough.

Despite these unimaginable hardships, the people staying at EKO are some of the kindest, most generous and inspiring people I have ever met. The politics and plethora of excuses that dominate conversations about the 'refugee crisis' fall away when you look into the eyes of not refugees, but people. The 'crisis' component lies in the fact that babies are being born in tents, that terminally ill people aren't getting treatment, that parents cannot reassure their children that this will all be over soon. The 'crisis' lies in the lack of compassion. It lies in the fact that the world is allowing people to exist without hope.

This poem was written by Ahmed Yonso, one of many young people living at EKO. Ahmed is a 28 year old Literature student from Daraa, Syria. He spends every day working as a translator for the medical teams working at EKO and in the surrounding areas. Ahmed arrived at EKO 44 days ago. He fled Syria on the 7th of January 2016.

EKO Station

If you in EKO station

You will see the real dehumanisation

You don't have the right to have

to love, to get small inspiration

You are just a number

For another greedy nation

They will never see you as a human being

Just a creature they threaten with deportation

I wish that I was dead in Syria

Rather than be in this situation

I am not sure what you can call this treatment from the best civilization

Despite this all

We will not break down

We are the strongest combination

To cross the mountains

The desert the borders

To make the sea our last destination

To be Syrian that means to suffer in every way

In your imagination

Post-Reading Questions for Naude:

1) What does Nuade mean by “dehumanization?” How/Why does her situation make her feel less that “human?”

2) The last line could also be seen as a positive: “imagination” being the only escape from the current conditions. Re-read the poem. Is this a positive or negative poem, overall? Why?

3) Nuade seems to be shaming the “civilized” nations of Europe for their apathy towards the refugee crisis. Why does she use the word “civilized?” What meaning or connotation do we attach to the word “civilized?” How does Nuade believe civilized countries are supposed to act?

4) When have you felt treated less than human, like just a number? When have others, especially those you felt should help you, ignored your pain (emotional or physical)? Do you see your own feelings echoed in Nuade’s poem? Why or why not?

Journal Writing: Try to imagine what it must feel like to be a refugee, especially a child. Your home is destroyed, your neighbor’s home is destroyed. Armed factions have taken over your school (which has been closed for months as many of the teachers are missing or dead. Your parents wake you up in the middle of the night and say soldiers are coming and the family has to leave. You only have the clothes on your back. You don’t know where you are going, and your parents don’t know either and you suspect they are giving you their share of the remaining food. After weeks of walking, you arrive at the makeshift camp described in the text and poem. Describe the complex mix of emotions you might be feeling, try to blend those emotions with descriptions of the camp. What does the camp look like? What might it look like to a near starving child? How might those feelings and descriptions change when you realize there is no going forward (no one will take you) and no going back (your family will be killed). Can words ever communicate these emotions?

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23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler

Kristin Butler is a science writer whose work has appeared many times in Discover magazine. She has written across a broad range of the sciences. This short piece appeared in the September 21, 2017 Citizen Science Salon blog hosted by the magazine. This essay is licensed under a Creative Commons Creative Commons Attribution 4.0 license.

Pre-Reading Questions:

1) Sometimes people think of archaeology as a kind of treasure hunt. They've seen the Indiana Jones movies, they've possibly seen pictures of silver hoards discovered in the English countryside or gold coins from Spanish shipwrecks. But the most important "item" discovered by archaeologists is information. Finding a piece of gold is meaningless if researchers cannot discover how old it is, how it may have been used, and what it may have meant to the people who buried it. Can you think of some information that could only be known when an object is found in its original position?

2) Google "Must Farm" to see how important it can be to find boring, everyday items that were left in the places and positions where people actually used them. This site was buried in the muds, but can you think of some parts of ancient sites that could only be seen from the air?

Like many people, I was first introduced to the world of archaeology by Indiana Jones, that adventuresome character who lit up the big screen rescuing artifacts from villains by the skin of his teeth.

Indy was awesome and will always have a place in my heart. But while he succeeded in making archaeology seem romantic, I never understood why it was important or believed I could join the adventure until I was introduced (via the small screen) to a real life archaeologist named Sarah Parcak.

Parcak is a space archaeologist. She is one of about 200 archaeologists around the world who use satellite imagery to locate evidence of the civilizations that came before us.

Recently she launched Global XPlorer, a citizen science project that promises to democratize the field of archaeology while dramatically increasing the number of archaeological sites that can be found in less time

This is important because we are running out of time. Economic hardship and political unrest have led to an exponential increase in the looting of archaeological artifacts across the globe. If we lose these hidden treasures we risk losing historical knowledge, beautiful artwork, and something more, Parcak says—an opportunity to realize our "common humanity."

"The most important thing we do as archaeologists is acknowledge that past people existed and lived lives worth learning about," Parcak says in a TED Talk earlier this year. "Can you even imagine what the world would be like today if we acknowledged all human beings in this way?"

It is her vision that archaeology can grow the world's empathy by inviting everyday people to take part that makes Parcak's project exciting to me.

SPACE ARCHAEOLOGY ON THE SMALL SCREEN

Parcak first learned to love digging for treasures by digging for sand dollars as a child in Bangor, Maine. Later she earned a B.A. in Egyptology and Archaeology at Yale and an M.Phil. and Ph.D. at Cambridge.

I first learned about her recently when I watched a TED Talk online that she'd delivered in 2012. In it she explained how space archaeologists use satellite imagery and infrared light to highlight chemical changes to the landscape caused by the buildings and activities of the ancient Egyptians.

She shared how her team used this technology to discover the lost city of Itjtawy, which was Egypt's capitol during the civilization's Renaissance period, and proposed that the lessons of Itijawy's resilience in the face of political and environmental strife could teach us how to face the challenges we face today.

Parcak became a TED Fellow in 2014, and two years later she won the TED Prize, a $1 million award given each year to a visionary leader to help them spark global change. Parcak used the money to launch Global XPlorer, and explained the program in several TED talks in 2016 and this year.

GLOBAL XPLORER

Global XPlorer uses a website to engage citizen scientists in analyzing satellite images of Earth to spot looting and locate possible new archaeological sites. The images, which are provided by Digital Globe, are divided into individual sections called “tiles” that display around 20 X 20 meters of the earth’s surface.

Citizen scientists create a free account on the website and take a quick tutorial to learn techniques such as how to differentiate pits, bulldozer tracks, and other signs of looting from trees, houses, and normal human activity. Once they’ve completed the tutorial, they spend as much time as they want online viewing the tiles and reporting what they observe. Other volunteers also view the same tiles to improve the quality of the data.

The data are shared with archaeologists and local authorities who use them to protect the sites from looting. They are not shared with the general public, though, in order to protect the location of possible sites from looters. Once new sites have been protected, archaeologists will share their successes with citizen scientists through Periscope, Google plus, and other social media.

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So far, almost 60,000 citizen scientists have participated, exploring more than 12 million satellite images and identifying more than 29,000 potential archaeological sites and features. The Global Xplorer team still needs scouts for the Peru expedition and also plans to start a new expedition soon.

RACING AGAINST TIME

Their efforts couldn’t come at a better time. Archaeologists are just beginning to scratch the surface of what there is left to find across the globe. For instance, Parcak estimates that in Egypt alone we’ve only found one thousandth of one percent of the number of archaeology sites that wait below the surface to be discovered.

Unfortunately, looting of archaeological sites is increasing rapidly, outpacing the ability of professional archaeologists to find and protect them. On any given day more than 10,000 looted artifacts are for sale in the global market and at the pace looting is going, all of Egypt’s sites will be affected by looting by 2040, Parcak says.

To better understand the causes of this increase, Parcak and her team looked at open source data to map looting activities at over 200,000 looting pits. They found that looting started to sharply increase during the 2009 global recession, indicating that it is fundamentally an economic issue.

In addition, there are two types of looters: criminal elements like ISIS that use the money to fund terrorism, and impoverished local people who loot in order to feed their families.

INVERTING THE PYRAMIDS

The solution, Parcak believes, is to “invert the pyramids” by opening archaeology to everyday people through technology, crowdsourcing, and citizen science. By democratizing archaeology beyond just the wealthy or academia, and increasing the numbers of people who are searching, Global Xplorer can tip the balance toward preservation.

“Inverting the pyramids” also means empowering the impoverished communities that often live next to archaeological sites. Global Explorer is partnering with a sustainable preservation group that works on the ground to transform local communities with business opportunities and education that connects them with the cultural heritage being excavated near their homes.

Lastly, “inverting the pyramids” means using this new army of space archaeologists to explore not only the lives of those who lived in pyramids and palaces, but the lives of those who lived in cities and villages as well.

By acknowledging that this past is worth saving it means that we are worth saving, too, Parcak says.

Racing against criminals and battling poverty to unleash shared humanity and save the world—that sounds like just the kind of adventure our hero Indiana would have loved.

Post-Reading Questions for Butler:

1) After reading the blog post, describe “space archaeology.”

2) Explain why space archaeology is important.

3) List some of the things citizen scientists must learn to recognize before they can effectively interpret satellite images.

4) Rephrase “invert the pyramids” in your own words, without losing the meaning given in the article.

5) Support the concept that technology such as satellite imagery used in this way actually does help us “discover our common humanity.”

Journal Question: Looting and destruction of archaeological sites is an ongoing problem for today’s researchers. After reading this article and considering the reasons local people might loot a site, draw up a plan that could help prevent these depredations without insulting or imprisoning the local populace.

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23.6: "The Inspired Writer vs the Real Writer" by Sarah Allen

In this essay, English professor Sarah Allen addresses common student concerns about writing, especially the idea that if writing isn't easy for you then you aren't good at it. (Hint: That's not true!). Through sharing her own experiences and opinions as a writer and building on the examples of many famous writers in history, Allen illustrates some beginning writing advice for academia as well as how to avoid some common pitfalls. This essay is licensed under a Creative Commons Attribution Noncommercial-No Derivative Works 3.0 license.

Pre-reading questions

1) What is your relationship with writing like? Do you like writing? What is the hardest part of the writing process for you?

2) Reflect on your past English education. What advice or tips do you remember from past English teachers? What did these teachers emphasize and focus on?

Several years ago, in a first year writing course, a student nervously approached me after class, asking if we could talk about her latest draft of a formal paper. She was worried about the content of the draft, about the fact that in writing about her writing process (the assignment for the paper), she found her tone to be at best frustrated, at worst grumbling and whiney. “I don’t really like writing. Is that okay?” she asked.

ey. “I don’t really like writing. Is that okay?” she asked. This is the first time that I remember a student confessing aloud (to me) that she did not like writing, and I remember struggling for an appropriate response—not because I couldn’t fathom how she had the gall to admit this to me, a writing teacher, but because I couldn’t understand why admitting to not liking writing worried her. In the next class, I asked my students if they liked writing. I heard a mixed response. I asked them if they assumed that someone like me, a writing teacher/scholar, always liked writing. The answer was a resounding “yes.” I rephrased, “So you believe that every day I skip gleefully to my computer?” Again, though giggling a bit, my students answered “yes.” And, at last, one student piped up to say, “Well, you’re good at it, right? I mean, that’s what makes you good at it.”

My student, quoted above, seems to suggest that I am good at writing because I like doing it. But I’d have to disagree on at least two points: First, I wouldn’t describe my feelings toward writing as being a “like” kind of thing. It’s more of an agonistic kind of thing. Second, am not “good” at writing, if being good at it means that the words, the paragraphs, the pages come easily.

On the contrary, I believe that I write because I am driven to do so—driven by a will to write. By “will,” I mean a kind of purposefulness, propensity, diligence, and determination (which, I should mention, does not lead to perfection or ease . . . unfortunately). But, I should qualify this: the will to write is not innate for me, nor is it always readily available. In fact, the common assumption that a will to write must be both innate and stem from an everreplenishing source never ceases to surprise (and annoy) me. I’ve worked with a lot of enviably brilliant and wonderful writers—teachers, students, scholars, and freelancers. I’ve yet to meet one who believes that she/he is innately and/or always a brilliant writer, nor have I met one who says she/he always wants to write.

And yet, I confess that I find myself to be genuinely surprised when some wellrespected scholar in my field admits to struggling with his writing. For example, David Bartholomae (a very successful scholar in the field of Rhetoric and Composition) confesses that he didn’t learn to write until after he completed his undergraduate studies, and that he learned it through what must have been at least one particularly traumatic experience: his dissertation was rejected for being “poorly written” (22–23).

If at first glance the rejection of a dissertation means little to you, let me explain: imagine spending years (literally, years) on a piece of writing (a very long piece of writing), for which you’ve sacrificed more than you ever thought you’d sacrifice for anything (your time, your freedom, sleep, relationships, and even, at times, your sanity), only to have it rejected. And worse, it’s rejected for being “poorly written,” which is like being booted off of a proleague baseball team for not being able to tie your shoes properly. We’re talking basics here, or so we (writers) like to think. And yet, if writing were nothing more than “practicing the basics,” why’s it so hard—hard even for one of the best of the best in my field?

It’s alarming how many great scholars have admitted to struggling with writing. Bartholomae is not the only one. In a rather famous admission, one of the “fathers” of the field of Rhetoric and Composition, Peter Elbow—the guy who put freewriting on the map, wrote one of the first book-length studies of the writing process, and has been the virtual MLK, Jr. for voice-in-writing (yeah, that guy)—dropped out of graduate school because he suffered so badly from writer’s block.

My own story of my frustrated struggle with writing is not nearly so heroic as Elbow's or Bartholomae's. I did not fight the dragon beasts of poor writing skills or writer's block, return to the (writing) field as the victorious knight, and then settle in for a long, successful reign as one of the rulers of the land of Rhetoric and Composition. Rather, mine was (and, sometimes, still is) more Hamlet-like, more like a battle with a ghost—the ghost being the "Inspired Writer."

The Inspired Writer, as I understand her/him, is a figure for whom writing comes easily—the sort of Romantic hero who writes purely out of an awe-full state, generating perfect prose without the frustrated process of revision (or failure). This Inspired Writer is everywhere, in all the great stories of great writers who were so full of "writerliness" that they were tormented by their need to write; they were relentlessly pursued by their muses . . . as was evidenced by their inked hands, tangled hair, ringed eyes, and profoundly watchful stares. They did not have to go crawling about in the muck of what-everybody's-alreadywritten, across the desert of what-could-I-possibly-say, and over the mountain of anaudience-who-probably-knows-a-lot-more-than-I-do.

