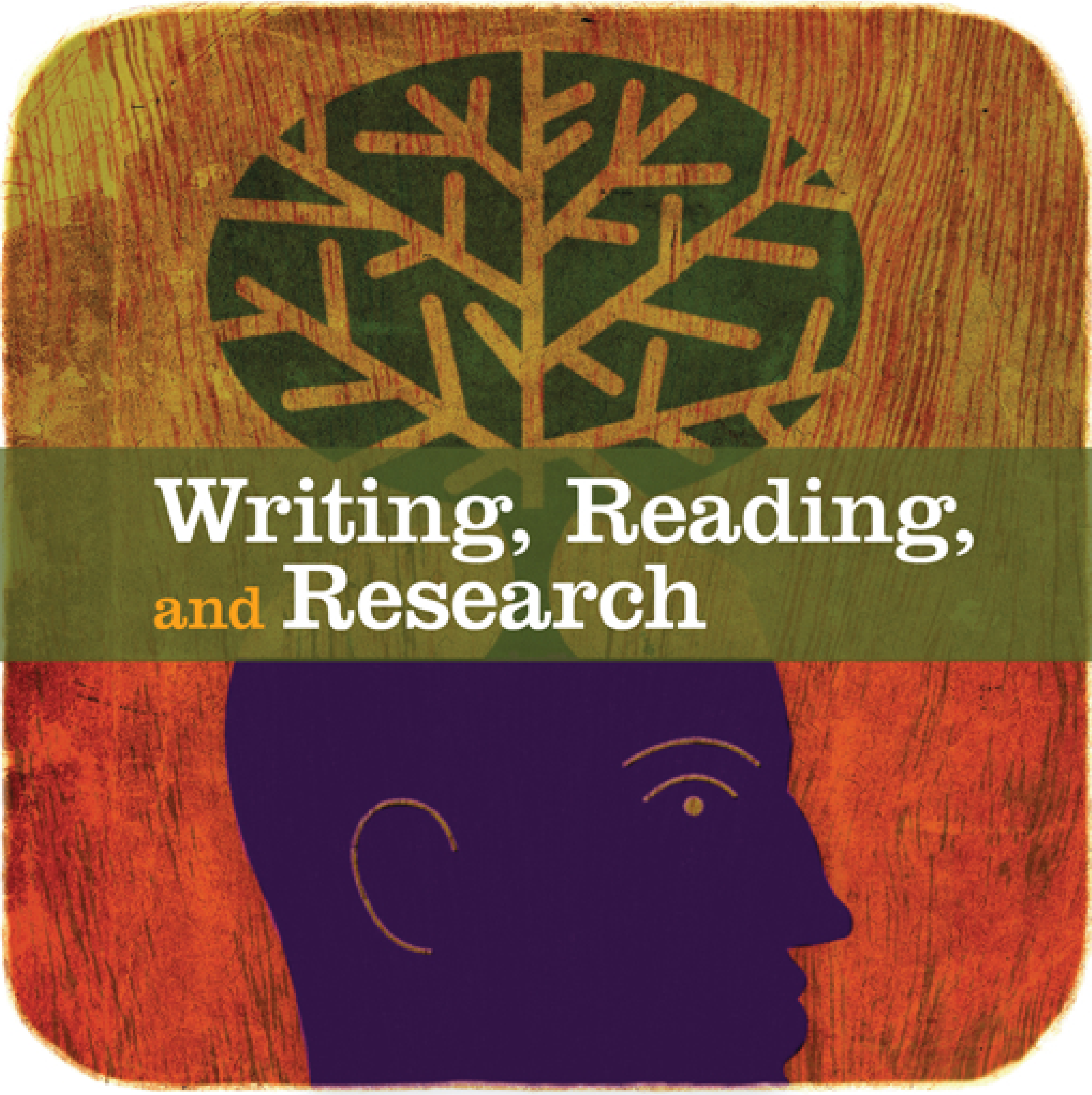
NINTH EDITION

Writing, Reading, and Research



Richard Veit . Christopher Gould . Kathleen Gould

List of Works Cited (MLA Style): Quick Reference Guide

Detailed information about MLA-style list of works cited and about the entries below can be found on pages 524–44.

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Parenthetical Notes (MLA Style): Quick Reference Guide

Detailed information on parenthetical notes can be found on pages 547–562.

PURPOSE

Use a note to identify the specific source location for a specific idea, piece of information, or quotation in your paper.

FORMAT

Give the specific page reference, preceded by the *least* amount of information needed to identify the source in your list of works cited.

PLACEMENT

Place the note following the passage.

MODEL ENTRIES

Standard Reference

Give the author and page(s):

```
A fear of thunder is common among dogs (Digby 237).
```

Author Identified in the Passage

Omit the author's name in the note:

```
Digby noted that dogs are often terrified of thunder (237).
```

An Anonymous Work (Unidentified Author)

Use the first word or two from the title:

```
("An Infant's" 22)
```

A Work with Two or Three Authors

```
(Reid, Forrestal, and Cook 48-49)
```

A Work with More Than Three Authors

```
(Courtois et al. 112)
```

Two or More Works by the Same Author

Add the first word(s) from the title:

(Asimov, *Adding* 240-43)
(Asimov, "Happy" 68)

Two Authors with the Same Last Name

Include the authors' first names:

```
(George Eliot 459)
(T. S. Eliot 44)
```

A Multivolume Work

The volume number precedes the page number(s):

```
(Agus 2: 59)
```

Exception: Omit the volume number if only one volume is identified in your list of works cited:

```
(Agus 59)
```

Writing, Reading, and Research

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NINTH EDITION

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Christopher Gould
Kathleen Gould
University of North Carolina Wilmington

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Brief Contents

Contents

To the Instructor

Writing, Reading, and Research, Ninth Edition, reflects the assumption that the three activities in its title are central to a college education. Every college student must be able to access, analyze, and synthesize information and ideas and then communicate the resulting knowledge to others.

Moreover, writing, reading, and research are so closely and, indeed, symbiotically connected that they should be studied together. We believe that the research paper should not be seen (though it often is) as one among many isolated writing tasks, distinguished chiefly by its intricate search protocols and citation formats. Research, in the broader sense that we envision, includes activities both large and small. Every task involving sources is a research activity, whether it be reading a textbook, using a library, searching the Internet, posing questions, taking notes, or writing a summary analysis in response to an essay-exam question. A textbook, as we see it, should reflect this inclusive definition, engaging students in the rewards and excitement of research writing while preparing them to do it well.

It follows that students need to develop and refine the many skills involved in college research. Writing an essay based on library sources, for example, employs a wide range of skills that, in our experience, many first-year college students have not yet mastered. The most basic of these is active critical reading. Students need to employ efficient strategies to read with perception and understanding, to analyze and critique what they read, and to make productive use of the information and ideas that arise from their reading.

For these reasons, we believe that writing, reading, and research should be taught and practiced together. A composition course that prepares students for the tasks they will face during their college and professional careers can and should be a unified whole. That unity is the principle that informs this book.

Developing skill in writing, reading, and research is a process that can be divided into successive stages. We have attempted to take a common-sense approach to this process by introducing concepts sequentially. Although each chapter has its own integrity, each builds on the concepts developed in preceding chapters.

In general, this book moves from simpler to more complex tasks—from working with a single source to connecting multiple sources, from comprehension to analysis and critique, from paraphrase and summary to synthesis—before proceeding to the more advanced and creative aspects of writing, reading, and research.

We have pursued several specific goals in writing this book:

- Broadening the traditional notion of undergraduate research;
- Presenting the process of research in a practical sequence;
- Blending the best features of a theoretically informed rhetoric, an interdisciplinary reading anthology, and a research guide;
- Creating a text that instructors will find useful as a teaching resource and that students will find lively, readable, and instructive as a guide to research writing;
- Supplementing assignments with student responses to illustrate the processes that lead to a finished product;
- Providing helpful and engaging exercises, frequent opportunities to write, and many occasions for discussion and critical response.

New to This Edition

The guided, sequential approach—always the hallmark of this textbook—remains in this edition, as does the abundance of examples, activities, and sample student papers. As always, however, we have tried to provide new tools and resources for students. In this edition, we have updated models and exercises to reflect changes in bibliographical format introduced in the *MLA Handbook for Writers of Research Papers,* seventh edition, which was still in production when the previous edition of this book went to press. We have also incorporated seventeen new readings to provide flexible, timely resources for assignments:

"The Twitter Trap: What Thinking in 140 Characters Does to Our Brains" (Chapter 2)
"Curling Up with a Good Screen" (Chapter 3)
"Tales of a Modern Diva" (Chapter 4)
"Is Your Religion Your Financial Destiny?" (Chapter 6)
"Shame on Us: How an Obsession with Obesity Turned Fat into a Moral Failing" (Chapter 6)
"Why I Love It" (Chapter 7)
"And Why I Hate It" (Chapter 7)
"The Great American Internship Swindle" (Chapter 7)
"Making the Skies a Bit Friendlier" (Chapter 8)
"The Golden Age of Air Travel" (Chapter 8)
"Flying Doesn't Have to Be Such a Bummer: What You Can Do to Make the Best of Today's Unfriendly Skies" (Chapter 8)
"The Right Stuff: Will America's (Foolish) Optimism Stare Down the Recession?" (Chapter 8)
"Valentine's Day from My Side of the Counter" (Chapter 8)
"Despite the Survey, the Kids are All Right" (Chapter 8)

"Saving the 'Lost Boys' of Higher Education" (Chapter 8)
"For Women on Campuses, Access Doesn't Equal Success" (Chapter 8)
"Not Going to the Chapel" (Chapter 15)

We have also introduced new student-written texts in Chapters 7, 8, and 15 and revised three student research papers.

Seventeen exercises have also been updated with new examples:
Writing Habits and Strategies (Chapter 1)
Responding to Reading (Chapter 2)
Transitions (Chapter 3)
Deductive and Inductive Passages (Chapter 4)
Identifying Topic Sentences (Chapter 4)
Restating the Main Idea (Chapter 4)
Detecting Implications (Chapter 4)
Questioning Implications (Chapter 4)
Paraphrasing an Argument (Chapter 5)
Paraphrasing in Research Papers (Chapter 5)
Writing Summaries (Chapter 6)
Summarizing an Argument (Chapter 6)
Summarizing in Research Papers (Chapter 6)
A Brief List of Works Cited (Chapter 7)
Analyzing Purpose (Chapter 8)
Analyzing Audience (Chapter 8)
Analyzing Development (Chapter 8)

The introduction to research, which previously concluded Chapter 1, has been moved to Chapter 9. New units on annotated bibliographies and surveys/questionnaires have been added to Chapters 10 and 11, respectively. Coverage of varieties of evidence in Chapter 15 (Argument) has also been expanded. Finally, end-of-chapter readings are thematically clustered.

Supplements

An extensive instructor's manual offers suggestions for using *Writing, Reading, and Research* in the classroom. It provides an overview of each chapter and suggested assignments, along with responses to the in-text exercises and the questions that follow the end-of-chapter readings.

Acknowledgments

Our greatest debt is to our students, from whom we have learned most of what we know about teaching composition. In particular, we wish to thank Tracy LaFon, Bob Tennant, Emily Gould, and all the other student writers who shared their notes and experiences in this edition.

We also thank the following reviewers, whose wise and thoughtful suggestions made an immeasurable contribution to the ninth edition: Kyoko Amano, University of Indianapolis; Laura Bowles, University of Central Arkansas; Elaine Burklow, Vincennes University; Shelia Carmody, University of Wisconsin, Waukesha; John Orr, Fullerton College; Juenell Owens, Vincennes University; Caryl Terrell-Bamiro, Chandler-Gilbert Community College; and Laura Veltman, California Baptist University.

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Christopher Gould
Kathleen Gould
Richard Veit

PART

I

Writing, Reading, and Research

1

Introduction to Writing

A college education does more than just introduce you to current information about a field of study. It also teaches you how to find that information, how to analyze and evaluate it, and how to place it in specific contexts alongside other, sometimes conflicting, information. In short, a college education invites you to learn and think on your own. The sum of knowledge in any field is too vast and the world is changing too rapidly for an education that merely imparts facts and statistics. Instead, an education helps you develop skill and confidence in finding, interpreting, evaluating, and synthesizing what you are expected to know, both now and after you graduate. Professionals, technicians, executives, and other educated adults who have developed and refined these skills are more likely to introduce new ideas and to communicate discoveries within their fields.

Nearly every course you take, whether in biology, accounting, theology, or forestry, presupposes certain skills. The most important of these—the ones most vital to success in college as well as in your career—involve writing, reading, and research. As a fluent writer, an alert reader, and a resourceful researcher, you enjoy enormous advantages. This book is designed to help you assume these roles.

Writing, reading, and research are not mysterious or unusually difficult. You have been reading and writing for years, and whether you realize it or not, you perform certain kinds of research all the time, both in and out of school. For example, when you were deciding which college to attend, you probably conducted research by visiting websites, consulting with your guidance counselor, talking with friends, and perhaps traveling to several campuses. In fact, if you found and read an online catalog and then wrote an application essay, you used all three skills.

Since writing, reading, and research are interrelated, it makes sense to study them together. Research often involves finding what others have written, reading it, and then writing in response. Even as you write, you frequently read what you have written, deciding whether further research, organizational changes, or additional editing is needed. And finally, what you have written about your research becomes someone else's reading.

WRITING

Writing is a complex process that includes various subskills, from the basics of handwriting and spelling to the subtler nuances of tone and organization. Unlike the ability to speak, acquired in early childhood without formal instruction, writing skills are developed later, usually in school. Time and practice gradually lead to competence, and though most of us master the fundamentals easily enough, no one ever *completely* perfects the techniques of writing. Even the most admired authors, after years of accomplishment, continue to learn from experience and refine their craft. Although a course in composition or a book like this can help you improve your writing, repeated practice remains the best teacher.

The essence of writing is *options*. Writers continually make choices. Even on those rare occasions when you know exactly what to say, you still confront a vast array of options. You must choose an organizational plan, gauge the level of formality that best suits the occasion, determine the most effective strategies for opening and closing your text, and decide which facts, arguments, or supporting details are most appropriate. Even the selection of an individual word often involves considering a number of synonyms.

In one sense, choice makes writing difficult. Too many options can be overwhelming. Even accomplished authors are familiar with writer's block: staring at the blank page or computer screen, agonizing over what to say next. And while there are times when words seem to flow, the text that "writes itself" is a fiction. Nevertheless, experienced writers persevere through moments of frustration, confident in the strategies they have developed for generating ideas and overcoming obstacles.

Fortunately, choice brings opportunities as well as difficulties. Creative choices are, after all, what make writing a craft, rather than just a competency. As writers, we are not mechanically churning out assembly-line products. We are artisans, using imagination, experience, and talent to create, from an unlimited array of options, texts that are both functional and original. Writing allows us to communicate ideas and information in ways that are profound, funny, provocative, or persuasive. Writing involves intense effort and hard choices, but the sense of achievement we derive from creating a work uniquely our own can be great, even exhilarating.

Writing Habits and Strategies

Skilled writers usually devote a lot of time to the preliminary stages of composing before they try to generate a complete, polished draft. They do not, however, all follow the same routines, nor does any one of them pursue a single, uniform approach to every type of writing task. In fact, one of your goals in this course should be to discover which procedures lead to the best results in specific situations: a timed essay exam vs. an informal response to assigned reading vs. a research paper due at the end of an academic term. In the following passage, David Bartholomae, a scholar who has studied writing processes for more than thirty years, discusses his experiences as a writer and a teacher of writing:

> Writing gets in my way and makes my life difficult, difficult enough that I sometimes wonder why I went into this business in the first place. Writing gets in my way, but when I write, I almost always put up barriers. . . . I feel, as a matter of principle, that writing should not go smoothly and that when it does, unless I'm writing a memo . . . , it's not doing the work of a professional. . . .
>
> I think of writing primarily as a matter of resistance. At the same time, however, I will quickly admit that I have developed habits and changed habits to make writing more efficient. . . . Writing still, often, makes me unhappy, makes

> me sick, makes me do things—like smoke, for instance—that disgust me. I have my habits and quirks and behaviors, like other writers, and I've learned that thinking about them has helped me to put them to use, and I've learned that talking about them can help me speak with greater authority to my students.
>
> For years I felt that every paper I wrote meant that I had to figure things out for the first time. I am not sure what happened, . . . [but] I do know that I suddenly felt that there was work that I had to do. Bits and pieces of things that I would read, for example, would jump forward as if magnetized because of the way they could serve the project I was working on. I have heard people say that artists have a special vision, that they don't see the world the way the rest of us do. This never made sense to me until I thought of it in my own terms.[1]

Notice how Bartholmae, a prominent scholar, grapples with the same self-doubts and frustrations that trouble less experienced writers. Yet, after years of practice and reflection, he has come to recognize that these feelings are part of a process that almost always results in an acceptable draft. And, having learned to exploit the potential of what inexperienced writers often see as distractions, Bartholomae knows that he need not determine exactly what he wants to say about a topic before he begins a preliminary draft. He understands that ideas and isolated bits of language come to mind at unexpected, sometimes inconvenient moments—while you cook, exercise, shower, or try to go to sleep. Proficient writers do not disregard or try to postpone these moments of invention and discovery, which more often result from deliberate reflection rather than spontaneous inspiration. Knowing that insights and fluent language emerge gradually, Bartholomae rejects the notion that a writer must always "figure things out for the first time."