Of course, the great irony of this figure's story is that the Inspired Writer is really the transcendent distortion of real-life writers. It's much more likely that most of those great, reallife writers got their inked hands from gripping too hard their quills or pens in frustration, as they hovered over pages with more slashes, margin-notes, and edits than clean, untouched sentences set in perfect lines. They probably got their tangled hair from wrenching it; their ringed eyes from spending too many hours staring at black squiggles over white pages; and their profoundly watchful stares from their consequent, bad eyesight.

The fact is that they, too, had to answer to the great works that had been written before them; they, too, had to struggle with their own fears about sounding stupid; and they, too, had to answer to an often discerning and demanding audience. Yet, despite reality, the awesome figure of the Inspired Writer still holds sway, hovering over us like bad lighting, blinding us to our own work.

The pervasiveness of this myth of the Inspired Writer and the continued celebration of her/him works against us, as writers, for we often assume that if writing does not come easily, then our writing is not good—and in turn, that we cannot be good writers. Consequently, we believe that the writing that comes easily is the only good writing, so we will turn in papers that have been drafted quickly and without revision, hoping for the best (grade).

Now, in the days when I was clawing my way through classes as an English major, literature teachers didn't spend much time on revision. I don't ever remember being told anything about strategies for revision. I remember doing peer reviews, where we read each other's drafts and marked punctuation problems, having no idea how to examine—much less comment on—structure and analysis. Other than the five-paragraph formula I'd learned in high school, I had no idea what a paper should or could look like. In other words, when I was learning to write college papers some fifteen years ago, I was totally on my own. The most useful strategy in my bag of tricks? Trial and error. And believe me, good grades or no, having had the opportunity recently (thanks to my mother moving and insisting, "take your STUFF!") to look at the papers I wrote back then, I see an awful lot of the latter.

You see, the awful, honest truth is that I'm no rabbit, no natural digger, no lover of thick, tangled messes, and I had no idea how to find my way through the knotted ideas at work in any first drafts, much less how to dig my way into more root (e.g. to go further with my claims, to push the analysis, to discover the "so what" of my work). I didn't find this place (the page) to be a comfy, hide-out-worthy home. In fact, I confess that I still don't. I have always loved to read, but writing has been much more work than I ever anticipated. And even after so many years of graduate school, and even more years of teaching writing and of writing scholarship, when one might think I should have fully embraced and embodied the status of "veteran" digger, I still, very often feel like I'm trudging through some thick of hard branches and harder roots to find my way down a page.

After years of reflecting on this trudging and of talking with students about how they, too, often feel as though they are trudging down a page—through ideas, among the cacophony of words (our own and others')—I've come to this (admittedly, unimpressive) realization: this is, for many of us, an alien discourse. I'm not like my two closest friends from graduate school, whose parents were academics. We didn't talk at breakfast about "the problematic representations of race in the media." Instead, my father told racist jokes that my sisters and I didn't recognize—until later—were racist. We didn't talk at dinner about "the mass oppression of 'other(ed)' cultures by corporate/national tyrants." My sisters and I talked about how the cheerleaders were way cooler than we were because they had better clothes, cars, hair, bodies, and boyfriends, and that we would, consequently, be losers for the rest of our lives.

Again, this is an alien discourse, even now. Well, not this. This is more like a personal essay, but the papers I was supposed to write for my literature classes, those were strange. I didn't normally think in the order that a paper would suggest—first broadly, then moving to specifics, which are treated as isolated entities, brought together in transitions and at the end of the paper. I didn't

understand, much less use, words like “Marxism,” “feminism,” or even “close reading.” I didn’t know that Shakespeare may not have been Shakespeare. I didn’t know that Hemingway was a drunk. I didn’t know that really smart people spent their entire careers duking it out about who Shakespeare really was and whether Hemingway’s alcoholism influenced his work.

I didn’t know the vocabulary; I didn’t know the issues; I didn’t think in the right order; I didn’t quote properly; and I was far too interested in the sinking, spinning feeling that writing—and reading— sometimes gave me, instead of being interested in the rigorousness of scholarly work, in modeling that work, and in becoming a member of this strange discourse community. Consequently, when a teacher finally sat me down to explain that this was, in fact, a community—one that occurred on pages, at conferences, in coffee shops, and over list-servs—and that if I wanted to stay on the court, I’d have to learn the rules of the game, I was both intrigued and terrified. And no surprise, writing then became not just a way to induce the sinking, spinning thing of which I spoke earlier, but a way to think, a way to act— e.g. a way to figure out little things, like who “Mr. W.H.” is in Shakespeare’s dedication to his Sonnets, as well as big things, like how we can better fight the “isms” of this world.

No doubt, the sinking, spinning feeling that I experience when I write or read comes and goes now, but it always did. I feel it alternately, as it shares time with the “trudging” feeling I described earlier. But, please don’t think that this trudging comes from having to learn and practice the writing conventions of an alien community. Rather, the feeling of “trudging” is a consequence, again, of that haunting specter, the Inspired Writer. The feeling comes from the expectation that writing should come from “the gods” or natural talent, and it is a consequence, too, of the expectation that this inspiration or talent should be always available to us —always there, though sometimes hidden, in some reservoir of our beings.

Thus, even now, when I hit a blank spot and the sentence stumbles off into white space, I feel . . . inadequate . . . or worse, like a fraud, like I’m playing a game that I’ve got no business playing. The reader is gonna red-card me. And what makes it worse: I have to write. Writing teacher and scholar or not, I have to write memos and emails and resumes and reports and thank you notes and on and on.

But the upshot of all of this is that you’d be amazed what talking about this frustration (and all of the attendant fears) will do for a writer, once she/he opens up and shares this frustration with other writers, other students, teachers . . . with anyone who has to write. For example, once my students see that everyone sitting in this classroom has a gnawing fear about their work failing, about how they don’t have “it,” about how they don’t feel justified calling themselves “writers,” because most of them are “regular folks” required to take a writing class, well . . . then we can have ourselves a getting-down-to-it, honest and productive writing classroom. Then, we can talk about writer’s block—what it is, what causes it, and what overcomes it. We can talk about how to develop “thick skins”—about how to listen to readers’ commentaries and critiques without simultaneously wanting to rip our writings into tiny pieces, stomp them into a trashcan, and then set fire to them. And most importantly, then, we can talk about writing as a practice, not a reflection of some innate quality of the writer.

My work, for example, is more a reflection of the scholarship I spend the most time with than it is a reflection of me, per se. One strategy I learned in graduate school (and I swear, I picked it up by watching my first year composition students) is to imitate other, successful pieces of writing. By “imitate,” of course I don’t mean plagiarize. I mean that I imitate the form of those texts, e.g. the organization, and the ways that they engage with, explore, and extend ideas.

For example, a Rhetoric and Composition scholar named Patricia Bizzell has written scholarship that I use a lot in my own work. In fact, even when I don’t use her work directly, I can see her influence on my thinking. A couple of years ago, after reading one of her books for about the hundredth time (seriously), I noticed that her articles and chapters are organized in predictable kinds of ways (not predictable as in boring, but predictable as in she’s-a-pro). She seems to have a formula down, and it works. Her work is consistently solid—i.e. convincing, important—and using that formula, she’s able to tackle really dense material and make it accessible to readers.

To be more specific, she tends to start with an introduction that demonstrates, right away, why the coming work is so important. For example, in “Foundationalism and AntiFoundationalism in Composition Studies,” she starts off the article by reminding us, basically (I’m paraphrasing here), that everybody’s down with “the social,” that we are all invested in examining how language—and writing—occurs in a context and how that context dictates meaning. So, for example, the word “we” in the previous sentence is a reference to Rhetoric and Composition teachers and scholars; however, in this sentence, it’s not a reference to a group of people, but to the word “we,” as it occurs in the previous sentence. See? Meaning changes according to context.

So, Bizzell starts with this premise: that everybody's down with the social, that we're invested in examining contexts, that we know that meaning happens in those contexts. Then, she introduces the problem: that we still want something pre-contextual (e.g. I know what "we" means because I can step outside of any contexts—including this one—and examine it objectively). Then, she gives two in-depth examples of where she sees the problem at work in the field. She then examines how we've tried to address that problem, then how we've failed at addressing it, and then she poses another/new perspective on the problem and, consequently, another/new way of addressing it.

This is her formula, and I imitate it, frequently, in my own work. It's rigorous, thorough, and like I said earlier, accessible. It works. But, sometimes I'm working on something totally different, something new (to me), and that formula starts to box me in too much; the formula becomes a tomb instead of a foundation. That's when I turn to outside readers.

Now, this one, actually, is a tougher strategy to use . . . because it requires that you share a piece of work that looks like a train wreck to you with another human being—ideally, another smart, patient, open-minded human being. I have four people I send my work out to consistently. One is my boss; one my mentor; one a (very successful) peer; and the other, a senior colleague I come dangerously close to worshipping. In other words, I don't send my stuff to my mom. I don't give it to my best friend, my boyfriend, my dance teacher, or my sisters. I only send my stuff to people who seem to be a lot better at writing scholarship than I feel like I am.

Again, it's hard to do, but I can't tell you how many students I'll see in my office over the course of a semester who will say, "But my mom read my paper, and she says it looks great"—while gripping a paper marked with a D or F. Mom may have been the final authority when you were negotiating curfews and driving and dating, but unless Mom's a (collegelevel) writing teacher, she'll be no more of an expert in college-level writing than your dentist will. Send it to her if you want an outside reader, but don't expect her final word to be similar to your teacher's final word. And while I'm on my soapbox . . . don't let anyone edit your papers . . . including your mom. It's called "collusion"—a kind of plagiarism—and it's really easy to spot, especially if you were the Comma Splice King in the first paper and use commas flawlessly in the second.

More importantly, keep in mind that if you only use your mom, or your coach, or some other person who's not in the same class, then you may be making the revision process (and the reading for that person) more difficult than necessary, since that reader will have no idea what you've read in class, what you've talked about in class, or what the assignment guidelines and grading criteria are. Writing occurs—and is assessed—in a context, remember?

The best strategy for finding and using readers is to start with the teacher (no, it's not cheating). Ask him/her to read a draft before you submit the final. Then, share the paper with a classmate, as well as someone who's not in the class. That way, you'll get an "insider's" perspective as well as an "outsider's." [4] I've heard students say that using anyone but the teacher for feedback seems to be a waste of time. However, I find that when a student brings me a draft, I (and most writing professors) read it in terms of how it should be revised, not how I'd grade it. So, after you revise based on the teacher's feedback, get other readers to take a look, again, at the newly revised version and have them read it as a finished product. This will help you get a better sense of how it's working as a text that will be graded.

The best piece of advice I can give you, though, is to tell the Inspired Writer to shut up and let you write. If you have to, find out about a few of your favorite writers. I guarantee that they struggle, too. If not them, try talking to your classmates and/or your teacher. Again, if they have written anything in their lives worth writing, then it took some effort to do so. And, once the insecurities are out there, so to speak, and not trapped in Pandora's little box to drive us mad with their "what if" whispers, you may discover that there's more to the writing process than just getting lost in branches and stumbling over roots.

There's nothing quite like finding that the black squiggles you typed onto that white page actually invoke a feeling in or change the mind of your reader(s). Of course, too, there's the emotion, revelation, clench of teeth, slackening of shoulders, or any other response, that a text elicits from even its own writer. The latter is, for my part, the biggest reason why I write—even now, and even and especially as I write scholarship. For me, the text is like a fire in the room. And I am often awed by the way it moves, sleeps, devours, and sustains, while I am simultaneously trying to master it (knowing full well that if I let it go, it will run riot, but knowing, too, that I can't push too hard or it will disappear altogether).

For what I've found in my own relationship to writing, and in talking to my students about theirs, is that it's about the connection, really—even if the connection is an antagonistic one. We like to think that thinking isn't for nothing; that communicating with another (even and especially with ourselves) is never entirely in vain; that what we have to say is perhaps/probably not brilliant but

is, still, worth the attempt of saying, of writing, and of considering/being considered. No doubt, a whole lot of practice can give us the means to write in such a way that not only we, the writers, but others will want to listen, will want to read. And in that listening-talking, reading-writing relation, a collision, the inevitable momentary connection, happens.

Maybe we smack the dirt and roots; maybe we smack white space. Maybe a reader's jaw drops at the "gets it" insight of some obscure line in your paper that you don't even remember writing because you spent forty-five minutes working on the line right after it. Maybe you make someone stop and think for just a moment about something they've never considered before. Maybe you make friends with a bunch of classmates because of that story you wrote about the roadtrip you took last summer to a music festival. Maybe you inspired a heated class debate because of that paper you wrote about your personal project for saving the world.

But for all the misunderstandings, all the fears and so-called failings that happen among writer and paper and reader, there's always another white page, and there's always more to say. This is why we must write, why we must continue to practice: to keep talking, keep thinking, keep revising. Nobody's ever got the final word, not even on the page. We've all got the will to write: it's called "communication." Maybe you do so in music or in paint or in graphics or, even, in gossip. But here, in these black squiggles on this white page, you've listened to something I've had to say. Maybe you've not listened closely; maybe you're yawning or rolling your eyes. But if this is a decent piece of writing, you're giving some response right now—a smile? An exasperated sigh? A tensed shoulder? A clenched fist? Whatever the case, here, response is happening. And that's at least a (good) start.

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1. See "his \"Autobiographical Digression\" in the second chapter of Writing without Teachers."

2. Most "universities have a Writing Center, too, and that can be a valuable resource, since the staff are trained to read papers and often allot as much as an hour to focus on your draft."

3. See "his \"Autobiographical Digression\" in the second chapter of Writing without Teachers."

4. Most "universities have a Writing Center, too, and that can be a valuable resource, since the staff are trained to read papers and often allot as much as an hour to focus on your draft."

Post-Reading Questions

1) In your own words, define "inspired writer" and "real writer."

2) This essay is based on a comparison of two subjects. Go back through the essay and find three criteria that the author uses as a basis for her comparison.

3) Why does Allen argue that the inspired writer is a myth? She also says this myth negatively affects us? How?

4) Allen discusses the writing process and different tips and pitfalls for college writers in the second half of her essay. Which of these tips did you find the most helpful? Which pitfall or mistake did you find most surprising?

5) Journal: After reading Allen's piece, write a journal that is a note to your own "writerly self." What do you need to remember about yourself as a writer when you sit down to write? What steps are important for you to take? What words of warning, encouragement, or advice do you have for yourself?

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23.7: "Multiple Intelligences" by Fred Mednick

Howard Gardner first published over Multiple Intelligences in 1983, and the concept has become a cultural phenomenon in the past forty years. In this essay, Professor Fred Mednick discusses the theory of multiple intelligences as well as the contemporary issues surrounding it. Fred Mednick is a professor of psychology and education at Vrije Universiteit Brussel and the founder of Teachers without Borders. This essay is licensed under a Creative Commons Creative Commons Attribution 4.0 license.