The chief difference between experienced writers and most first-year college students is that the former, like Bartholomae, have learned to break down the complexity of writing by approaching it in manageable stages, so that what starts out as an awkward exploration ends up, several stages later, as a polished essay or a crafted report. Writers who strive for early perfection are usually doomed to frustration. Polish and clarity evolve over time through patient drafting and redrafting. Although composing is seldom easy for anyone, skillful writers rely on the routines they have developed over time. They know that with patience and persistence, good ideas expressed in graceful sentences and appropriate vocabulary will come. Like these writers, you too can learn to settle down to the hardest part of writing—getting started.

Writing Habits and Strategies

EXERCISES

1. In each of the following passages, a published author talks about the craft of writing. As you read each passage, take note of anything that relates to your own writing processes.

a. As I was writing the early drafts of this article, I began to notice that my writing was becoming uncharacteristically slow and tortuous. I believed that my ideas . . . were significant. . . . Yet I could not seem to find a unifying focus for the article or

[1]Bartholomae, David, "Against the Grain," *Writers on Writing,* ed. Tom Waldrep (New York: Random, 1985), 20, 27–28.

a way to integrate the three sections. As I read over my wife's comments on a series of drafts of this article, it is clear that, from the beginning, she was pointing to the need to clarify my topic. . . .

Over the years, my wife has pointed to another recurring difficulty in my writing, my tendency to say the same thing in many different ways, without being aware of it. As I was writing this article through many drafts, redundancy was a recurring problem. Why did I feel the need to repeat an idea and to elaborate it, as if I could not believe that a reader would actually be able to hear what I was saying or understand what I meant? Did I anticipate the reader to be like a parent who could not hear his or her child or understand him? I felt a sense of recognition and some relief as a result of my wife's questions.

—Stephen B. Bernstein, "Writing, Rewriting, and Working Through"

b. I spend a lot of time letting a paper bounce around in my head before I start writing. I begin my papers always with *things,* never with ideas or theses. I begin, that is, with a folder full of examples, or two books on my desk that I want to work into an essay, or a paragraph that I cut from an earlier essay of my own, or some long quotations that puzzle me and that I want to talk about and figure out. . . . I like green pens; I never outline; I work with two yellow pads (one to write on; one for making plans, storing sentences, and taking notes).

—David Bartholomae, "Against the Grain"

c. Writing isn't hard; no harder than ditch-digging.

—Patrick Dennis

After reading these passages, write for twenty minutes about how you compose papers and other academic assignments that involve writing. Try to draw comparisons and contrasts between the routines you have developed and those of the writers quoted above.

2. Exchange your writing in small groups and discuss similarities and differences.

In this book we assume that you have completed a course in college or high school that introduced you to stages of the writing process. Nevertheless, we think it useful to review a sequence of composing strategies that many seasoned writers have adapted to their own individual needs and preferences. Remember that since occasions for writing differ, this is not a uniform sequence of "steps"; those who use it productively make adjustments. The main thing to keep in mind is that there are no shortcuts to effective writing.

Several times in this book, we present papers that college students have written in response to assignments in their composition classes. In this chapter, you will read a paper by Carolee Winter, a first-year college student who addressed the assignment detailed below. In addition, to illustrate the composing processes that led to her polished draft, we have recorded the evolution of Carolee's paper from her first encounter with the assignment through the proofreading of her final draft. (Also, we have provided three other examples of this type of essay, sometimes referred to as a ***profile,*** at the end of this chapter.)

Writing from Observation — ASSIGNMENT

Research involves deciding what you want to know, focusing your investigation, and then making discoveries about a topic. Later in this course you will engage in ***secondary research,*** finding out what other researchers have already learned and reported. The paper you write in response to this assignment, on the other hand, involves ***primary research,*** gathering information firsthand, through direct observation.

Here is the assignment in brief: *Investigate a place or activity, discovering as much as you can through careful, persistent observation; then report your discoveries in an engaging, informative paper.*

The following suggestions and guidelines should be helpful:

- Choose an organization, office, building, or outdoor locale where a particular activity takes place. Examples include a health-food cooperative, art gallery, community festival or pageant, hospice, auction, or farmer's market.
- Select a place or activity that is relatively unfamiliar to you. If you describe something you know well, you may be influenced by unconscious preconceptions and thus take for granted or overlook details that an outsider would find unusual and interesting. For this assignment, it is important that you observe and write as an *objective reporter,* not as an insider.
- Take careful note of what goes on, particularly anything that might not be obvious to the casual observer. Notice how people act, how they respond to each other, their behavior, and the unspoken rules that operate within the context.
- Adopt one of two methods of gathering data: be an unobtrusive "fly on the wall," listening and watching others who are unaware of your presence; or be an inquiring reporter, talking to people and asking questions.
- Return to the site as often as necessary until you understand your subject thoroughly. Take copious notes during or immediately after each visit.
- Write about the institution or activity and about your personal experiences in the course of your observations. Report what *you* see, and feel free to use the word *I* in your paper. Focus on what you expected or intended to find, what you actually discovered, and how your views were altered or reinforced by the observation.
- Do not devote much space to obvious surface details about the place or activity you describe. Try not to tell readers things they may already know. Get behind the obvious and describe what *really* is going on.
- Describe what you witnessed during your observation(s) rather than generalizing about what happens on typical occasions. Use specific details.

Submit prewriting, notes, and preliminary drafts along with the final version of your paper.

After you have read Carolee Winter's polished essay and followed her progress through the several stages that led to it, the nature and requirements of this assignment should become clearer to you. Notice that the assignment calls for something beyond purely personal writing. That is, the instructor asks members of the class to go beyond their own opinions and past experiences, to rely on direct observation and, possibly, to conduct an interview or informal survey. This procedure might involve visits to several sites or repeated observations of a single site.

Being a fair, open-minded observer does not necessarily require a completely detached, impersonal stance toward your topic. In fact, when you read Carolee's essay, you will find that she became personally involved with what she was writing about, a local roller derby team. The assignment on pages 7–8 calls for a type of writing not completely different from the personal essays that Carolee had written in high school, nor from the more formal research-based writing she would do later in her composition course. Although the assignment does not call for a traditional research paper—the kind that cites library sources and uses formal documentation—it does involve a particular type of research. (Later chapters of this book explain other methods of research in greater detail.)

Audience and Purpose

Whenever we engage in discourse—that is, whenever we converse, write a letter, give a speech, compose an essay, or participate in any other transaction involving language—we adapt our words and style of delivery to our intentions. Imagine, for example, overhearing a dialogue between a male and a female college student who meet at a party. The conversation might begin with little more than customary phrases of introduction, followed by routine questions about hometowns, majors, interests, and tastes in music. Nevertheless, an astute observer would recognize in this dialogue certain subtle attempts to manipulate a familiar ritual for complex purposes. Each speaker may be trying to gauge the degree of his or her attraction to the other, to make an impression, and to advance (or perhaps to slow down or even to end) the progress of a relationship. Like these speakers, all of us, since early childhood, have become skilled at adapting language behavior to specific situations. So it is when we write.

Effective writers carefully consider their reason ***(purpose)*** for writing and the persons ***(audience)*** that they hope to inform, persuade, entertain, or otherwise influence. These considerations affect a wide range of decisions involving language because there is no multipurpose style or structure that suits every writing task. To illustrate, consider the following sentence from the Declaration of Independence:

> We hold these truths to be self-evident, that all men are created equal.

Now contrast it with this sentence from H. L. Mencken's comic paraphrase, "The Declaration of Independence in American":

> All we got to say on this proposition is this: first, me and you is as good as anybody else, and maybe a damn sight better.

Both passages are widely admired, but since they address different audiences and purposes, they exemplify vastly different styles. In the original version, Thomas Jefferson hoped to justify American independence to the world and to persuade fellow colonists of the necessity of armed rebellion. In contrast, Mencken wanted to amuse readers while making a point about language; therefore, his writing is informal and humorous. Each style suits the writer's goals, but neither would have been appropriate in the opposite situation.

Carolee's purpose and audience were defined by the assignment on pages 7–8. She was expected to report, from a personal point of view, information and impressions that would engage the interests of a particular audience of readers. She understood that her instructor wanted to simplify the task by defining that audience as readers like herself. However, she could not entirely ignore the fact that her instructor—who would be reading and responding to her paper—was an important part of her audience as well.

With these considerations in mind, Carolee began her research and writing, the stages of which are traced in the following pages. As you read these pages, you can judge how effectively she took into account the demands of her purpose and audience. The final draft of Carolee's paper appears on pages 10–22.

Student Writing

Winter 1

Carolee Winter

10 April 2012

Professor Virginia Carter

It's Not about Looking Cute

I had never been to a sporting event where paramedics were waiting in the parking lot before the game even started. When I saw the "Caution" signs flanking the entrance to the rink-side seating, it occurred to me that the ambulance might be there for the spectators as well as the skaters.

Before a group of my coworkers had invited me to attend a local match, I had no idea that roller derby was a sport that people still played. I had always thought of it as a relic of the 1970s and 80s. I didn't remember ever having watched it on television as a kid, and the few photographs I'd seen showed women with teased hair and skimpy spandex outfits wrestling each other to the floor while wearing roller skates. I assumed that roller derby fans were like pro wrestling fans, more interested in blood and brutality than in the game itself.

I decided to try to find out more about roller derby by looking up information on the Internet. I found

Winter 2

out that the game is much older than I'd thought. It began in the 1930s as a relay endurance race, and "accidentally" became a contact sport when a few skaters collided during one of the races; the spectators enjoyed this moment so much that the game's sponsors decided to reformulate the rules. Contact roller derby actually had its television heyday during the 1950s and 60s, but the energy crisis of the early 70s, which made it difficult for teams to travel by bus, forced many of them to fold. The derby of the late 1970s and 80s, of which I'd seen a little, was one of the various attempts to bring the sport back with (allegedly) staged fights and sexier uniforms. Most of the older professional teams had shut down before the revival, but a few, like the Bay City Bombers of San Francisco, still exist today despite periods of inactivity.

The roller derby team that I went to see, the Cape Fear Roller Girls, represents a different era and a newer version of the sport, one that began in the early 2000s. The Roller Girls are an amateur team that skates on a flat, rather than a banked, track. They adhere to the rules of the Women's Flat Track Derby Association (WFTDA), which, unlike the old rules, prohibit fighting. Even though matches are referred to as "bouts" in the twenty-page WFTDA rules, there are now more illegal

Winter 3

blocks than legal ones. In fact, there are only four legal areas that players can block to or with: upper arms, torso, hips, and thighs. The rules go on for another page and a half to explain how hands, elbows, and heads may not be used. Most modern roller derby teams are amateur flat-track teams started by skaters who have no connection to the old derby, although a few teams play on banked tracks using the old rules. There is actually a fierce debate between the two kinds of teams about what roller derby should be. Old-school teams criticize the newer teams for playing an inauthentic version of the game and using costumes like short skirts and fishnet tights to draw in crowds. New derby teams argue that flat track rules allow players to focus more on athleticism and skating skills rather than on size and aggressiveness.

And then there are the derby names. Every player skates under a pseudonym, usually violent-sounding and often incorporating a pun on her real name. For example, some of the players on the CFRG team are named Meagan U Beg, First-Degree Marie, Vendetta La Rue, Suicide Barbie, and Tits McVenom. I wondered what players who chose such pseudonyms would be like in action.

From the moment that I walked into Scooter's rink, where the Cape Fear Roller Girls practice and play,

Winter 4

I knew this would be unlike any other sporting event I had ever seen. I knew that Scooter's was normally a recreational rink whose main patrons were teenagers on Saturday nights. I had even skated there a few times when I was a kid, and the decorations were still the same: hundreds of green and yellow bulbs on the ceiling in the shape of stars, a disco globe the size of a beach ball hanging above the center of the rink, and black-light-reflecting carpet with a neon confetti pattern lining the benches, railings, and floor outside of the rink. The facility wasn't built for roller derby, so the official boundaries of the track, a donut shape about eight feet wide all the way around, were made with neon orange electrical tape. The rink wasn't built for spectator sports either, so seating was limited. My coworkers insisted that we take some of the best seats in the house, which came with a warning: "All seating on rink is at your own risk." The only protection was a strip of caution tape stuck to the floor just a few feet from the boundary; we sat so close to the action that we could feel the breeze as the skaters whizzed by at thirty miles an hour.

I had never been to a sporting event where the announcers explained the rules of the game for spectators who were unfamiliar with them. I learned that each team has four “blockers” and one “jammer.” Blockers from both teams skate in a pack, and the jammers try to pass the opposing team’s blockers to score points. The blockers try to help their own team’s jammer get through the pack and keep the other jammer from passing them. Blockers may use their shoulders or hips to knock the jammer out of bounds. It sounds simple in theory, but once the whistle blew, the clatter of skates on the wooden rink, the bumping of bodies competing for space on the track, and the shouts of the players and the crowd echoing throughout the building were disorienting.

While the blockers circled the rink, their heads moved constantly as they looked over their shoulders to check the position of the jammers, then back in front to avoid crashing into the skaters in front of them. Each time an opposing jammer approached, the blocker would widen her stance, placing her feet three feet apart, forcing the jammer to try to step around without going out of bounds on the narrow track. Although they were not allowed to link arms, blockers sometimes formed a line to keep the other team’s jammer from breaking through. Blockers also tried to help their own jammer by offering “whips,” extending an arm behind the back for the jammer to grab; then, once the jammer had a firm grasp, the blocker would swing her arm around suddenly,

Winter 6

whipping the jammer forward with an extra burst of speed. Sometimes, after getting halfway through the pack, a jammer would realize that the opposing blockers had formed a wall. She would hide behind one of her own blockers, holding on to her waist or shoulders, then reemerge when she saw an opening.

After the first twenty-minute period, Tits McVenom and Suicide Barbie emerged as the evening's star players, managing to break through the pack first, becoming the "lead jammers" in almost every "jam" (a two-minute segment of play). The lead jammer gets the privilege of calling off the jam at any point, simply by putting her hands on her hips. This allows her to maximize her own points before any other jammer manages to get through the pack. McVenom, who seemed to enjoy the spotlight, sometimes added a victory lap during which she performed her signature ritual—skating past the spectator section, lunging, putting her hands on her hips, and wiggling her fingers, as the crowd roared its approval. At one point, however, McVenom got a little too ambitious, attempting a second pass through the pack. The other team's blockers widened their stances and stuck out their butts to keep her back. McVenom accidentally elbowed one of the blockers as she tried to move around the outside of the pack; this landed her on the penalty bench. Since teams are not allowed to send in substitutes in the middle of the jam, McVenom sat helplessly on the right corner of the bench while the other team's jammer scored. Hands on her thighs and toes to the floor, she sat restlessly, prepared to rocket off the bench as soon as she was called back into the game.

McVenom, despite her MVP performance, took some of the nastier spills in this bout. At one point, as she came around a curve, the other team's blocker forced her out of bounds. She smacked straight into the cinder block wall that lines one of the straight-aways, her hands extended in an unsuccessful attempt to shield her face from the blow. Fewer than five minutes into the hour-long bout, she was knocked off course into the center of the ring and crashed into one of the referees. McVenom, who was wearing the regulation equipment—elbow and wrist pads, as well as a helmet and mouth guard—got up immediately and sped toward the pack. But as the ref tried to stand on his right leg, he winced under the pain and fell back to the ground. Another ref called a time-out to get him off the rink so the medic could examine him.

Despite these crashes, one of my coworkers started to complain that the match was tamer than the last one he'd seen. Just as he was saying this, however,

Winter 8

Leadfoot, a player on the opposing team, having attempted to pass the first CFRG blocker, sailed headfirst into the audience. She gasped, then groaned as she tried to lift herself up with her arms. As the pack made its way back around for a second time, the players saw her sprawled across the floor, surrounded by a group of shocked spectators. The refs stopped play, and members of both teams skated over to check on Leadfoot's condition. The announcer continued to offer commentary: "A lot of people don't realize how hard these girls work—they're out there training most nights of the week, facing injury." The medic, suspecting a broken collarbone, wrapped an Ace bandage around Leadfoot's shoulders and knees, binding her in a crouched position. As she was carried outside, both teams clapped and got back into starting formation for the next jam, ignoring the fact that the audience on the floor had moved a few feet back, just in case.