Pre-Reading Questions: What is your definition of intelligence? What type of intelligence has been valued in your previous education?

Is intelligence innate? Genetic? Fixed?

Generally, this is how intelligence has been viewed - as a quantity. Recently, new views have emerged with enormous implications for education. This new perspective asserts that intelligence can be measured in different ways, that it grows, and it is more quality than quantity. It used to be that the question was asked: "Is s/he smart?" New questions now ask: " How is s/he smart?" The emphasis is on the various ways in which we demonstrate multiple intelligences, rather than a single intelligence. The readings and assignments that follow discuss multiple intelligences, provide an opportunity for you to apply them, and a way of determining how to assess students.

Howard Gardner created a list of seven intelligences. The first two are ones that have been typically valued in schools; the next three are usually associated with the arts; and the final two are what Howard Gardner called "personal intelligences."

Linguistic intelligence involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. This intelligence includes the ability to effectively use language to express oneself rhetorically or poetically, and language as a means to remembering information. Writers, poets, lawyers, and speakers are among those that Howard Gardner sees as having high linguistic intelligence.

Logical-mathematical intelligence consists of the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. In Howard Gardner's words, it entails the ability to detect patterns, reason deductively, and think logically. This intelligence is most often associated with scientific and mathematical thinking.

Musical intelligence involves skill in the performance, composition, and appreciation of musical patterns. It encompasses the capacity to recognize and compose musical pitches, tones, and rhythms. According to Howard Gardner musical intelligence runs in an almost structural parallel to linguistic intelligence.

Bodily-kinesthetic intelligence entails the potential of using one's whole body or parts of the body to solve problems. It is the ability to use mental abilities to coordinate bodily movements. Howard Gardner sees mental and physical activity as related.

Spatial intelligence involves the potential to recognize and use the patterns of wide space and more confined areas.

Interpersonal intelligence is concerned with the capacity to understand the intentions, motivations, and desires of other people. It allows people to work effectively with others. Educators, salespeople, religious and political leaders and counselors all need a well-developed interpersonal intelligence.

Intrapersonal intelligence entails the capacity to understand oneself, to appreciate one's feelings, fears and motivations. In Howard Gardner's view it involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.

In Frames of Mind Howard Gardner treated the personal intelligences "as a piece." Because of their close association in most cultures, they are often linked together. However, he still argues that it makes sense to think of two forms of personal intelligence. Gardner claimed that the seven intelligences rarely operate independently. They are used at the same time and tend to complement each other as people develop skills or solve problems.

In essence, Howard Gardner argues that he was making two essential claims about multiple intelligences:

1. The theory is an account of human cognition in its fullness. The intelligences provided "a new definition of human nature, cognitively speaking" (Gardner 1999: 44). Human beings are organisms who possess a basic set of intelligences.

2. People have a unique blend of intelligences. Gardner argues that the big challenge facing the deployment of human resources "is how to best take advantage of the uniqueness conferred on us as a species exhibiting several intelligences."

Also, these intelligences, according to Howard Gardner, are amoral - they can be put to constructive or destructive use.

The Appeal of Multiple Intelligences

Howard Gardner's theory of multiple intelligences has not been readily accepted within academic psychology. However, it has met with a strong positive response from many educators. It has been embraced by a range of educational theorists, and, significantly, applied by teachers and policymakers to the challenges of schooling. A number of schools have looked to structure curricula according to the intelligences, and to design classrooms and even whole schools to reflect the understandings that Howard Gardner develops. The theory can also be found in use within pre-school, higher, vocational, and adult-education initiatives. This appeal was not, at first, obvious.

At first, this diagnosis would appear to sound a "death knell" for formal education. It is hard to teach one intelligence; what if there are seven? It is hard to enough to teach even when anything can be taught; what to do if there are distinct limits and strong constraints on human cognition and learning?

Howard Gardner responds to these questions by first making the point that psychology does not directly dictate education, "It merely helps one to understand the conditions within which education takes place." Even more: Seven kinds of intelligence would allow seven ways to teach, rather than one. In addition, paradoxically, constraints can be suggestive and ultimately freeing.

Mindy L. Kornhaber, a researcher at Harvard University, has identified a number of reasons why teachers and policymakers have responded positively to Howard Gardner's presentation of multiple intelligences. Among these are the fact that the theory validates educators' everyday experience: students think and learn in many different ways. It also provides educators with a conceptual framework for organizing and reflecting on curriculum assessment and pedagogical practices. In turn, this reflection has led many educators to develop new approaches that might better meet the needs of the range of learners in their classrooms.

Some issues and problems

As with all theories in education, multiple intelligences theory has its critics. Some maintain that longitudinal studies still bear out the power of genetics and intelligence as a fixed quantity. They argue that this theory apologizes for lack of intellectual achievement. Others argue that the ability to measure or test for such intelligences undermines its core assertions. In short, such critics claim: "If you can't test it, it's not valid."

Dr. Gardner contests such claims of validity by arguing for a different view of standardized testing that is not biased in favor of only one kind of intelligence at the expense of others. He also notes the achievements of students in non-academic settings and the tragedy of exclusion that results when whole segments of the population are not served because their intelligences do not have the opportunity for expression.

Implications of Multiple Intelligences for Schools

In terms of Culture it means support for diverse learners and hard work; acting on a value system that maintains that diverse students can learn and succeed; that learning is exciting; and that hard work by teachers is necessary.

In terms of Readiness it means awareness-building for implementing multiple intelligences. Building staff awareness of multiple intelligences and of the different ways that students learn.

Rather than using the theory as an end in and of itself, multiple intelligences can be used as a Tool to promote high-quality student work It can foster Collaboration - informal and formal exchanges - sharing ideas and constructive suggestions by the staff.

It allows for Choice - meaningful curriculum and assessment options; embedding curriculum and assessment in activities that are valued both by students and the wider culture.

It employs the Arts to develop children's skills and understanding within and across disciplines.

Inventory of Your Intelligences

Below you will see a list of intelligences as defined on Lessons From Hope:

Verbal-Linguistic - The capacity to learn through words and grammatical logic

- Learns from the spoken and written word, in many forms
- Reads, comprehends, and summarizes effectively

Logical-Mathematical - The capacity for inductive and deductive thinking and reasoning, as well as the use of numbers and the recognition of abstract patterns

- Learns through using objects and moving them about, quantity, time, cause and effect
- Solves problems logically; understands patterns and relationships and makes educated guesses
- Can handle diverse skills such as advanced math, and represent them in graphic form; works with models; gathers evidence; builds strong arguments

Visual Spatial - The ability to visualize objects and spatial dimensions, and create internal images and pictures

- Learns by seeing and observing - shapes, faces, colors; uses detail in visual images
- Learns through visual media; enjoys doodling, drawing; makes three-dimensional objects and moves them around
- Sees forms where others do not; enjoys abstractions and subtle patterns.

Body-Kinesthetic - The wisdom of the body and the ability to control physical motion

- Learns through touching and moving; developed coordination and timing; participation and involvement; role plays
- Engages in games, assembles objects; acts
- Sensitive to physical environment; dexterity and balance
- Creates new forms that move

Musical-Rhythmic - The ability to recognize tonal patterns and sounds, as well as a sensitivity to rhythms and beats

- Learns through sound; eager to discuss music and its meaning
- Sings and plays an instrument; improvises and interprets

Interpersonal - The capacity for person-to-person communications and relationships

- Learns through range of personal emotions; finds outlets for feelings;
- Identifies and pursues personal goals; curious about big questions
- Manages to learn through on-going attempts at gathering in ideas; insightful; empowers others.

Additional Intelligences

Since Howard Gardner's original listing of the intelligences in Frames of Mind (1983) there has been a great deal of discussion as to other possible candidates for inclusion - naturalistic intelligence (the ability of people to draw upon the resources and features of the environment to solve problems); spiritual intelligence (the ability of people to both access and use, practically, the resources available in somewhat less tangible, but nonetheless powerful lessons of the spirit); moral intelligence (the ability to access and use certain truths).

Emotional Intelligence

In a 1994 report on the current state of emotional literacy in the U.S., author Daniel Goleman stated:

> "...in navigating our lives, it is our fears and envies, our rages and depressions, our worries and anxieties that steer us day to day. Even the most academically brilliant among us are vulnerable to being undone by unruly emotions. The price we pay for emotional literacy is in failed marriages and troubled families, in stunted social and work lives, in deteriorating physical health and mental anguish and, as a society, in tragedies such as killings..."

Goleman attests that the best remedy for battling our emotional shortcomings is preventive medicine. In other words, we need to place as much importance on teaching our children the essential skills of Emotional Intelligence as we do on more traditional measures like IQ and GPA (Grade Point Averages).

Exactly what is Emotional Intelligence? The term encompasses the following 5 five characteristics and abilities:

1. Self-awareness - knowing your emotions, recognizing feelings as they occur, and discriminating between them.

2. Mood management - handling feelings so they're relevant to the current situation and you react appropriately.

3. Self-motivation - "gathering up" your feelings and directing yourself towards a goal, despite self-doubt, inertia, and impulsiveness.

4. Empathy - recognizing feelings in others and tuning into their verbal and nonverbal cues.

5. Managing relationships - handling interpersonal interaction, conflict resolution, and negotiations.

Why We Need Emotional Intelligence

Research in brain-based learning suggests that emotional health is fundamental to effective learning. According to a report from the National Center for Clinical Infant Programs, the most critical element for a student's success in school is an understanding of how to learn. (Emotional Intelligence, p. 193.) The key ingredients for this understanding are:

- Confidence
- Curiosity
- Intentionality
- Self-control
- Relatedness
- Capacity to communicate
- Ability to cooperate

These traits are all aspects of Emotional Intelligence. Basically, a student who learns to learn is much more apt to succeed. Emotional Intelligence has proven a better predictor of future success than traditional methods like the GPA, IQ, and standardized test scores.

Hence, the great interest in Emotional Intelligence on the part of corporations, universities, and schools nationwide. The idea of Emotional Intelligence has inspired research and curriculum development. Researchers have concluded that people who manage their own feelings well and deal effectively with others are more likely to live content lives. Plus, happy people are more apt to retain information and do so more effectively than dissatisfied people.

Building one's Emotional Intelligence has a lifelong impact. Many parents and educators, alarmed by increasing levels of conflict in young schoolchildren - from low self-esteem to early drug and alcohol use to depression - are rushing to teach students the skills necessary for Emotional Intelligence. Also, in corporations, the inclusion of Emotional Intelligence in training programs has helped employees cooperate better and be more motivated, thereby increasing productivity and profits.

Daniel Goleman explains the significance of this last intelligence is his text Emotional Intelligence: "Emotional Intelligence is a master aptitude, a capacity that profoundly affects all other abilities, either facilitating or interfering with them" (80).

Post-Reading Questions for Mednick:

1) How does the theory of multiple intelligences counter the traditional idea of intelligence and/or schooling?

2) What group has been quick to accept the theory of multiple intelligences and what group has been slower to accept it? What are the arguments or concerns on each side of the debate?

3) What is emotional intelligence? Do you think you are emotionally intelligent? If so, where did you learn this skill?

4) What can schools do to better support multiple intelligences?

5) Journal: Looking through the list of intelligences, find two intelligences that you think are your strongest and two that you think are your weakest. Then, spend some space exploring each of these intelligences in the context of yourself and your life. What evidence do you have that you are strong or weak in certain areas? What steps do you think you could take to improve or to take advantage of the intelligences where you are strongest?

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23.8: "The Zombie as a Barometer of Capitalist Anxiety" by D.T. Robb

In this essay, D.T. Robb analyzes representations of zombies in American popular culture and shows how these representations relate to American capitalism. As you read through the essay, you will notice Robb using many examples from film and history to show his point. Try to make note of the different pieces of evidence as you annotate-- this will help you keep track of the author's point. This essay is licensed under a Creative Commons Creative Commons Attribution-NonCommercialShareAlike 4.0 license.

Pre-Reading Questions

1) What zombie movies and television shows have you seen? Have you noticed zombie movies and television shows change through the years? If so, how have they changed?

2) Be sure to google the definition of "capitalism" before you begin reading this essay.

The modern incarnation of the zombie, as seen strewn across pop culture horror novels and films in ever-increasing numbers, is easily recognized and radically different from its historical roots; any member of our modern Western culture can spot the gray, often rotting flesh, the black eyes, the dishevelled appearance, the shuffling gait, the wretched moaning, and, of course, the bloody mouths flecked with fresh flesh and detritus. However, the zombie goes beyond cheap thrills; zombies, as well as other variations of horror monsters, represent a fear that pervades society as a whole, a collective nervousness of destruction at the hands of a seemingly invulnerable foe.

According to Peter Dendle, in his essay, “The Zombie as Barometer of Cultural Anxiety,” the zombie has “…tapped into a deep-seated anxiety about society, government, individual protection, and our increasing disconnectedness from subsistence skills.” Dendle states that the prevalence of the zombie in pop culture correlates to society’s fear that any sudden jolt of the status quo, undead or otherwise, would result in mass chaos, that people would be unable to protect themselves or to survive on their own.

Yet one may take the thought of this collective anxiety a step further to discern one of the underlying causes and major contributions to the general nervousness of the public and the widespread appearances of zombies in films and literature: capitalism.

Past to Present

According to Dendle, “the zombie, a soul-less hulk mindlessly working at the bidding of another, thus records a residual communal memory of slavery: of living a life without dignity or meaning, of going through the motions.” Here we see the zombie’s origins, as corpses reanimated by bourgeois landowners or factory foremen through some rites of magick for the sake of performing menial labour without demanding fair wages, hours, and treatment, never tiring or making mistakes.

This is one of the earliest iterations of the zombie, and the origin of the capitalist metaphor. The proto-capitalist economy of nineteenth century America was dependent on slave labour, and pro-slavery politicians of the time argued that the economy of the South would have collapsed entirely should slavery be outlawed. Here it is evident how a fear and disdain of capitalism would have been imprinted on the minds of the enslaved Africans and Haitians, from whose culture the zombie originated. They were slaves because slavery was profitable, vital to economy and thus not morally bankrupt to the slave owners, and an implicit resistance to this system would have been planted.

From here the zombie transformed from a worker drone to a bloodthirsty monster, personality vanished, flesh rotting off of bone, an insatiable hunger for long pig, and most importantly a horde—one capable of the annihilation of human society. Zombies went from a cheap work force to a full-blown apocalypse, and they had never been more popular as capitalism conquered the world.