During the breaks between periods, I noticed that the spectators were as diverse a crowd as I'd ever seen at a sporting event. There were just as many women as men; a whole row of people sitting on benches that lined one of the straight-aways appeared to be over the age of sixty. I guessed that they'd been derby fans back in the 1950s or 60s. None of them seemed put off by the new flat-track rules. I talked to Mrs. Price, a woman of about sixty-five, who is the team's self-proclaimed number-one fan. She said that she'd followed CFRG from the beginning, never missing a practice or a game.

As I was talking to Mrs. Price, Meagan U Beg, one of the skaters who wasn't playing that night, joined us. "I tore my MCL in a bout a few weeks ago. I skated on it for a week after that, but I had to stop because I was making it worse," she explained. She also mentioned that several other skaters were dealing with injuries, so the team was desperately in need of new members. She told me that there were open practices on Tuesday nights, if I was interested.

"I don't know much about skating," I said. "I know how to skate, but not like *that*."

"That's okay. We can teach you everything you need to know."

Another player, overhearing us, added: "Yeah, don't worry about that. I'd never been on a pair of skates before in my life, and they taught me."

So, the next Tuesday, I decided to go to practice. I wanted to see more about what went into the making of a roller girl. When I first walked in, a woman I recognized as Suicide Barbie greeted me. She was a tall, lean blonde in her early thirties, and she seemed to

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live up to her moniker but for the tattoo peeking over the waistband of her shorts and the remnants of heavy black eyeliner sweated off during her warm-up.

As she helped me select a pair of rental skates from the back and a full set of knee, elbow, and wrist pads, she asked me if I knew anything about roller derby. I told her that the previous Thursday's bout was the first time that I'd ever seen it played. "It's good that you know what you're in for. We had a recruit a while ago who was actually very good, but when she saw her first bout, she dropped out." I nodded nervously, remembering Leadfoot being bound and carried off the rink.

Once suited up, I joined the other skaters, who were doing warm-up laps around the rink. I noticed that, as they rounded the curves, they placed the right foot over the left, then stepped forward with the left foot. I tried doing it too, and, to my surprise, I carried it off without falling down.

"Nice crossovers," Suicide Barbie said as she whizzed by me. I was so distracted by her compliment that I slipped and fell backwards, landing on my butt. A few seconds later, Barbie passed me and said. "Sorry. I shouldn't have said anything. Are you okay?" I nodded and got back up.

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After warm-up, Barbie's fellow co-captain, Red Rumbler, showed me and three other new players how to skate in "derby position." She crouched, her knees bent into a deep squat, her butt barely above them, wrists and elbows together in front of her chest. "You want to hold your boobs with your forearms, like you're running without a bra on. Also, keep your stomach and ass tight," she said. "If you've ever seen me skate in a bout, you'll notice I don't fall that often. It's because I have good form."

Red then introduced us to falling exercises. "If you practice falling the right way over and over again, you're more likely to fall the right way when you're playing and avoid an injury," she explained. She taught us five different kinds of falls, and we practiced each one twenty times, standing still. Getting up while carrying ten pounds of gear was difficult; afterwards, our quads were burning and our legs were shaking.

She put us through the same training regimen that the rest of the team was completing in preparation for their next bout, against a team from Long Island, New York. My lower back started aching after fifty laps in derby position. By the end of the two-hour practice, we'd also done hundreds of crunches, squats, and pushups. Even the regular players were struggling,

Winter 12

their elbows bending only slightly on the final set of pushups. My wobbly, exhausted legs would no longer hold me, and I slipped on my skates as I tried to stand up.

"You won't hurt tomorrow," Red told us. "But you will the day after that." She also suggested that we take a hot shower and stretch well before going to bed to minimize soreness. She asked if I planned to come to next week's practice or to participate in Sunday's endurance practice. I wondered what "endurance practice" could mean if this wasn't it, but I told her I'd be there. She also invited me to Thursday's scrimmage so I could learn a little more about rules and strategy.

At the Thursday night practice, I learned that the stepped-up workout routine was not only for preparing the team for its next bout after a recent loss, but also for weeding out new recruits. As I watched the team practice, I talked with another player who was recovering from an injury. She told me that although the team always has an invitation out for new skaters, derby tends to attract "a certain kind of girl." When I asked her what kind of girl that was, she hesitated slightly, then said, "One that wants attention."

When I asked Red what kind of girl plays derby, she put it more bluntly: "After a while, you can begin to see who the real athletes are and who the posers are." Later, I overheard Red talking with one of the new girls on the team who'd started practicing a few weeks earlier. They were discussing the CFRG's two home teams: the Convixens and the F-Bombs. (Most derby teams divide their players into two or more home teams that hold public scrimmages; the skaters who play as "Cape Fear Roller Girls" against teams from other cities are the best players drawn from the two home teams.) The new girl said that she wanted to play for the Convixens because she liked their uniforms: pink Dickies-brand, zip-up, collared dresses. "They're so cute!" she exclaimed. Red shook her head and told her that roller derby is not about looking cute.

Carolee's paper is one of a wide variety of possible responses to the assignment on pages 7–8. It is a polished piece of writing, but it did not start that way. The following pages trace the stages of the essay you have just read. These stages include ***prewriting, composing a first draft, peer review, revision,*** and ***editing.***

Prewriting

Because drafting a paper is easier when you have an idea of what you want to say, it makes sense to pursue strategies that can help you generate or discover ideas and put them in writing before you begin a first draft. These strategies include ***brainstorming, mapping, freewriting, collecting data,*** and ***outlining.*** Carolee used all five in a sequence that helped her get started.

Brainstorming

Novelists, business people, and scientists often unlock their thinking through ***brainstorming,*** a way of bringing to mind as many ideas about a topic as possible. Brainstorming not only provides raw material to work with; it also arouses creativity. You can brainstorm out loud or on paper. One way is to write down all the words or phrases about a topic that come to mind, listing them on the page, one after the other as they occur to you. Don't evaluate them or worry about whether they're consistent with each other. Sometimes you must pass over three or four—or even a dozen—useless ideas before a good one comes along. The purpose is to form associations in your mind, like rubbing sticks to create a spark.

When Carolee's instructor presented the assignment on pages 7–8, she asked the class to brainstorm possible topics. Here is an excerpt from the list that Carolee produced:

—Gathering places
- Bars
- Restaurants
- Pool hall
  - The Dixie
- Coffee shops
  - P. C. Java
  - Folks Café
  - Java Dog

—Tourist sites
- Poplar Grove
  - Why do people visit a plantation? Do they understand how it operated?
- Fort Fisher
  - What's the appeal of a fort?
- Brunswick Town

—Occupational Sites
- Hog farms
- Wineries
- "Adult" bookstores
- Massage parlors
- Supermarkets: night shift (talk to Justin?)
- Senior center
- Assisted-living facility
    - What types of daily activities?
    - What kinds of relationships do residents form?

—Sports
- Campus teams
- Club teams
- Varsity

Carolee jotted down ideas as they came to mind, without rejecting anything as inappropriate, unworkable, or silly. She wrote quickly, not worrying about punctuation or spelling. She wrote entirely for her own benefit, and some of the names and items on her list made sense only to her. But you can see her mind at work—and how brainstorming helped her thought processes gather momentum, with one idea provoking another. The list shows her train of thought, moving from gathering places to tourist sites to occupational sites to sports and recreation, which was the eventual focus of her paper.

EXERCISE

Brainstorming

Choose a friend or classmate as a writing partner. While you generate a list of *the most creative or effective* television commercials, ask your partner to brainstorm a list of *all* television commercials. After ten minutes, compare lists to see which one contains more interesting or promising items for an essay on television advertising. Can you draw any inferences about effective brainstorming—what contributes to it and what may impede it?

Mapping or Clustering

Mapping involves making ideas concrete, putting them in black and white so you can look at them and see their relationships. Basically, you want to make patterns of words and phrases that radiate out from a central concept. When they do this, writers are often surprised how the linking process generates new ideas. Sometimes, the visual pattern itself can suggest an essay's basic organization. As in brainstorming, it is better to jot down ideas quickly, without trying to evaluate them.

From her brainstorming notes, Carolee found that she was interested in organized sports, which she further explored in the map shown in Figure 1.1. Each area of sports that she listed led to a variety of ideas; and, in the process of filling out the map, Carolee came up with several interesting ideas for her paper.

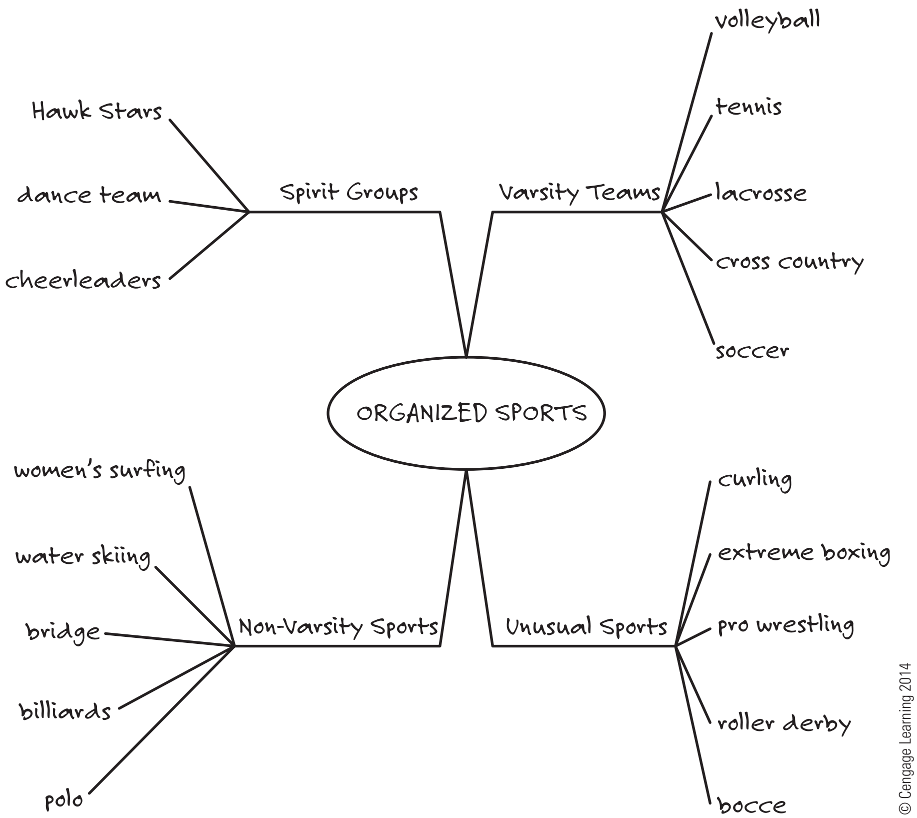

Figure 1.1 Carolee Winter's map.

Some of the paths her mind took turned out to be dead ends, but others were promising. Carolee avoided the more obvious possibilities like football, basketball, and baseball, focusing instead on sports less familiar to the average reader. Roller derby turned out to be the most promising of these when Carolee remembered that one of her coworkers had recently attended a local match with some friends.

Freewriting

After an unfocused prewriting strategy like brainstorming or mapping, a good way to develop more focused ideas is to ***freewrite.*** Begin writing about your topic at a steady, comfortable pace, jotting down whatever comes to mind; then continue, without stopping, for perhaps ten or fifteen minutes. Don't reject any ideas; simply let them flow. Don't worry about spelling, punctuation, or even coherence. Freewriting is not for others to read; its purpose is to help you explore your topic and come up with ideas to use later.

After attending a roller derby match with some friends and briefly reviewing a few websites to learn about the history of the sport, Carolee settled on a topic, yet she remained uncertain about the purpose of her essay—what she wanted to argue or demonstrate about roller derby. In the following ten-minute freewrite, she explored several possibilities:

> It has to be one of the most dangerous sports there is. It makes me wonder how it became so popular in the 1950s and early 60s, during the era of mild manners. I find it interesting that the game was co-ed from the early days (although men and women alternated rounds and didn't compete against each other), but that it has become almost exclusively a women's sport now—the only contact sport played by more women than men. Why did it go out of style, and what brought it back?
>
> The nicknames are one of the most fascinating aspects of the game. It allows the players to assert a personality, maybe even feel like a different person than who they normally are. I want to know more about who they are outside of derby, and what does participation in this sport mean to them. I want to know why they do it.
>
> Watching video footage of roller derby is nothing like seeing it in person, and I want to convey how fast and loud it is. At times, it looks so well choreographed and at others, it looks completely chaotic. There is so much going on at once that there are almost as many referees as players, keeping track of penalties and points.

This is typical freewriting—rambling, conversational, uncensored. If it were clearly organized and carefully edited, it would not be authentic. Beginning with several possibilities in mind, Carolee used freewriting to focus her thinking. As she freewrote, she recalled that one of the Cape Fear Roller Girls had invited her to participate in the team's next practice session. Having initially brushed off the invitation, Carolee began to consider the advantage of approaching her topic as a novice participant rather than an uninitiated spectator. At this point, Carolee became genuinely enthusiastic about her project, beginning to feel confident that she had found a topic that would not only fulfill the assignment but also engage her interests and those of her readers.

Collecting Data

With some uneasiness, Carolee showed up at Scooter's Rink the following Tuesday evening. Knowing that she wouldn't be able to take notes during the practice session, she was prepared to remember as many specific details as possible. Then later, as soon as she returned home, she recorded as much as she could in writing. Following are a few of her jottings:

> Scooter's
>
> —small, retro lights, disco ball
> —caution signs
> —no ambulance tonight!

Players
- —Megan & Lindsay (first ones I met)
  - —no experience before joining team
  - —explained how practice works
- —Barbie (team captain)
  - —helped me pick out skates and pads
- —Redrumblur
  - —falling techniques
  - —yelling at other players

"Real" Derby
- —names and outfits
- —fighting

Kinds of Players
- —"posers & athletes" (Red)
- —"attention" (Barbie)
- —"looking cute" (new girl): wonder if she'll last

These jottings—supplemented by more copious details recorded the following day—illustrate several kinds of note-taking:

- **Listing observations.** Knowing that her essay would benefit from concrete descriptive details, Carolee took careful notes about everything she observed. Her first cluster of notes, for example, includes descriptive details about Scooter's Rink.
- **Recording events.** In a second cluster of notes, Carolee recorded her interactions with four of the players. Here, as elsewhere, she used a form of shorthand, omitting details that she knew she could fill in later.
- **Interviewing.** Although Carolee didn't conduct formal interviews, she managed to capture and record a few short quotations. Knowing that she had to put a great deal of information and many ideas into writing as quickly as possible, she relied on a few phrases that left a particularly strong impression (e.g., "posers and athletes," "looking cute"). For the most part, however, she was prepared to paraphrase what people said. If, on the other hand, she had needed to quote anyone at length about specific facts, matters of opinion, historical context, or anything else demanding strict accuracy, thoroughness, and objectivity, Carolee would not have been justified in taking this approach. As it is, she used quotations sparingly, only when a speaker's words were memorable or more telling than a paraphrase might have been.
- **Analysis and interpretation.** At several points during her visit, Carolee formed interpretations of what she was observing. At the end of her notes, for example, she wrote, "wonder how long she'll last." Observations like these are often the most valuable part of note-taking, since they highlight what you have learned. They also may help you find a focus for your paper.

Outlining

Good notes furnish raw material for your paper, but at this stage that material is very raw. Later, when you compose a draft, you must *select* which parts to use (good notes typically contain two or three times as much material as the writer ultimately includes) and decide how to *organize* them. For some writers, selecting and organizing lead to an ***outline.*** However, since writing is not a sequence of separate, distinct "steps," and since many decisions about selecting and organizing are best made while composing a draft, few writers try to produce a detailed outline at this point. Some, however, may sketch a brief, informal outline before drafting—if only to arrive at a very general notion about how to select and organize material. Regardless of whether you adopt this approach, you should feel free, as you compose, to alter organizational plans whenever you encounter new ideas or recognize a better way to structure your emerging draft. Carolee Winter drew up this brief outline before beginning her first draft:

Roller Derby
- I. Preconceptions about the sport
- II. Scooter's
  - A. Decorations (disco ball, etc.)
  - B. Makeshift derby rink
  - C. Seating—"at your own risk"
- III. Game
  - A. How it's played—jams
  - B. "Whips" and "walls"
  - C. Physical dangers (Leadfoot)
- IV. Internet search
  - A. 1930s-40s
  - B. 1950s-60s
  - C. Attempted revivals, 1980s-90s and today
- V. Practice
  - A. Crossovers
  - B. Skating in "derby position"
  - C. Falling exercises
- VI. Player opinions of derby
  - A. "Posers" and "athletes"
  - B. Campiness and outfits

This outline helped Carolee get started on a first draft—a valuable impetus. But she did not follow it uncritically, and, as you will see, she had already refined it when she wrote the draft reprinted on pages 30–40.