The capitalist metaphor came to a head with George Romero’s 1978 film Dawn of the Dead, in which the main characters attempt to escape the zombie apocalypse by finding sanctuary in a shopping mall. When the survivors find temporary safety, they return to their consumer roots and ransack the mall for products, and, after observing his comrades and the encroaching zombies, one character remarks, “They’re us" (Ramero).

Later, much more subtle hints at the metaphor of consumer capitalism occur in the Resident Evil cycle and many other films and books, where the zombie outbreak is, directly or otherwise, the result of illicit business practices of faceless corporations. This possibly stems from a mistrust of large conglomerates whose GDPs began to exceed entire nations’; WalMart currently has more purchasing power than Saudi Arabia does.

In Max Brooks' World War Z, a critique of capitalism is offered in the form of Phalanx, a vaccine manufactured to prevent "rabies" and sold as a solution to the developing zombie crisis; Phalanx was pushed through the FDA by the government (and the corporations that control it) despite a lack of testing and evidence regarding the zombie virus, for the sake of keeping the populace calm while earning unprecedented profits at the expense of the victimized masses. According to Breckenridge Scott, the character responsible for Phalanx:

> "It protected them from their fears. That's all I was selling. Hell, because of Phalanx, the biomed sector started to recover, which, in turn, jump-started the stock market, which then gave the impression of a recovery, which then restored consumer confidence to stimulate an actual recovery!" (Brooks).

This passage shows how the bourgeois businessman Scott justified selling his snake oil to the masses, in that the mass production of Phalanx and its widespread sales led to an economic recovery, and the reader is presented with the conflicting viewpoints between economic recovery and the deaths of millions of misled humans. The reader is presented with the question of whether the economy should take precedent over the well-being of the people, and while the choice is obvious, it shows the reader that corporations will sacrifice lives for their bottom lines.

And so, as zombies enter the world of prime-time television dramas, so too does our anxiety grow.

Anxiety Disorder

The zombie as we know it today, by its very nature, is a mindless creature which was once a human being, a sentient individual with a name and free will, but has been warped to become a ravenous consumer without thought or emotion. It meanders through city streets, around small towns, and along highways with no thought or desire but to consume anything and everything it can—namely, human flesh. If one listens to the cries of anti-capitalist dissenters, an eerie similarity between zombies and members of capitalist economies appears, at least in terms of behavior; the masses go out from their homes and flock to shopping centers and department stores, willingly giving away the fruits of their labour in exchange for luxury items, and often really don't know why.

A defining feature of the zombie is the loss of the individual's sentience once transformed into the undead, just as a loss of sentience occurs in the individual within a consumer capitalist culture, at the hands of mass marketing and advertising. On the subject of the loss of free will, author Chuck Palahniuk wittily writes:

> Experts in ancient Greek culture say that people back then didn't see their thoughts as belonging to them. When ancient Greeks had a thought, it occurred to them as a god or goddess giving an order… Now people hear a commercial for sour cream potato chips and rush out to buy, but now they call this free will. At least the ancient Greeks were being honest. (Palahniuk)

Here Palahniuk's anti-capitalist sentiments can be translated to the parallel between zombies and consumers, as both experiences a loss of sentience, and of the individual. The zombie is a monster of majority, unlike its vampiric and lupine counterparts, as those in our society who are given to the consumer instinct are a majority and the few individuals who criticize capitalism from within it are persecuted and defamed in the way that zombies will swarm and attack an uninfected human. In addition, the zombie is a mechanism of annihilation; while vampires are a small minority living in the underground of a human world, feeding to survive, the zombie horde exists only for the purpose of consuming or converting all humans until the species is extinct and the paradigm shifts to a world inhabited only by zombies.

This is similar to the cries of the left wing, who accuse the right—the upholders of laissez-faire capitalism and unwavering nationalism—of demanding conformity of all to their belief systems and ways of living (if you don't like America, well you can just get out). However, Dendle postulates that while zombie apocalypse films and novels capitalize on the anxiety of the masses, the underlying purpose of zombie culture is not to display the end of the world but to illustrate how the world may be profoundly changed for the better by means of the old world's destruction. Dendle states, "Post-apocalyptic zombie worlds are fantasies of liberation: the intrepid pioneers of a new world trek through the shattered remnants of the old, trudging through the shells of buildings and the husks of people."

In World War Z, the sundering of the zeitgeist in the United States shatters the preexisting capitalistic and highly individualized philosophy of the masses and opens up the populace, through their vulnerability, to survival only through communal life and cooperation. However, even Brooks' profound statements regarding cooperation are contradicted within his novel, in the example

of socialist Cuba becoming a booming post-war capitalist force. One can infer from the critiques of both capitalism and communism that Brooks supports neither in his writing, adding another layer to the zombie-capitalist.

I believe that the impact of Brooks' novel regarding our economic anxiety can be summarized by this statement of a Japanese character late in the novel: "His generation wanted to rule the world, and mine was content to let the world, and by the world I mean [the United States], rule us. There has to be a better way, a middle path where we take responsibility… ." This is a powerful line, as it transforms the novel from a simple metaphor for capitalism to a statement that the world must take a path between capitalism and communism in order to survive and prosper, and that this path is now available as the world has an opportunity to rebuild. This is the ultimate function of the zombie, beyond cheap thrills of a horror film and beyond a criticism of the right-wing and consumer capitalism; the zombie functions to clean the slate and enable the world to rebuild anew.

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Post-reading questions for Robb

1) Where does the idea of zombies come from? When did it come to the United States?

2) How does Robb define zombies as he begins the essay? Why is this definition important to the paper?

3) What filmic examples does Robb use to show his point? Does Robb use enough detail to explain these examples to someone who hasn't seen them? If not, what other details should he include?

4) Robb contends, "A defining feature of the zombie is the loss of the individual's sentience once transformed into the undead, just as a loss of sentience occurs in the individual within a consumer capitalist culture, at the hands of mass marketing and advertising" (362). Do you agree with Robb about the effects of advertising? Use an example to show your point.

5) As Robb concludes the essay, he claims, " the zombie functions to clean the slate and enable the world to rebuild anew" (363). What does he mean with this quote? Do you agree or disagree with him? Use an example to prove your point.

Journal: Think of your favorite horror film or suspenseful film. Generally, these genres of film work to express societal anxiety about a particular issue: coming of age, gender, technology, etc. Decide what the purpose of the film is-- what symbols does it have? What larger point might it be making about society? Or what societal anxiety is it expressing? Tell about the film and tell your reader what the film means or adds up to by analyzing it in a similar manner to Robb.

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CHAPTER OVERVIEW

24: Literature and Fiction

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24.1: "An Occurrence at Owl Creek Bridge" by Ambrose Bierce

American author and literary Realist, Ambrose Bierce is best known for his portrayals of events set during the Civil War. His own experience in the military influenced many of his stories, and “An Occurrence at Owl Creek Bridge” is no exception. This short story, first published in 1890, relates one event during the Civil War era and its effects on the psychology and physical being of the main character.

Pre-reading: Narratives tend to focus on one important event. Take a few minutes to think on events that have shaped you as a person. Write down three events that have had the greatest effect on your life.

During-reading: “Occurrence at Owl Creek Bridge” relies heavily on the technique of description. How does description make stories or narratives seem more realistic to the reader? Underline or circle instances in the text where realistic description is used. Next to your underlining or circles, jot down a quick explanation of why it seems realistic.

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the ties supporting the rails of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle slope topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Midway up the slope between the bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of their rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well fitting frock coat. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgement as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteadfast footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by— it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each new stroke with impatience and—he knew not why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the trust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

II

Peyton Farquhar was a well to do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician, he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with that gallant army which had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in wartime. Meanwhile he did what he could. No service was too humble for him to perform in the aid of the South, no adventure to perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels, or trains will be summarily hanged. I saw the order."

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side of the creek?"

"Only a picket post half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tinder."

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

III

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well defined lines of ramification and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness—of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation, like a vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud splash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought, "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair."

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!—what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it fiercely aside, its undulations resembling those of a water snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire, his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish! But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf—he saw the very insects upon them: the locusts, the brilliant bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragon flies' wings, the strokes of the water spiders' legs, like oars which had lifted their boat—all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were unarmed. Their movements were grotesque and horrible, their forms gigantic.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, spattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a gray eye and remembered having read that gray eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counter-swirl had caught Farquhar and turned him half round; he was again looking at the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps enough to know the dread significance of that deliberate, drawling, aspirated chant; the lieutenant on shore was taking a part in the

morning's work. How coldly and pitilessly—with what an even, calm intonation, presaging, and enforcing tranquility in the men—with what accurately measured interval fell those cruel words: "Company!… Attention!… Shoulder arms!… Ready!… Aim!… Fire!"

Farquhar dived—dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dull thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out. As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther downstream—nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning:

"The officer," he reasoned, "will not make that martinet's error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

An appalling splash within two yards of him was followed by a loud, rushing sound, DIMINUENDO, which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken a hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

"They will not do that again," he thought; "the next time they will use a charge of grape. I must keep my eye upon the gun; the smoke will apprise me—the report arrives too late; it lags behind the missile. That is a good gun."

Suddenly he felt himself whirled round and round—spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men, all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color—that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In few moments he was flung upon the gravel at the foot of the left bank of the stream—the southern bank—and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange roseate light shone through the spaces among their trunks and the wind made in their branches the music of AEolian harps. He had not wish to perfect his escape—he was content to remain in that enchanting spot until retaken.

A whiz and a rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

All that day he traveled, laying his course by the rounding sun. The forest seemed interminable; nowhere did he discover a break in it, not even a woodman's road. He had not known that he lived in so wild a region. There was something uncanny in the revelation.

By nightfall he was fatigued, footsore, famished. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and malign significance. The wood on either side was full of singular noises, among which—once, twice, and again— he distinctly heard whispers in an unknown tongue.

His neck was in pain and lifting his hand to it found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue—he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene—perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forwards with extended arms. As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence!

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.

Post-Reading Questions for Bierce:

1) Bierce utilizes description heavily throughout the short story. What purpose does description serve in this story? (Consider things such as how description relates to emotions, how it relates to the way the characters are portrayed, and how it progresses the storyline).

2) How would you describe the narrative's structure or organization? Why do you think that Bierce chose this structure? How does this structure affect your reading of the narrative? (Go beyond surface level responses such as "it made it easier or harder to read." Explain why it was difficult or easy). How might your reading of the narrative change if it was structured in a different way?

3) Is the narrator (the person relating the story) critical or supportive of the military and soldiers? How does the narrator's diction or word choice support your interpretation? Keep in mind the concepts of connotation and denotation—descriptive word choice—as you formulate your answer)

4) Out of the many events that can be written about, why did Bierce choose the event he did? How was this event important to the narrator? Do you feel that this event is appropriate for a short story?

5) "An Occurrence at Owl Creek" has been argued by some critics to contain supernatural or horrific elements. On the other hand, it has been described as realistic. How can you have both realistic and supernatural elements in the same story, and why do you think that Bierce chose to include both?

Journal Writing: Bierce begins his story just before the event and gives the reader very little background information about the characters. What purpose does background information serve in a short story or narrative? Do you feel that Bierce's lack of background was an effective choice? Why or why not? How will this change the way that you write and structure your own narrative?

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24.2: "The Jumping Frog of Calaveras County" by Mark Twain

Every year, the Kennedy Center for the Performing Arts in Washington, DC gives a prominent American comedian the “Mark Twain Prize” as a lifetime achievement award. You’ve likely heard of Mark Twain as one of America’s greatest novelists—maybe you’ve even read Tom Sawyer or Huckleberry Finn, two of his most well-known and important novels—but Twain was also a humorist and much of his work is meant to be funny. Try reading the story below out loud and get into the accents and dialects you encounter; try to act out the characters; forget whatever urge you have to look for some kind of “moral” in this story and just have fun reading it—that’s what Twain would have wanted you to do.

Pre-Reading questions

1) What makes something funny? Is it what happens or the way the story of what happens is told?

2) When Twain was writing, regional dialects (variations in how people speak in various parts of the country) were much more pronounced than they are today, and Twain tried to capture those dialects in his writing. It’s often said that TV changed all of that and Americans now mostly speak in one dialect—but is that true? Discuss some regional dialects that are still with us and cite specific examples you’ve encountered personally.

Mr. A. Ward,

Dear Sir: —Well, I called on good-natured, garrulous old Simon Wheeler, and inquired after your friend, Leonidas W. Smiley, as you requested me to do, and I hereunto append the result. If you can get any information out of it you are cordially welcome to it. I have a lurking suspicion that your Leonidas W. Smiley is a myth—that you never knew such a personage, and that you only conjectured that if I asked old Wheeler about him it would remind him of his infamous Jim Smiley, and he would go to work and bore me nearly to death with some infernal reminiscence of him as long and tedious as it should be useless to me. If that was your design, Mr. Ward, it will gratify you to know that it succeeded.

I found Simon Wheeler dozing comfortably by the bar-room stove of the old, dilapidated tavern in the ancient mining camp of Boomerang, and I noticed that he was fat and bald-headed, and had an expression of winning gentleness and simplicity upon his tranquil countenance. He roused up and gave me good-day. I told him a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named Leonidas W. Smiley—Rev. Leonidas W. Smiley—a young minister of the Gospel, who he had heard was at one time a resident of this village of Boomerang. I added that if Mr. Wheeler could tell me any thing about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Simon Wheeler backed me into a corner and blockaded me there with his chair—and then sat me down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned the initial sentence, he never betrayed the slightest suspicion of enthusiasm—but all through the interminable narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly that, so far from his imagining that there was any thing ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in finesse. To me, the spectacle of a man drifting serenely along through such a queer yarn without ever smiling was exquisitely absurd. As I said before, I asked him to tell me what he knew of Rev. Leonidas W. Smiley, and he replied as follows. I let him go on in his own way, and never interrupted him once:

There was a feller here once by the name of Jim Smiley, in the winter of '49—or maybe it was the spring of '50—I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume wasn't finished when he first came to the camp; but any way, he was the curiosest man about always betting on any thing that turned up you ever see, if he could get any body to bet on the other side, and if he couldn't he'd change sides—any way that suited the other man would suit him —any way just so's he got a bet, he was satisfied. But still, he was lucky— uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solitry thing mentioned but that feller'd offer to bet on it —and take any side you please, as I was just telling you. If there was a horse-race, you'd find him flush, or you'd find him busted at the end of it; if there was a dog-fight, he'd bet on it; if there was a cat-fight, he'd bet on it; if there was a chicken-fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first—or if there was a camp-meeting, he would be there reglar, to bet on Parson Walker, which he judged to be the best exhorter about here, and so he was, too, and a good man. If he even seen a straddle-bug start to go any wheres, he would bet you how long it would take him to get wherever he was

going to, and if you took him up, he would foller that straddle-bug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley, and can tell you about him. Why, it never made no difference to him—he would bet on anything—the dangdest feller. Parson Walker's wife laid very sick, once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley asked him how she was, and he said she was considerable better — thank the Lord for his inf'nit mercy—and coming on so smart that, with the blessing of Providence, she'd get well yet— and Smiley, before he thought, says, "Well, I'll resk two-and-a-half that she don't, anyway."

Thish-yer Smiley had a mare— the boys called her the fifteen-minute nag, but that was only in fun, you know, because, of course, she was faster than that— and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards' start, and then pass her under way; but always at the fag-end of the race she'd get excited and desperate-like, and come cavorting and straddling up, and scattering her legs around limber, sometimes in the air, and sometimes out to one side amongst the fences, and kicking up m-o-r-e dust, and raising m-o-r-e racket with her coughing and sneezing and blowing her nose —and always fetch up at the stand just about a neck ahead, as near as you could cipher it down.

And he had a little small bull pup, that to look at him you'd think he warn't worth a cent, but to set around and look ornery, and lay for a chance to steal something. But as soon as money was up on him, he was a different dog— his underjaw'd begin to stick out like the fo'castle of a steamboat, and his teeth would uncover, and shine savage like the furnaces. And a dog might tackle him, and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson—which was the name of the pup —Andrew Jackson would never let on but what he was satisfied, and hadn't expected nothing else — and the bets being doubled and doubled on the other side all the time, till the money was all up —and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it —not chaw, you understand, but only jest grip and hang on till they thronged up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he saw in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was his fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him, and he had genius—I know it, because he hadn't had no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances, if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

Well, thish-yer Smiley had rat-tarriers, and chicken cocks, and tom-cats, and all of them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketched a frog one day, and took him home, and said he cal'klated to edercate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he did learn him, too. He'd give him a little hunch behind, and the next minute you'd see that frog whirling in the air like a doughnut—see him turn one summerset, or may be a couple, if he got a good start, and come down flat-footed and all right, like a cat. He got him up so in the matter of ketching flies, and kept him in practice so constant, that he'd nail a fly every time as far as he could see him. Smiley said all a frog wanted was education, and he could do most anything—and I believe him. Why, I've seen him set Dan'l Webster down here on this floor—Dan'l Webster was the name of the frog—and sing out, "Flies, Dan'l, flies!" and quicker'n you could wink, he'd spring straight up, and snake a fly off'n the counter there, and flop down on the floor again as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doin' any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it come to fair-and-square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand, and when it come to that, Smiley would ante up money on him as long as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had traveled and ben everywheres, all said he laid over any frog that ever they see.

Well, Smiley kept the beast in a little lattice box, and he used to fetch him down town sometimes and lay for a bet. One day a feller —a stranger in the camp, he was—come across him with his box, and says:

"What might it be that you've got in the box?"

And Smiley says, sorter indifferent like, "It might be a parrot, or it might be a canary, may be, but it ain't—it's only just a frog."

And the feller took it, and looked at it careful, and turned it round this way and that, and says, "H'm—so 'tis. Well, what's he good for?"

"Well," Smiley says, easy and careless, "He's good enough for one thing, I should judge—he can out-jump ary frog in Calaveras county."

The feller took the box again, and took another long, particular look, and give it back to Smiley, and says, very deliberate, "Well—I don't see no p'ints about that frog that's any better'n any other frog."

"Maybe you don't," Smiley says. "Maybe you understand frogs, and maybe you don't understand 'em; maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got my opinion, and I'll resk forty dollars that he can outjump ary frog in Calaveras county."

And the feller studied a minute, and then says, kinder sad, like, "Well, I'm only a stranger here, and I ain't got no frog—but if I had a frog, I'd bet you." And then Smiley says, "That's all right—that's all right—if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait.

So he set there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a tea-spoon and filled him full of quail shot—filled him pretty near up to his chin—and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketched a frog, and fetched him in, and give him to this feller, and says:

"Now if you're ready, set him alongside of Dan'l, with his fore-paws just even with Dan'l's, and I'll give the word." Then he says, "One—two—three— jump!" and him and the feller touched up the frogs from behind, and the new frog hopped off, but Dan'l give a heave, and hysted up his shoulders—so—like a Frenchman, but it wasn't no use—he couldn't budge; he was planted as solid as an anvil, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulders—this way— at Dan'l, and says again, very deliberate, "Well, I don't see no p'ints about that frog that's any better'n any other frog." Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throw'd off for— I wonder if there ain't something the matter with him—he 'pears to look mighty baggy, somehow"— and he ketched Dan'l by the nap of the neck, and lifted him up and says, "Why, blame my cats, if he don't weigh five pound!"— and turned him upside down, and he belched out a double-handful of shot. And then he see how it was, and he was the maddest man —he set the frog down and took out after that feller, but he never ketchd him. And—

[Here Simon Wheeler heard his name called from the front yard, and got up to go and see what was wanted.] And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy—I an't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the enterprising vagabond Jim Smiley would be likely to afford me much information concerning the Rev. Leonidas W. Smiley, and so I started away.

At the door I met the sociable Wheeler returning, and he button-holed me and recommenced:

"Well, thish-yer Smiley had a yeller one-eyed cow that didn't have no tail, only jest a short stump like a bannanner, and "

"O, curse Smiley and his afflicted cow!" I muttered, good-naturedly, and bidding the old gentleman good-day, I departed.

Post-Reading Questions For Twain:

1) Who does the narrator originally come to town seeking information about? Who does he hear stories about instead? Why does he say he allows the story to be told of someone he isn't inquiring about? Is the explanation he gives about why he allows the story to be told all there is to it, or does the narrator listen to the story for more reasons than he admits to on the surface?

2) What kinds of bets will Jim Smiley make? Create a list of some of the bets he makes.

3) This story is meant to be humorous. Despite however you may feel about it, assume that it is "funny" and discuss three of the details as examples of humor. What happens and why is each incident funny?

4) In his essay “How to Tell a Story,” Mark Twain says both that “The humorous story is strictly a work of art—high and delicate art—and only an artist can tell it “ and “The humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular.” How does this story exemplify those ideas? Is the teller of the tale (Old Simon Wheeler) an “artist” and is the tale he tells of Jim Smiley and his frog a “work of art?” Explain your ideas using direct references to the text.

5) Why does the story end the way it does? What would have if the narrator had stuck around to hear Simon Wheeler’s story of the cow? How would that story of the cow had gone if Simon Wheeler had told it?

Journal Writing: Think of something funny that happened either to you or to someone you know. Write a page in your journal to tell that story. Try to make it funny. How would the story be told if it were told by Simon Wheeler? Tell it like that.

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24.3: "The Story of an Hour" by Kate Chopin

Kate Chopin (1851-1904) was truly a writer ahead of her time. Her work was never critically received as popular until after her death. Her writing dealt with issues about women that were contrary to contemporary cultural norms and values.

Pre-Reading Questions:

1) As a female in the late 19th century, Chopin was writing at a time when literature was dominated by male authors. Why do you think female writers did not have the same recognition as male writers?

2) Some readers have often likened The Story of An Hour to a fable, a short narrative emphasizing a generalized truth. What do know about the difference between and fable and a fairy tale?

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. When the doctors came they said she had died of heart disease—of the joy that kills.

Post-Reading Questions for Chopin:

1) What are the significant events unfolding within the “hour?” Does the “hour” seem a brief period of time or significantly longer? Why does Chopin choose such a timeframe?

2) Explain the changes in Louise within the timeframe of the story. How would you describe what she recognizes as having changed for her? How is her transformation ironic given the story’s timeframe?

3) This story is narrated in third-person, so we never really know what Louise Mallard is truly thinking. How does this mode of narration add to the overall understanding of the story? What would change if it were narrated by another character? By Louise herself?

4) In her 1899 novel The Awakening Chopin attacked issues such as women’s rights, female repression, and sexual expression. How might Louise Mallard serve as a tragic hero of these ideals?

Journal Writing: Why might it be difficult for modern readers to understand the impact Chopin’s story when it was first published? Have the general truths about the relationships between men and women changed significantly now over a century later?

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24.4: A Brief Introduction to Reading Poetry

Before novels, before the essay, before theatre, even before written language, humans created poetry. Or perhaps we discovered poetry in the music of our own voices. As language developed across cultures we learned to manipulate rhythm and tone, image and meaning to create powerful emotion effects. Poetry is an attempt to capture that effect on the page. Thus, we can look at poetry to inspire not just our hearts, minds, and souls but our writing as well. Below are a few selections from a few authors writing in different centuries in different styles and with different purposes. Some seek only to capture a brief moment in time, a thought drawn out over several lines. Some seek empathy and some seek love and some are just trying to be clever, but either way, we can look to these poets for ideas for our own writing, a good line to quote, or maybe a little music for our souls.

Issues to consider while reading poetry:

1) As you read through the poems, try not to concentrate on "figuring them out." Try to read over them a few times to get an overall idea of the poem. Circle or highlight images that stand out to you. Underline phrases that you find interesting or speak to you in some way. Make notes or write questions in the margins if you don't understand a line or wonder what a phrase is referencing. Reading a poem is an active process; meaning can be stacked on meaning, and unpacking a power requires a lot of mental effort so really try to dig into each stanza.

2) Poetry is an aural experience, so you should try to read the poems aloud. Some of the meaning is revealed in the rhythm, rhyme, and sound of your voice as you read the poem. The line breaks can be a little confusing at first. Read the lines just as you would a normal sentence, pausing at punctuation – short pause for a comma, a little longer for end punctuation – not at the break in the line. The line breaks are significant though (as they tend to separate different ideas), and you might try re-reading the poem, pausing at the end of every line to see how the poem changes.

"Because I Could Not Stop for Death—"

By Emily Dickinson

Because I could not stop for Death –

He kindly stopped for me –

The Carriage held but just Ourselves –

And Immortality.

We slowly drove – He knew no haste

And I had put away

My labor and my leisure too,

For His Civility –

We passed the School, where Children strove

At Recess – in the Ring –

We passed the Fields of Gazing Grain –

We passed the Setting Sun –

Or rather – He passed Us –

The Dews drew quivering and Chill –

For only Gossamer, my Gown –

My Tippet – only Tulle –

We paused before a House that seemed

A Swelling of the Ground –

The Roof was scarcely visible –

The Cornice – in the Ground –

Since then –'tis Centuries – and yet

Feels shorter than the Day

I first surmised the Horses' Heads

Were toward Eternity –

“’Hope’ is a thing with feathers—” (314)

By Emily Dickinson

“Hope” is the thing with feathers -

That perches in the soul -

And sings the tune without the words -

And never stops - at all -

And sweetest - in the Gale - is heard -

And sore must be the storm -

That could abash the little Bird

That kept so many warm -

I’ve heard it in the chillest land -

And on the strangest Sea -

Yet - never - in Extremity,

It asked a crumb - of me.

“I Taste a Liquor Never Brewed” (214)

By Emily Dickinson

I taste a liquor never brewed –

From Tankards scooped in Pearl –

Not all the Frankfort Berries

Yield such an Alcohol!

Inebriate of air – am I –

And Debauchee of Dew –

Reeling – thro’ endless summer days –

From inns of molten Blue –

When “Landlords” turn the drunken Bee

Out of the Foxglove’s door –

When Butterflies – renounce their “drams” –

I shall but drink the more!

Till Seraphs swing their snowy Hats –

And Saints – to windows run –

To see the little Tippler

Leaning against the – Sun!

“I heard a Fly buzz – when I died –”

By Emily Dickinson

I heard a Fly buzz - when I died -

The Stillness in the Room

Was like the Stillness in the Air -

Between the Heaves of Storm -

The Eyes around - had wrung them dry -

And Breaths were gathering firm

For that last Onset - when the King

Be witnessed - in the Room -

I willed my Keepsakes - Signed away

What portion of me be

Assignable - and then it was

There interposed a Fly -

With Blue - uncertain - stumbling Buzz -

Between the light - and me -

And then the Windows failed - and then

I could not see to see –

“After great pain, a formal feeling comes –”

By Emily Dickinson

After great pain, a formal feeling comes –

The Nerves sit ceremonious, like Tombs –

The stiff Heart questions ‘was it He, that bore,’

And ‘Yesterday, or Centuries before’?

The Feet, mechanical, go round –

A Wooden way

Of Ground, or Air, or Ought –

Regardless grown,

A Quartz contentment, like a stone –

This is the Hour of Lead –

Remembered, if outlived,

As Freezing persons, recollect the Snow –

First – Chill – then Stupor – then the letting go –

Post-Reading

1) Emily Dickinson's poems are "different" for a number of reasons. She doesn't use titles; her poetry is numbered which is why the first line is normally used for the title (somewhat similar to Shakespeare's Sonnets). She also uses dashes in an unusual way. As you read the poem aloud, you pause at the dashes. What effect does this have on the reading? There are pauses in the middle of sentences, sometimes in the middle of a breath. What sort of mood does this halting structure create? How does the unusual punctuation compliment the unusual imagery? Try reading the poem without the pauses. How does it change? How does punctuation affect meaning, even with something as simple the difference between a period and an exclamation point?

2) "Hope' is a thing with feathers" uses a bird as its central metaphor. Explore that image for a bit; how is "hope" a bird? Why does it have feathers? How does it "never stop?" How can hope be buffeted by a "Gale?" Why does it never ask anything of us and yet we ask so much of it (the bird and hope)?

3) "I taste a liquor never brewed" seems to indicate an almost desperate yearning for something. If the narrator wishes for a liquor that has never been brewed (something that doesn't exist) then what is she yearning for? Relatedly, when have you yearned for something you couldn't have (or maybe couldn't identify what it is you actually wanted)? How did that make you feel? Where do you see those feeling echoed in the poem?

4) Many of Dickinson's poems take the form of musings on a singular emotion or moment in time (or both). What emotion does ""I heard a Fly buzz – when I died –" evoke in you? If you could pick one specific emotion to describe the poem, what would it be. How does the narrator feel about her death (or the idea of her death)? How do you know?

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24.5: Robert Frost

“Mending Wall”

By Robert Frost

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbours."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbours? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,

And to whom I was like to give offence.