Composing a First Draft

If you have thought about a topic, explored it through prewriting, and taken good notes, you have a head start. You are now ready to begin a first draft. As you compose this draft, keep your prewriting plans in mind, but remain flexible.

Since you are still discovering ideas in this preliminary version, try not to worry about spelling, punctuation, or usage. The time to make these corrections comes later, when you edit a revised draft. Pausing at this stage to check punctuation or spelling is counterproductive because it often interrupts composing. Unlike freewriting, however, a first draft should be arranged in paragraphs, and the ideas should be supported with examples, reasons, or illustrations.

Carolee polished her draft and brought the revision to class. Her instructor paired students and asked them to respond to each other's drafts following detailed guidelines.

Peer Review

GUIDELINES

Read your partner's draft from beginning to end as you might read an article in a magazine or newspaper—to understand what the writer has to say, engaging with the ideas and information she has presented. Don't look for problems in content, organization, or usage. After this first reading, describe in one or two sentences the draft's impact on you as a reader—what it makes you think about, how it makes you feel, what questions it raises. Then briefly state the writer's purpose as you see it—how you think she wants to influence readers. If you recognize some general way that the draft's organization or content doesn't suit that purpose, call attention to it constructively. The important thing is to offer helpful, supportive comments without being insincere or patronizing. After this initial response, re-read analytically, examining content and organization. Comment briefly in the margins on whatever catches your interest or attention. Often, the most useful comments point to details that arouse questions or cause confusion. Consider in particular how various parts of the paper advance or digress from what you consider to be the writer's purpose. When both you and your partner are finished, return the drafts, read each other's review, and discuss both for as long as necessary.

As you read Carolee's draft on the following pages, notice her classmate's brief marginal notes and the longer comment written at the end.

Student Writing

Winter 1

Carolee Winter

27 March 2012

Professor Virginia Carter

A Night at the Roller Derby

Before a group of my coworkers had invited me to attend one of our local roller derby team's matches, I had no idea that it was a game people still played. I had always thought of it as a sport of the 1970s and 80s. I did not remember ever having watched it on television as a kid, and the few pictures I had seen were of women with teased hair in skimpy spandex outfits wrestling each other to the floor while wearing roller skates. I assumed that roller derby fans were like boxing or pro wrestling fans; they were interested in blood and brutality rather than the game. I asked my coworkers, who were more familiar with the game, having attended one previous match, if this was what it was all about. They explained that the rules ban fighting and many types of hits, but it is still a contact sport.

Only women?

I had never been to a sporting event that had paramedics waiting in the parking lot before the game even started. When I saw the "Caution" signs flanking

Would this make a better intro?

Winter 2

the entrance to the rink-side seating, I realized that the ambulance may be there for the spectators as well as the skaters. From the moment that I walked in the door to Scooter's rink, the Cape Fear Roller Girls' practice and game venue, I knew it would be unlike any sporting event that I had ever seen. I knew that Scooter's was normally a recreational rink whose main clients were teenagers on Saturday nights. I had even skated there a few times when I was a kid, and the decorations were still the same: hundreds of green and yellow bulbs on the ceiling in the shape of stars, a disco ball the size of a beach ball hanging above the center of the rink, and black light reflective carpet with a neon confetti pattern lining the benches, railings, and floor around the outside of the rink. The facility wasn't built for roller derby, so for the matches, the official boundaries of the track, a donut shape about eight feet wide all the way around, were made with orange neon electrical tape. It wasn't built for spectator sports either, so seating was limited. My coworkers insisted that we take some of the best seats in the house, which came with a warning: "All seating on rink is at your own risk." This section was protected only by a strip of caution tape stuck to the floor just feet from the track boundary; we sat on the same floor the players skated on, so close to the action

Great description!

Winter 3

we could feel the breeze as the skaters whizzed by at thirty miles per hour.

I had also never been to a sporting event where the announcers explained the rules before the game started. As they explained it, the game is divided up into short periods of up to two minutes called “jams.” During the jam, each team has four “blockers” on the floor and one “jammer.” The blockers begin skating together in a pack around the track, and on the double whistle, the jammers race toward them. The first jammer to get through the pack without getting knocked out of bounds becomes the “lead jammer.” Once a jammer has gotten through the pack, she sprints around the track to catch up with the pack from behind again. During the second pass through, the jammer scores a point for each blocker she passes. Both jammers have the opportunity to score, but the lead jammer can “call off” the jam whenever she wants to. I barely understood these rules as the announcers explained them, and as soon as the game started, it seemed to be entirely chaos. All I could hear was the shouts of the players, the crowd cheering, and the screeching of skates as blockers swooped in on one another, trying to shoulder one another out of the way.

How does she call off the jam?

As the blockers move around the rink, their heads are constantly moving, looking over their shoulders to

Winter 4

check the position of the jammers and then back to the front to avoid crashing into the skater in front of them. As an opposing jammer approaches, a blocker will widen her stance so that her feet are three feet apart, forcing the jammer to try to step around her without going out of bounds on the narrow track. Although they are not allowed to link arms, blockers try to form a line to keep the other team's jammer from breaking through the pack. Blockers help their own jammers by offering "whips." A blocker will put her arm back behind her for her jammer to grab onto; then the blocker will swing her arm around to throw her jammer forward, giving her an extra burst of speed. Sometimes a jammer will get halfway through the pack and realize the opposing blockers have formed a wall. She will hide behind one of her own blockers by holding onto her waist or shoulders, and then emerge when she sees an opening.

Could you provide more details about the actions of players and reactions of fans?

As I watched them playing, I was surprised that few of the players fell, even as they bumped and collided with each other. Sometimes, if a player got knocked off balance, she would drop to one knee, and then get up again. One of my coworkers complained that the match had been much more tame than the last one he had seen. Then Leadfoot, a player on the opposing team, attempted to pass the first of the CFRG blockers. The CFRG blocker

More details here too?

Winter 5

sent Leadfoot headfirst into the audience floor seating. The refs whistled to stop play, and members of both teams skated over to check on Leadfoot's status. The announcers were still offering commentary: "A lot of people don't realize how hard these girls work—they're out there training most nights of the week, facing injury." The medic suspected a broken collarbone and secured Leadfoot by wrapping an Ace bandage around her shoulders and knees, binding her in a crouching position. As the medic carried her outside, both teams clapped and got back into starting formation for the next jam, ignoring the fact that the audience on the floor had moved a few feet back, just in case.

Between periods, I talked to one of the roller girls, Megan (aka "Megan U Beg"), who was watching the game. I asked her why she wasn't skating that evening, and she told me that she had gotten injured during a practice a few months ago. She had pulled a muscle in her leg, but because the aches and pains are just part of the sport, she continued to skate and made it much worse within a few weeks. Megan mentioned that these types of injuries were actually quite common, and that the team's numbers were suffering partly because of injury. She mentioned that the team has open practices on Tuesday nights, and if I was interested in playing,

Did you talk to any of the fans?

Winter 6

I should drop by; the rink let beginning players borrow skates, and the team even had extra pads and helmets for new players to use while they were trying the sport out. I told her that I didn't really have much experience skating—only Saturday nights at the roller rink as a teenager, and a brief foray into rollerblading during the height of that fad. Megan explained that she, too, had not known either, but the team had taught her how to do everything. Another roller girl, Lindsay, overheard us talking, and she added that she had never even skated before she began training with the roller girls.

So I decided to attend one of the Tuesday training sessions. Even if I couldn't picture myself joining the team, at least I could talk to some of the stars of the bout—Suicide Barbie, Crash Nasty, and Tits McVenom.

Because I did not know anything about the rules or even the object of the game, I did some background research on roller derby. I found out the game is actually much older than I thought. It was a co-ed sport invented in the 1930s, and it had its television heyday during the 1950s. The 80s-era derby that I had caught glimpses of was one of the numerous attempts to revive the game for TV audiences with professional wrestling-type antics. The team that I was going to see was a new team that had only been competing for a year. I found out

Winter 7

they are part of a much larger roller derby trend across the country; they are one of over 100 amateur all-female leagues that have started up since the early 2000s.

As I conducted my preliminary research, I found there was quite a bit of information out there for people who new little about the sport. I discovered that many of these new amateur leagues were constantly fighting misconceptions about the authenticity of roller derby. Yet, every roller derby player in every league had a kitschy nickname, a persona, they skated under. Judging from the outfits that most of the players wear—short skirts or shorts and fishnet stockings (some even with garter belts)—I wondered how they viewed their public image.