Something there is that doesn't love a wall,

That wants it down." I could say "Elves" to him,

But it's not elves exactly, and I'd rather

He said it for himself. I see him there

Bringing a stone grasped firmly by the top

In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me,

Not of woods only and the shade of trees. He will not go behind his father's saying,

And he likes having thought of it so well

He says again, "Good fences make good neighbours."

“The Road Not Taken”

By Robert Frost

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted wear;

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I—

I took the one less traveled by,

And that has made all the difference.

Post-Reading Questions for Frost:

1) “Mending Wall” and “The Road Not Taken” are two of Robert Frost’s most often quoted poems. They are also two of most often misunderstood poems. Taken out of context lines such as “Good fences make good neighbours” and “Two roads diverged in a

wood, and I - / I took the one less traveled by, / And that has made all the difference" have been read as suggesting the neighbors should stay on their own side of the wall and that Frost is suggesting that the road "less traveled by" is somehow superior (when the whole poem argues that both paths are the same). Take a look back at the two poems. How does the narrator think neighbors should behave, how should they treat one another? Similarly, how different are the two paths and why does the narrator have such trouble choosing between them. Try to find a few specific lines that illustrate these ideas.

2) When has something you've said or written been misunderstood, especially, if what you said was taken out of context? Where have you seen this same idea repeated in TV shows or movies or in news reports and Youtube clips. Why is it important to understand the context—the events or lines of a poem—surrounding the quoted text or news sound byte?

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24.6: William Shakespeare

“Sonnet 18”

By William Shakespeare

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature’s changing course, untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st,
Nor shall death brag thou wand’rest in his shade,
When in eternal lines to Time thou grow’st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

“Sonnet 130”

By William Shakespeare

My mistress’ eyes are nothing like the sun;
Coral is far more red than her lips’ red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask’d, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Post-Reading

1. Sonnet 18 is often quoted in everything from movies and TV shows to Valentine's cards, so much so that the "Shall I compare thee to a summer's day" line has become a cliché. Why do these lines of poetry have such staying power? Why does the poem seem much darker towards the end? What do you think Shakespeare mean when he writes, "Nor shall death brag thou wand'rest in his shade, / When in eternal lines to Time though ow'st,"? What are "eternal lines" had how could they defeat death?

2. Sonnet 130 is quite a bit different. Why does Shakespeare spend so much time describing his mistress in such an unflattering way? Take a look at the last two lines. How are they different? What does Shakespeare mean by "belied with false compare." How are poetic phrases sometimes false comparisons? Is the narrator actually insulting his mistress?

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24.7: William Butler Yeats

“Easter, 1916”

By William Butler Yeats

I have met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or polite meaningless words,
Or have lingered awhile and said
Polite meaningless words,
And thought before I had done
Of a mocking tale or a gibe
To please a companion
Around the fire at the club,
Being certain that they and I
But lived where motley is worn:
All changed, changed utterly:
A terrible beauty is born.
That woman's days were spent
In ignorant good-will,
Her nights in argument
Until her voice grew shrill.
What voice more sweet than hers
When, young and beautiful,
She rode to harriers?
This man had kept a school
And rode our wingèd horse;
This other his helper and friend
Was coming into his force;
He might have won fame in the end,
So sensitive his nature seemed,
So daring and sweet his thought.
This other man I had dreamed
A drunken, vainglorious lout.
He had done most bitter wrong

To some who are near my heart,

Yet I number him in the song;

He, too, has resigned his part

In the casual comedy;

He, too, has been changed in his turn,

Transformed utterly:

A terrible beauty is born.

Hearts with one purpose alone

Through summer and winter seem

Enchanted to a stone

To trouble the living stream.

The horse that comes from the road,

The rider, the birds that range

From cloud to tumbling cloud,

Minute by minute they change;

A shadow of cloud on the stream

Changes minute by minute;

A horse-hoof slides on the brim,

And a horse plashes within it;

The long-legged moor-hens dive,

And hens to moor-cocks call;

Minute by minute they live:

The stone's in the midst of all.

Too long a sacrifice

Can make a stone of the heart.

O when may it suffice?

That is Heaven's part, our part

To murmur name upon name,

As a mother names her child

When sleep at last has come

On limbs that had run wild.

What is it but nightfall?

No, no, not night but death;

Was it needless death after all?

For England may keep faith

For all that is done and said.

We know their dream; enough

To know they dreamed and are dead;

And what if excess of love

Bewildered them till they died?

I write it out in a verse—

MacDonagh and MacBride

And Connolly and Pearse

Now and in time to be,

Wherever green is worn,

Are changed, changed utterly:

A terrible beauty is born.

“The Second Coming”

By William Butler Yeats

Turning and turning in the widening gyre

The falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

The blood-dimmed tide is loosed, and everywhere

The ceremony of innocence is drowned;

The best lack all conviction, while the worst

Are full of passionate intensity.

Surely some revelation is at hand;

Surely the Second Coming is at hand.

The Second Coming! Hardly are those words out

When a vast image out of Spiritus Mundi

Troubles my sight: somewhere in sands of the desert

A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it

Reel shadows of the indignant desert birds.

The darkness drops again; but now I know

That twenty centuries of stony sleep

Were vexed to nightmare by a rocking cradle,

And what rough beast, its hour come round at last,

Slouches towards Bethlehem to be born?

Post-Reading for Yeats:

1) “Easter, 1916” represents Yeats’ complex feelings towards the The Easter Rebellion, a short lived uprising by Irish Nationalists against British rule. The revolt was violently put down and the leaders executed. Yeats, who had been mildly political to this point, wrote the poem to commemorate the fallen rebels and inspire those that came after. The poem, like Yate’s feeling towards the conflict, were complicated. What do you make of the repeated line, “A terrible beauty is born.” The line appears in numerous places throughout the poem, usually ending a stanza, and is the final line of the poem. What does Yates mean by “a terrible beauty?” Why use this contrasting image to describe a movement he supported?

2) Similar to “Easter, 1916,” “The Second Coming” is filled with ominous imagery. What lines stand out to you? What effect do you think Yates was trying to evoke in his readers? Like the “terrible beauty” from the first poem, what does the “rough beast” sloughing “towards Bethlehem” represent? And why Bethlehem?

3) “The Second Coming” was written during a violent, chaotic time, not just in Yates’ home in Ireland, but around the world. The first World War was about to begin, ushering in a new era of bloodshed the world had never seen before. Examine the first stanza and consider lines like “mere anarchy is loosed upon the world” and “The best lack all conviction, while the worst / Are full of passionate intensity.” How might these lines apply to different times in history? The lead-up to World War 2? The Vietnam Conflict or wars in Iraq and Afghanistan or even today? Is this a warning? A prophecy?

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24.8: Walt Whitman

In his experiments with poetic style and conventions, Walt Whitman, it's safe to say, inspired and continues to inspire the generations of poets who've come after him. Living from 1819 to 1892, Whitman was a poet who did most of his writing around the time of the American Civil War (1861-1895). His book Drum Taps chronicles that war, but Whitman is best known for his book Leaves of Grass which truly upended everything about how poetry was written and the subjects poets could discuss. Many modern poets continue to look back to Whitman as the most influential poet ever to write in the English language aside, perhaps, from Shakespeare.

"When I Heard the Learn'd Astronomer"

By Walt Whitman

When I heard the learn'd astronomer,

When the proofs, the figures, were ranged in columns before me,

When I was shown the charts and diagrams, to add, divide, and measure them,

When I sitting heard the astronomer where he lectured with much applause in the lecture-room,

How soon unaccountable I became tired and sick,

Till rising and gliding out I wander'd off by myself,

In the mystical moist night-air, and from time to time,

Look'd up in perfect silence at the stars.

"A Child Said, What Is The Grass?"

By Walt Whitman

A child said, What is the grass? fetching it to me with full hands;

How could I answer the child?. . . .I do not know what it is any more than he.

I guess it must be the flag of my disposition, out of hopeful green stuff woven.

Or I guess it is the handkerchief of the Lord,

A scented gift and remembrancer designedly dropped,

Bearing the owner's name someway in the corners, that we may see and remark, and say Whose?

Or I guess the grass is itself a child. . . .the produced babe of the vegetation.

Or I guess it is a uniform hieroglyphic,

And it means, Sprouting alike in broad zones and narrow zones,

Growing among black folks as among white,

Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive them the same.

And now it seems to me the beautiful uncut hair of graves.

Tenderly will I use you curling grass,

It may be you transpire from the breasts of young men,

It may be if I had known them I would have loved them;

It may be you are from old people and from women, and from offspring taken soon out of their mother's laps,

And here you are the mother's laps.

This grass is very dark to be from the white heads of old mothers,

Darker than the colorless beards of old men,

Dark to come from under the faint red roofs of mouths.

O I perceive after all so many uttering tongues!

And I perceive they do not come from the roofs of mouths for nothing.

I wish I could translate the hints about the dead young men and women,

And the hints about old men and mothers, and the offspring taken soon out of their laps.

What do you think has become of the young and old men?

What do you think has become of the women and children?

They are alive and well somewhere;

The smallest sprouts show there is really no death,

And if ever there was it led forward life, and does not wait at the end to arrest it,

And ceased the moment life appeared.

All goes onward and outward. . . .and nothing collapses,

And to die is different from what any one supposed, and luckier

---

Post-Reading for Whitman:

1) What information does the “Learn’d Astronomer” present? Describe not just what this person discusses but how the information is presented. What is the “Learn’d Astronomers” “teaching style.”

2) How does the speaker of the poem (the “I” voice we are listening to) react to the presentation of the “Learn’d Astronomer? ”

3) Consider the word “unaccountable” in the fifth line. Why is that a good word in this poem? What are the different ways it could be read? What are the implications of those different readings?

4) Why does “perfect silence” (line eight) help? Discuss the way this poem’s speaker seeks comfort. Does the speaker find an antidote or not? Why is the “silence” the speaker finds “perfect?”

5) Go online and read William Wordsworth’s poem “The World is Too Much With Us.” It’s easy to find. In what ways are Wordsworth’s poem (written in 1802) and Whitman’s poem (written in 1865) similar / different? Which better explores the theme? Why do you think so?

Journal Writing: What have we lost with all our new technological whiz-bang wonders? Write a journal page to explore your own ideas about the sentiment Whitman expresses in his poem. Feel free to argue with the speaker of the poem if you want to make the opposite case, but don’t just dismiss the feeling the speaker identifies—it’s one valid response to the industrial world. Be sure to bring in some direct references to the poem in your analytical reflection.

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19.10.1: Exercise- Correcting Comma Splices
challenges in military
19.11.3: Exercise- The Comma Uses in Context
challenging material
19.5.1: Exercise- Commas and Coordinate Adjectives
chapter
1.1: Choosing Sources and Reading Actively
chapter preview
6: Narration
character
6.1: Establishing Purpose for a Narration Essay
6.5: Process for Writing a Narration Essay
character development
4.2.1: Exercise- Thesis Statement Discussion
6.3: Planning a Narration Essay
6.6.1: Exercise- Analyzing the Example Description Essay
characterization
24.1: "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
characters
24.2: "The Jumping Frog of Calaveras County" by Mark Twain
checklist
3.1.1: Exercise- Planning with the Assignment
4.6: Formatting
cheese
22.9.3: Correcting Dangling and Misplaced Modifiers
chiaroscuro
5.5: Example Description Essay
child psychology
8: Comparison and Contrast
childhood
17.7.1: Exercise- Reflecting on Passive Voice
childhood development
10: Cause and Effect
childhood fears
23.2: "Colorful Little Tale of Halloween Poison" by Deborah Blum
ChildhoodMemories
21.2: "Reading the River" by Mark Twain
Chimamanda Adichie
3.3: Reading Like A Writer
Chimamanda Ngozi Adichie
3.9: Example Essay- Reader Response
21.6: "The Danger of a Single Story" by Mark Twain
choices
24.5: Robert Frost
chronological
6.3: Planning a Narration Essay
cinema
8.5: Two Example Comparison and Contrast Essays
citation
1.1.3: Conducting General Internet Research
1.1.7: Citing Sources and Avoiding Plagiarism
13.8: Drafting the Research Paper
13.9: Revising the Research Paper
14.3: Conducting General Internet Research
14.4: Identifying Keywords and Using Boolean Logic
14.5: Navigating Library Databases
14.7: Citing Sources and Avoiding Plagiarism
15.4: Paraphrasing
15.5: Using Quotes and Signal Phrases
15.8: Expert Source Use
16.2: How to Create In-Text Citations in MLA 9th Edition
16.3: How to Set Up Your Works Cited Page
16.6: APA In-Text Citations
16.7: Formatting an APA Reference Page
16.8: Difference Between MLA and APA
20.6.1: Exercise- Title Formatting Practice
citation errors
1.1.7.1: Exercise- Identifying Plagiarism
16.2.1: Exercise- MLA In-Text Citations
citation generators
1.1.5: Navigating Library Databases
Citation Machine
1.1.7: Citing Sources and Avoiding Plagiarism
14.7: Citing Sources and Avoiding Plagiarism
citation practices
15.1.1: Exercise- Identifying Plagiarism
citation rules
15.7: Understanding In-Text Citations

citation styles
13.6: Writing with Sources
15.6: Different Types of Quotations
16: Research Documentation and Formatting (MLA and APA Styles)
16.1: MLA and APA
citation tools
16.1: MLA and APA
citations
1.8: Ten Most Common Mistakes in 101 Essays from the OWL
1.1.4: Identifying Keywords and Using Boolean Logic
4.6: Formatting
13.10.1: Exercise- Reflecting on a Student Research Paper
14.2: Identifying Source Types
15.7: Understanding In-Text Citations
16.3.1: Exercise- How to Set Up Your Works Cited Page
16.4: Citing Common Sources Tyles in MLA
16.4.1: Exercise- Correct Works Cited Entries
16.5: Formatting Your Paper in MLA
citing
12.5: The Basics of Writing About Reading
15.7: Understanding In-Text Citations
citizen science
23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler
city
7.5: Example Illustration Essay
civic responsibility
13.4: Considering Audience
civil rights
12.5: The Basics of Writing About Reading
Civil War
21.5: "The Loophole of Retreat" by Harriet Jacobs
24.1: "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
clarity
1.3: Contacting Your Instructor
2.1: Purpose- Topics and Thesis Statements
2.2: Planning Your Essay
3.5: Thinking About Your Audience
12.7.1: Exercise- Reflecting on the Example Synthesis
13.8: Drafting the Research Paper
13.10.1: Exercise- Reflecting on a Student Research Paper
17: Developing Sentences
17.2.3: Exercise- Making Compound-Complex Sentences
17.4.1: Exercise- Sentence Structures in Context
17.7: Active and Passive Voice
17.9: Being Clear and Concise
19.4: Using a Comma to Separate Three or More Items in a Series
19.5: Using a Comma to Separate Coordinate Adjectives
19.7: Using a Comma to Introduce Quotations
19.8: Using a Comma to Organize Tiles, Locations, and Dates
20.2: Apostrophes
22.8: Parallelism
22.9: Dangling Modifiers
clarity in writing
17.6: Cutting "Fluff" while Meeting Length Requirements
class participation
11.4: Example Definition Essay- Intro to Essay
classification
9: Division and Classification
9.1: Establishing Purpose for a Division and Classification Essay
9.2: Planning a Division and Classification Essay
9.3: Structuring a Division and Classification Essay
9.4: Process for Writing a Division and Classification Essay
Classroom
18.1.1: Exercise- Identifying Subjects and Verbs
clauses
17.3: Tools for Sentence Combining
18.1.3: Exercise- Fragment Practice
19.3: Using a Comma to Set Off Introductory Phrases
20.5: Hyphens and Long Dashes
climate change
4.2.2: Exercise- Revising Thesis Statements for Unification
11.3: Process for Writing a Definition Essay
Climate Refugees
23: The World
climatechange
23.1: "Frankenstein, the Baroness, and the Climate Refugees of 1816" by Gillen D'Arcy Wood
coaching
4.7: Revising with Peers
cognitive activities
15.4.1: Paraphrase Practice
cognitive development
18.3.1: Exercise- Correcting Comma Splices
cognitive flexibility
18.3.2: Exercise- Correcting Comma Splices in Context
coherence
4: After Writing
4.3: Revising for Coherence (including transitions)
4.5: Editing the Paper- Sentence Level Issues
cold cuts
22.9.3: Correcting Dangling and Misplaced Modifiers
collaboration
4.7: Revising with Peers
collaborative
InfoPage
college
TitlePage
1.5: Note-Taking and Annotations
1.1.1: Writing with Sources
3.3: Reading Like A Writer
14.1: Writing with Sources
19.2.1: Exercise- Commas in Compound Sentences
20.2.1: Exercise- Possessive Practice
20.3.1: Exercise- Semicolon Practice
college assignment
13.1: Understanding Research Assignments
college communication
1.3: Contacting Your Instructor
college education
15.1: Understanding Source Use
16.2.1: Exercise- MLA In-Text Citations
college options
22.10: Chapter 20 Review
college students
1.1.4: Identifying Keywords and Using Boolean Logic
college success
1.4: Time Management
college writing
10.1: Establishing Purpose for a Cause and Effect Essay
18.2: Run-ons
18.3: Comma Splices
19.1: Major Comma Uses
CollegeAlgebra
19.4.1: Exercise- Commas in a Series
colon
17.3: Tools for Sentence Combining
20.4: Colons
colons
20: Other Punctuation
20.1: Punctuation Quick Reference
colorblindness
16.4.1: Exercise- Correct Works Cited Entries
combine
17.2.2: Exercise- Building Complex Sentences
comedy
24.2: "The Jumping Frog of Calaveras County" by Mark Twain
comma
19: Commas
19.8: Using a Comma to Organize Tiles, Locations, and Dates
comma splice
18.3: Comma Splices
comma splices
19.10: Common Errors in Comma Usage
comma usage
19.5: Using a Comma to Separate Coordinate Adjectives
comma use
20.3: Semicolons
commas
19.1: Major Comma Uses
19.3: Using a Comma to Set Off Introductory Phrases
common cold
10.2: Planning a Cause and Effect Essay
common errors
20.3: Semicolons
22.2: Word Order
22.4: Pronouns
Common Humanity
23: The World

communication
1.1: Using Canvas, MyButlerCC, and Student Email
2: Elements of the Essay
2.2: Planning Your Essay
3.2: Writing as Thinking- the Value of Planning Writing
3.5: Thinking About Your Audience
4.7: Revising with Peers
5.6: Professional Descriptive Writing Example
6.2.1: Exercise- Brainstorming a Narrative Essay
7.1: Establishing Purpose for an Illustration Essay
9.2: Planning a Division and Classification Essay
10: Cause and Effect
10.2: Planning a Cause and Effect Essay
11.1: Establishing Purpose for a Definition Essay
11.2: Planning a Definition Effect Essay
13.4: Considering Audience
17.7: Active and Passive Voice
17.7.1: Exercise- Reflecting on Passive Voice
17.9: Being Clear and Concise
18: Common Sentence Errors
18.4: Common Sentence Errors in Context
19.6: Using a Comma to Set Off Non-Essential Elements
19.7: Using a Comma to Introduce Quotations
19.8: Using a Comma to Organize Tiles, Locations, and Dates
19.9.1: Exercise- Commas in Direct Addresses
21.3: "Everything Has a Name" by Helen Keller
22.2: Word Order
22.7: Prepositions
22.9: Dangling Modifiers
22.9.2: Exercise- Correcting Dangling Modifiers
22.10: Chapter 20 Review
communication skills
2.1: Purpose- Topics and Thesis Statements
7.2: Planning an Illustration Essay
10.5: Example Cause and Effect Essay
communication tips
1.3: Contacting Your Instructor
communism
23.8: "The Zombie as a Barometer of Capitalist Anxiety" by D.T. Robb
community
7.5: Example Illustration Essay
14.6.1: Exercise- Recognizing Rhetorical Appeals
community colleges
19.11.2: Exercise- Practicing Comma Use
Comp I
17.2.1: Exercise- Making Compound Sentences
compare and contrast
3.1: Using the Assignment to Plan
comparison
2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion
7.5.1: Exercise- Analyzing an Example Illustration
8: Comparison and Contrast
8.1: Establishing Purpose for a Comparison and Contrast Essay
8.2: Planning a Comparison and Contrast Essay
8.3: Structuring a Comparison and Contrast Essay
8.4: Process for Writing a Comparison and Contrast Essay
8.4.1: Exercise- Comparison and Contrast Thesis Statements
8.5: Two Example Comparison and Contrast Essays
8.5.1: Exercise- Comparing Two Student Essays
11: Definition
24.6: William Shakespeare
complete thoughts
18.1: Fragments
complex
17.2.2: Exercise- Building Complex Sentences
complex readings
19.5.1: Exercise- Commas and Coordinate Adjectives
complex sentence
17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
17.2.4: Exercise- Identifying Sentence Structures
complex sentences
17.3.1: Exercise- Practice Combining Sentences
19.10: Common Errors in Comma Usage
complexity
7.4: Process for Writing an Illustration Essay
11.1: Establishing Purpose for a Definition Essay
composition
9.1: Establishing Purpose for a Division and Classification Essay
15.1.1: Exercise- Identifying Plagiarism
17.5: Some Comments on "Style"
composition class
18.2.2: Run-on Sentences in Context
Composition courses
13.1: Understanding Research Assignments
composition studies
23.6: "The Inspired Writer vs the Real Writer" by Sarah Allen
composition techniques
17.1: Developing Sentences that Say Something
Composition101
19.4.1: Exercise- Commas in a Series
compound sentence
17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
17.2.4: Exercise- Identifying Sentence Structures
19.2: Using a Comma with a Conjunction in a Compound Sentence
19.2.1: Exercise- Commas in Compound Sentences
compound sentences
19: Commas
19.1: Major Comma Uses
19.10: Common Errors in Comma Usage
comprehension
7.4: Process for Writing an Illustration Essay
concept
11.3.1: Exercise- Evaluating Definition Statements
concept mapping
7.2: Planning an Illustration Essay
conceptmapping
12.2: Before Reading
concise
15.3: Summarizing
concise wording
17.8: Choosing Strong Verbs
concise writing
5.5.1: Exercise- Analyzing the Example Description Essay
conciseness
17: Developing Sentences
17.9: Being Clear and Concise
concision
12.7.1: Exercise- Reflecting on the Example Synthesis
17.4.1: Exercise- Sentence Structures in Context
concluding paragraphs
8.5.1: Exercise- Comparing Two Student Essays
conclusion
2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion
3.6: Outlining- Structuring Your Ideas
3.9.1: Exercise- Analyzing a Reader Response
4.4: Revising the Introduction and Conclusion
4.8.1: Exercise- Practice Peer Review
6.4: Structuring a Narration
6.6.1: Exercise- Analyzing the Example Description Essay
7.3: Structuring an Illustration Essay
9.3: Structuring a Division and Classification Essay
9.4: Process for Writing a Division and Classification Essay
10.5.1: Exercise- Analyzing an Example Cause and Effect
13.7.1: Exercise- Analyzing a Student Research Paper Outline
concrete nouns
22.3: Count and Noncount Nouns and Articles
confidence
18.2.1: Exercise- Fixing Run-on Sentences
Conflict
6.4: Structuring a Narration
6.5: Process for Writing a Narration Essay
24.7: William Butler Yeats
confused
19.3.1: Exercise- Commas after Introductory Clauses
conjugation
22.5: Verb Tenses
conjunctions
22.8: Parallelism
connections
12.2: Before Reading
conserving energy
22.10: Chapter 20 Review
constructive criticism
4.7: Revising with Peers
consumer capitalism
23.8: "The Zombie as a Barometer of Capitalist Anxiety" by D.T. Robb
consumer safety
23.3: "The Eternal Hour of Lead" by Deborah Blum
contacting instructor
1: Introduction- English 101 and Butler
contacting teachers
1.3: Contacting Your Instructor
contemplation
18.5: Sentences in Context
content
4.9.1: Exercise- Analyzing the Example Revision
20.2.1: Exercise- Possessive Practice
context
11.2: Planning a Definition Effect Essay
15.2: Introducing Sources
19.3: Using a Comma to Set Off Introductory Phrases
19.6: Using a Comma to Set Off Non-Essential Elements
19.7: Using a Comma to Introduce Quotations
contractions
20.2: Apostrophes

contrast
2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion
8: Comparison and Contrast
8.1: Establishing Purpose for a Comparison and Contrast Essay
8.2: Planning a Comparison and Contrast Essay
8.3: Structuring a Comparison and Contrast Essay
8.4: Process for Writing a Comparison and Contrast Essay
8.4.1: Exercise- Comparison and Contrast Thesis Statements
8.5: Two Example Comparison and Contrast Essays
8.5.1: Exercise- Comparing Two Student Essays
11: Definition
conversation
20.3.1: Exercise- Semicolon Practice
cookies
11.3: Process for Writing a Definition Essay
coordinate adjectives
19: Commas
19.5: Using a Comma to Separate Coordinate Adjectives
coordinating conjunction
19.2: Using a Comma with a Conjunction in a Compound Sentence
19.2.1: Exercise- Commas in Compound Sentences
19.10: Common Errors in Comma Usage
coordinating conjunctions
18.2: Run-ons
22.8.1: Exercise- Parallelism and Conjunctions
coordination
17.3: Tools for Sentence Combining
18.3: Comma Splices
coping with loss
6.6: Example Narration Essay
correction
19.11: Commas in Context
corrections
22.9.2: Exercise- Correcting Dangling Modifiers
cost
19.11.2: Exercise- Practicing Comma Use
count nouns
22: English Grammar Basics
22.3: Count and Noncount Nouns and Articles
couple
19.6.1: Exercise- Commas and Non-Essential Elements
courage
6.6: Example Narration Essay
coursedevelopment
InfoPage
courses
20.2.1: Exercise- Possessive Practice
coursework
1.1.7.1: Exercise- Identifying Plagiarism
CRAAP Test
1.1.6: Evaluating Sources
14.6: Evaluating Sources
creativity
2.4: Your Writing Process
3.8: Overcoming Writer's Block
23.6: "The Inspired Writer vs the Real Writer" by Sarah Allen
credentials
4.10: Turning in Your Paper
credibility
1.1.6: Evaluating Sources
14.3: Conducting General Internet Research
14.6: Evaluating Sources
credible
14.1: Writing with Sources
credible research
13.1: Understanding Research Assignments
credible writing
15.1: Understanding Source Use
credit markets
10.4: Process for Writing a Cause and Effect Essay
crime
3.2.1: Exercise- Practice pre-writing on specific topics
13.2: Finding and Narrowing Topics
critical
1.1: Choosing Sources and Reading Actively
critical analysis
12.3: During Reading
critical eye
19.11: Commas in Context
critical reading
12.1: Becoming a Critical Reader
critical thinking
1.1.6: Evaluating Sources
3.3: Reading Like A Writer
4.1: After Writing- Revision and Editing
11: Definition
12: Thinking Critically and Writing About Reading
12.6: Writing a Reader Response
13.4: Considering Audience
13.6: Writing with Sources
14.6: Evaluating Sources
16.2.1: Exercise- MLA In-Text Citations
criticalthinking
12.2: Before Reading
critique
4.9.1: Exercise- Analyzing the Example Revision
5.5.1: Exercise- Analyzing the Example Description Essay
12.7.1: Exercise- Reflecting on the Example Synthesis
cultural differences
8.2: Planning a Comparison and Contrast Essay
cultural heritage
23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler
cultural representation
21.6: "The Danger of a Single Story" by Mark Twain
cultural studies
8.5: Two Example Comparison and Contrast Essays
culture
3.9: Example Essay- Reader Response
11.1: Establishing Purpose for a Definition Essay
21: Reading About Identity and Education
cultures
19.7.1: Exercise- Commas and Quotations
curiosity
13.3: Developing Research Questions
19.7.1: Exercise- Commas and Quotations
curriculum
23.7: "Multiple Intelligences" by Fred Mednick

D

danced
22.2.1: Exercise- Underline the Preposition
dangling modifiers
22.9: Dangling Modifiers
22.9.2: Exercise- Correcting Dangling Modifiers
Daniel Dubuisson
19.7.1: Exercise- Commas and Quotations
dashes
17.3: Tools for Sentence Combining
20: Other Punctuation
20.1: Punctuation Quick Reference
databases
1.1.3: Conducting General Internet Research
1.1.4: Identifying Keywords and Using Boolean Logic
14.5: Navigating Library Databases
16.4: Citing Common Sources Tyles in MLA
dates
19.8: Using a Comma to Organize Tiles, Locations, and Dates
dating
22.2.5: Exercise- Changing from Positive to Negative
deadlines
14.7.1: Exercise- Identifying Plagiarism
death
24.1: "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
24.4: A Brief Introduction to Reading Poetry
death penalty
20.6.1: Exercise- Title Formatting Practice
Deborah Blum
23.2: "Colorful Little Tale of Halloween Poison" by Deborah Blum
Declaration of Independence
11: Definition
deep thought
15.4.1: Paraphrase Practice
definition
11.1: Establishing Purpose for a Definition Essay
definition essay
11: Definition
11.2: Planning a Definition Effect Essay
degree paths
19.11.2: Exercise- Practicing Comma Use
dehumanization
23.4: "Poetry from a Refugee Camp" by Laura Naude
democracy
11.3: Process for Writing a Definition Essay
demographic differences
8.2: Planning a Comparison and Contrast Essay
dependent clause
17.1: Developing Sentences that Say Something
description
2.3: Structuring Your Essay- the Introduction, Body Paragraphs, and Conclusion
5: Description
5.2: Planning a Description Essay
5.3: Structuring a Description
5.5.1: Exercise- Analyzing the Example Description Essay
6.5: Process for Writing a Narration Essay
7.5.1: Exercise- Analyzing an Example Illustration
15.2.1: Practicing Source Introductions
descriptive words
17.8: Choosing Strong Verbs
descriptive writing
5.6: Professional Descriptive Writing Example

descriptivewriting
5.1: Establishing Purpose for a Description Essay
5.4: Process for Writing a Description
desks
18.1.1: Exercise- Identifying Subjects and Verbs
dessert
19.6.1: Exercise- Commas and Non-Essential Elements
detail
3.5: Thinking About Your Audience
development
13.8: Drafting the Research Paper
Devon
22.2.1: Exercise- Underline the Preposition
dialogue
6.6.1: Exercise- Analyzing the Example Description Essay
20.6: Quotation Marks and Italics
Dick Gregory
17.2.1: Exercise- Making Compound Sentences
difference
8.4: Process for Writing a Comparison and Contrast Essay
differences
8.1: Establishing Purpose for a Comparison and Contrast Essay
digital archives
16.3.1: Exercise- How to Set Up Your Works Cited Page
digital television
17.9.1: Exercise- Revising for Wordiness
dinner
19.6.1: Exercise- Commas and Non-Essential Elements
direct address
19.9: Using a Comma for Direct Addresses
direct addresses
19: Commas
direct objects
22.2.2: Exercise- Identifying Objects
direct quotes
15.6: Different Types of Quotations
disabilities
21.3: "Everything Has a Name" by Helen Keller
disability
17.8.1: Exercise- Choosing Strong Verbs
discourse
1.1.1: Writing with Sources
discrimination
3.9: Example Essay- Reader Response
discussion
12: Thinking Critically and Writing About Reading
discussions
10.1: Establishing Purpose for a Cause and Effect Essay
Disney World
6.4: Structuring a Narration
Diversity
3.2: Writing as Thinking- the Value of Planning Writing
21.6: "The Danger of a Single Story" by Mark Twain
division
9: Division and Classification
9.2: Planning a Division and Classification Essay
document
4.10: Turning in Your Paper
document layout
3.7: Sitting Down to Write
documentation
16: Research Documentation and Formatting (MLA and APA Styles)
dogs
18.4: Common Sentence Errors in Context
DOI
16.7: Formatting an APA Reference Page
dominantimpression
5.1: Establishing Purpose for a Description Essay
donates
22.2.5: Exercise- Changing from Positive to Negative
double negatives
22.10: Chapter 20 Review
double spacing
3.7: Sitting Down to Write
Douglass
12.7: Writing Synthesis Essays
download
1.2: Downloading Office 365 for Free
draft
13: Writing Research Essays
17.2.2: Exercise- Building Complex Sentences
drafting
13.8: Drafting the Research Paper
17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
dress
22.2.4: Exercise- Adjective Order
Dutch Golden Age
5.5: Example Description Essay

E

Easter1916
24.7: William Butler Yeats
EasyBib
1.1.7: Citing Sources and Avoiding Plagiarism
14.7: Citing Sources and Avoiding Plagiarism
eatingdisorders
2.5: Example Essay- Multiple Modes
EBSCO
14.5: Navigating Library Databases
EBSCO Academic Search Premier
1.1.5: Navigating Library Databases
economy
15.8.1: Exercise- Correcting Patchwriting
editing
1.8: Ten Most Common Mistakes in 101 Essays from the OWL
4: After Writing
4.1: After Writing- Revision and Editing
4.4: Revising the Introduction and Conclusion
4.5: Editing the Paper- Sentence Level Issues
4.7: Revising with Peers
4.8.1: Exercise- Practice Peer Review
18.1: Fragments
18.3: Comma Splices
19.11: Commas in Context
editing quotes
15.6: Different Types of Quotations
editing strategies
17.8.2: Exercise- Reflecting on Verb Choice
education
TitlePage
InfoPage
1.2: Downloading Office 365 for Free
2: Elements of the Essay
3.2.1: Exercise- Practice pre-writing on specific topics
3.3: Reading Like A Writer
3.9: Example Essay- Reader Response
4.8.1: Exercise- Practice Peer Review
5.6: Professional Descriptive Writing Example
8.1: Establishing Purpose for a Comparison and Contrast Essay
9.1: Establishing Purpose for a Division and Classification Essay
11.4: Example Definition Essay- Intro to Essay
12.7: Writing Synthesis Essays
13.4: Considering Audience
14.1: Writing with Sources
15.5.1: Exercise- Signal Phrase and Parenthetical Practice
16.1: MLA and APA
17.7.1: Exercise- Reflecting on Passive Voice
17.8.1: Exercise- Choosing Strong Verbs
18: Common Sentence Errors
18.1.3: Exercise- Fragment Practice
18.2: Run-ons
18.2.1: Exercise- Fixing Run-on Sentences
18.3.1: Exercise- Correcting Comma Splices
18.3.2: Exercise- Correcting Comma Splices in Context
19.1: Major Comma Uses
19.10.1: Exercise- Correcting Comma Splices
19.11.2: Exercise- Practicing Comma Use
20.4: Colons
21: Reading About Identity and Education
21.1: "The Allegory of the Cave" by Plato
21.3: "Everything Has a Name" by Helen Keller
21.4: "Learning to Read and Write" by Frederick Douglass
22.2: Word Order
22.7: Prepositions
22.8: Parallelism
23.6: "The Inspired Writer vs the Real Writer" by Sarah Allen
23.7: "Multiple Intelligences" by Fred Mednick
education topics
13.5: Writing Thesis Statements for the Research Essay
educational attainment
1.1.4: Identifying Keywords and Using Boolean Logic
educational settings
1.1.1: Writing with Sources
educational success
11.4: Example Definition Essay- Intro to Essay
educational technology
16.2.1: Exercise- MLA In-Text Citations
educational tips
12.4: After Reading (Writing about and interacting with texts)
effect
10.1: Establishing Purpose for a Cause and Effect Essay
effective communication
12.6: Writing a Reader Response
effective engagement
5.5.1: Exercise- Analyzing the Example Description Essay
effective summarizing
15.3: Summarizing
effective writing
4.4: Revising the Introduction and Conclusion
17.8.2: Exercise- Reflecting on Verb Choice

effectiveness
2.5.1: Exercise- Analyzing the Example Essay
effects
10.4: Process for Writing a Cause and Effect Essay
EG101
3.1.1: Exercise- Planning with the Assignment
Egyptology
23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler
email
1.2: Downloading Office 365 for Free
1.3: Contacting Your Instructor
7.5.1: Exercise- Analyzing an Example Illustration
emails
19.9: Using a Comma for Direct Addresses
emerson
18.5: Sentences in Context
Emily Dickinson
24.4: A Brief Introduction to Reading Poetry
emotion
5.5: Example Description Essay
6.5: Process for Writing a Narration Essay
11.3.1: Exercise- Evaluating Definition Statements
emotional intelligence
23.7: "Multiple Intelligences" by Fred Mednick
emotional response
5.2: Planning a Description Essay
6.3: Planning a Narration Essay
emotional struggle
15.4.1: Paraphrase Practice
emotional writing
6: Narration
emotionalappeal
5.1: Establishing Purpose for a Description Essay
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3.2.1: Exercise- Practice pre-writing on specific topics
10.1: Establishing Purpose for a Cause and Effect Essay
11.3.1: Exercise- Evaluating Definition Statements
24.5: Robert Frost
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22.4: Pronouns
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13.10: Example Research Paper
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2.5.1: Exercise- Analyzing the Example Essay
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5.5: Example Description Essay
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2.5: Example Essay- Multiple Modes
3.9: Example Essay- Reader Response
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8.4.1: Exercise- Comparison and Contrast Thesis Statements
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3.1.1: Exercise- Planning with the Assignment
4.6: Formatting
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13.2: Finding and Narrowing Topics
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13.10.1: Exercise- Reflecting on a Student Research Paper
14.1: Writing with Sources
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14.4: Identifying Keywords and Using Boolean Logic
14.5: Navigating Library Databases
15.8: Expert Source Use
16.3: How to Set Up Your Works Cited Page
16.6: APA In-Text Citations
19.7.1: Exercise- Commas and Quotations
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13.1: Understanding Research Assignments
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1.1.2: Identifying Source Types
14.6: Evaluating Sources
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16.2.1: Exercise- MLA In-Text Citations
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13.4: Considering Audience
13.7.1: Exercise- Analyzing a Student Research Paper Outline
15.1.1: Exercise- Identifying Plagiarism
15.7: Understanding In-Text Citations
16.1: MLA and APA
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15.1: Understanding Source Use
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13.6: Writing with Sources
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17.3: Tools for Sentence Combining
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13: Writing Research Essays
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13.5.1: Exercise- Developing Topics and Thesis Statements
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13.6: Writing with Sources
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3.4.1: Exercise- Narrowing Your Ideas
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12.1: Becoming a Critical Reader
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13.9: Revising the Research Paper
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18.3.2: Exercise- Correcting Comma Splices in Context
21.4: "Learning to Read and Write" by Frederick Douglass
21.5: "The Loophole of Retreat" by Harriet Jacobs
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11.4: Example Definition Essay- Intro to Essay
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12.5.1: Exercise- Reflecting on Example Student Responses
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15.3: Summarizing
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18: Common Sentence Errors
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19.6.1: Exercise- Commas and Non-Essential Elements
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4.2: Revising for Unification
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13: Writing Research Essays
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4.2: Revising for Unification
17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
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18.4: Common Sentence Errors in Context
19.10.1: Exercise- Correcting Comma Splices
23.6: "The Inspired Writer vs the Real Writer" by Sarah Allen
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17.9: Being Clear and Concise
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12.5: The Basics of Writing About Reading
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24.4: A Brief Introduction to Reading Poetry
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23.1: "Frankenstein, the Baroness, and the Climate Refugees of 1816" by Gillen D'Arcy Wood
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23.2: "Colorful Little Tale of Halloween Poison" by Deborah Blum
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22.9.3: Correcting Dangling and Misplaced Modifiers
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23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler
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24.2: "The Jumping Frog of Calaveras County" by Mark Twain
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19.2.1: Exercise- Commas in Compound Sentences
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17.8.1: Exercise- Choosing Strong Verbs
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1.1.2.1: Exercise- Popular or Scholarly Source?
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14.2.1: Exercise- Popular or Scholarly Source?
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23.5: "Discovering Our Common Humanity Through Space Archaeology" by Kristin Butler
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10.3: Structuring a Cause and Effect Essay
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17.2.2: Exercise- Building Complex Sentences
19.3.1: Exercise- Commas after Introductory Clauses
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17.9.1: Exercise- Revising for Wordiness
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17.3: Tools for Sentence Combining
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20.1: Punctuation Quick Reference
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17.3: Tools for Sentence Combining
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22.8.1: Exercise- Parallelism and Conjunctions
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17.7: Active and Passive Voice
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18.3: Comma Splices
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19.10.2: Exercise- Fixing Errors with Commas Between Subjects and Verbs
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22.2: Word Order
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17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
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19.11.3: Exercise- The Comma Uses in Context
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17.2.1: Exercise- Making Compound Sentences
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20.6: Quotation Marks and Italics
24.1: "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
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1.5: Note-Taking and Annotations
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17.7.1: Exercise- Reflecting on Passive Voice
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15.6: Different Types of Quotations
16.6: APA In-Text Citations
19.7: Using a Comma to Introduce Quotations
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3.9.1: Exercise- Analyzing a Reader Response
12.5: The Basics of Writing About Reading
13.10.1: Exercise- Reflecting on a Student Research Paper
15: Using Sources in Your Writing
15.5: Using Quotes and Signal Phrases
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8.1: Establishing Purpose for a Comparison and Contrast Essay
8.4.1: Exercise- Comparison and Contrast Thesis Statements
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8.4: Process for Writing a Comparison and Contrast Essay
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17.2: Sentence Structures- Simple, Compound, Complex, and Compound-Complex
17.2.4: Exercise- Identifying Sentence Structures
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18.3.1: Exercise- Correcting Comma Splices
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19.11: Commas in Context
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21.5: "The Loophole of Retreat" by Harriet Jacobs
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15.4.1: Paraphrase Practice
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21.4: "Learning to Read and Write" by Frederick Douglass
21.5: "The Loophole of Retreat" by Harriet Jacobs
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16.2.1: Exercise- MLA In-Text Citations
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16.4.1: Exercise- Correct Works Cited Entries
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23.1: "Frankenstein, the Baroness, and the Climate Refugees of 1816" by Gillen D'Arcy Wood
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17.8.1: Exercise- Choosing Strong Verbs
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2.5: Example Essay- Multiple Modes
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23.8: "The Zombie as a Barometer of Capitalist Anxiety" by D.T. Robb
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23.8: "The Zombie as a Barometer of Capitalist Anxiety" by D.T. Robb
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21.1: "The Allegory of the Cave" by Plato
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22.9.3: Correcting Dangling and Misplaced Modifiers
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12.5.1: Exercise- Reflecting on Example Student Responses
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22.1: Grammar Basics
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4.2.1: Exercise- Thesis Statement Discussion
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4.5: Editing the Paper- Sentence Level Issues
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4.9: A Story of Revision
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3.7: Sitting Down to Write
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22.2.1: Exercise- Underline the Preposition
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7.5: Example Illustration Essay
10.3: Structuring a Cause and Effect Essay
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3.2: Writing as Thinking- the Value of Planning Writing
3.9: Example Essay- Reader Response
21.6: "The Danger of a Single Story" by Mark Twain
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3.2: Writing as Thinking- the Value of Planning Writing
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18.1.2: Exercise- Identifying Fragments
19.10.2: Exercise- Fixing Errors with Commas Between Subjects and Verbs
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17.8: Choosing Strong Verbs
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22: English Grammar Basics
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3.1.1: Exercise- Planning with the Assignment
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13.10: Example Research Paper
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