The details here help me understand earlier paragraphs better.

After my research, I decided that I was ready to attend practice. I wanted to see more about what went into the making of a roller girl. When I first walked in, the woman I recognized from the bout as Suicide Barbie greeted me. As she helped me select a pair of rental skates from the back and a full set of knee, elbow, and wrist pads, she asked me if I knew anything about roller derby. I told her that the previous Thursday's bout was the first time that I had ever seen it played. "It's good that you know what you're in for then. We had a new recruit a while ago who was actually

Winter 8

very good, but once she saw a bout for the first time, she dropped out." I nodded nervously, remembering watching Leadfoot being bound and carried off the rink.

Once suited up, I join the other skaters who are warming up by skating laps around the rink. I notice that, as they go around curves, they place their right foot over their left foot and then step forward with their left foot. I try doing this too, and to my surprise, I can actually manage to do this without falling down.

You change to present tense.

"Nice crossovers," Suicide Barbie says as she whizzes by me. I'm so distracted by this complement and unexpected skill that I slip and fall backwards onto my butt. A couple of seconds later, Barbie passes me and says, "Sorry. I shouldn't have said anything. Are you okay?" I nod, and get back up.

After warm-up, Barbie's fellow co-captain, Red Rumbler, shows me and the three other new players how to skate in "derby position." She crouches into it. Her knees are bent into a deep squat, with her butt barely above her knees; her wrists and elbows are together in front of her chest. "You want to hold your boobs with your forearms, like you're running without a bra on. Also, keep your stomach and ass tight," she says. "If you've ever seen me skate in a bout, you'll notice I don't fall that often. It's because I have good form."

Winter 9

Red then leads us in some falling exercises. “If you practice falling the right way over and over again, you’re more likely to fall the right way when you’re playing and avoid an injury,” she explains. She teaches us five different kinds of falls, and we practice twenty of each standing still. Getting up wearing ten extra pounds of gear is difficult, and afterwards, our quads are burning and our legs are shaking. She puts us through the same training regimen that the rest of the team is completing that evening in preparation for their next bout against a team in Long Island, NY. My lower back aches from skating over fifty laps keeping derby position. We have done hundreds of crunches, squats, and pushups by the end of the two-hour practice. Even the regular players are struggling, their elbows bending only slightly on their final set of pushups. My wobbly and exhausted legs cannot hold me, and I slip on my skates as I try to stand up.

“You won’t hurt tomorrow,” Red tells us, “But you will the day after that.” She suggests that we take a hot shower and stretch well before going to bed to minimize soreness. She asks us if we plan to come to next week’s practice or for Sunday’s endurance practice. I wonder what “endurance practice” could mean if this wasn’t it, but I tell her that I’ll be there. She also

Winter 10

invites us to Thursday's scrimmage practice so we can learn a little more about rules and strategy.

At the Thursday night practice, I learn that this stepped-up workout routine is not only to prepare the team for their next bout after their recent loss, but to weed out the new recruits. As I watch the team practice, I talk with another player who is not skating tonight due to an injury. She says that they always have an invitation out for new skaters, but derby tends to attract "a certain kind of girl." I ask her what kind of girl this is. She hesitates slightly, then says, "One that wants attention."

I ask Red about what kind of girls play derby, and she puts it a little more bluntly: "After a while, you can begin to see who the real athletes are and who the posers are." Later I overhear Red talking with one of the new girls on the team who started practicing a few weeks before I did. They are talking about the CFRG's two home teams: the Convixens and the F-Bombs. Most derby teams divide their players into two or more home teams that will hold public scrimmages; the skaters who play as "Cape Fear Roller Girls" against other cities' teams are a composite of the best players from the home teams. The new girl says that she wants to play for the Convixens because she likes their uniforms: pink Dickies-brand, zip-up, collared dresses. "They're so

Winter 11

cute!" she says. Red shakes her head and tells her that roller derby is not about looking cute.

Carolee,

I hardly knew a thing about roller derby (barely even heard of it) before reading your paper, and I never would have guessed that it might engage my interest. But now I find myself wanting to watch a game. It sounds like spectators can get really close to the action. And to my surprise, it sounds like a sport that requires lots of skill too.

What impresses me most is the effort you've taken to get <u>inside</u> roller derby. I once read a book by a writer who pretended to go out for a professional football team. He had to be pretty fearless — like many journalists are.

You talk about so many fascinating aspects of roller derby — rules, skills, safety issues, players — but I still have a little difficulty in visualizing the game. What do you most want readers to take away from your essay? Should you concentrate more on the personalities of the women you met or on the dangers of the sport? Or do you want readers to see how the game is played?

There are a few things I'd like to know more about if they seem compatible with your overall aims. First, although I'm really interested in the history and rules of the sport, I didn't know quite enough about either to fully understand the details in paragraphs 3–6. But when I reread the draft, those details became much clearer to me because of the information you provide in paragraphs 8–9. Should they come earlier in your draft?

In fact, now that I have a better grasp of the sport, I'd really like to see a little more action, especially since you must have been so close to it. I know it's not a blood sport — despite many people's preconceptions — but there must be a reason for the ambulance and the players' suggestive names. Can you give a more vivid account of the action and physical contact among players?

Another thing I wonder about is the spectators. Are they really <u>fans</u> who follow the team? Are they relatively new to the sport — like you and your coworkers? Do any of them take it ironically — maybe not exactly mocking the players or the game, but holding themselves apart from it in some sense? Did you talk with any of them?

Peer Review

As you can see by comparing Carolee's editing draft with her final paper, she benefited from the careful ***peer review*** of her classmate Pablo. Most experienced writers are eager, even greedy, for this kind of feedback. By the time you complete a draft for others to review, you should have read it and reread it so often that you can no longer view it objectively. A fellow student can help you see this draft through her or his eyes, enabling you to gain a fresh perception of it.

A peer reviewer's principal task is to give you a sense of how a detached reader might respond to your draft. When you read and comment on another person's writing, you should not think of yourself as a teacher or critic. Instead, be yourself and respond as honestly and helpfully as you can. Notice several important features of Pablo's response to Carolee's paper:

- **Holistic response.** The longest comment is a final *holistic* response, reflecting on the entire draft—the writer's intentions and how the draft makes an impact on one reader—rather than addressing isolated details. Pablo provides, in a few sentences, two indispensable kinds of feedback: telling the writer, truthfully but tactfully, what took place in his mind as he read the draft ("I didn't really know enough . . . to fully understand the details in paragraphs 3-6. But when I reread the draft, it all became clearer to me because of the information you provide in paragraphs 8-9") and suggesting only one or two possibilities for revision (e.g., "I'd really like to see a little more action").
- **Respect for the writer's ownership.** Pablo's comments are tentative, not directive. When he thinks a particular revision may be needed, he asks questions rather than dictates how to change the draft (e.g., "Could you provide more details here about the actions of players and reactions of fans?").
- **Attention to positive features.** Pablo notes the best features of the text without being insincere or patronizing. He is supportive ("Great description!") while letting Carolee know where he has questions or encounters difficulty ("How does she call off the jam?").
- **Little if any concern for mechanical errors.** The respondent gives scant attention to lapses in style or mechanics. Occasionally, a reviewer will point out an error that could escape the writer's attention (e.g., the substitution of *complement* for *compliment*), but that is far less relevant now than providing other kinds of help. (Proofreading for awkward sentences and mechanical correctness is important later, when you can enlist the assistance of an alert editor.)
- **Comments fall into several categories:** *proposals for revision* (e.g., "Would this make a better intro?"), *responses to the writer's strategies* (e.g., "You change to present tense"), *descriptions of the reader's response* (e.g., "The details here help me understand earlier paragraphs better"), and *requests for clarification or amplification* (e.g., "Did you talk to any of the fans?"). Although each type of comment can be helpful, those near the end of the list tend to be more useful in "opening up" a draft by allowing the writer to remain in charge of revising his own draft.

By far the most useful of Pablo's comments were those that encouraged Carolee to reconsider her overall aims:

> What do you most want readers to take away from your essay? Should you concentrate more on the personalities of the women you met or on the dangers of the sport? Or do you want readers to see how the game is played?

These comments helped Carolee reconsider her priorities and reorganize parts of her essay. She decided to expand her description of the game in order to help readers better visualize the sport and its players. She also realized that this would create a clearer impression of what she was in for when she agreed to participate in a practice session. Although she had originally planned to provide a chronological account of how she learned about roller derby (watching a game before learning about the rules and history of the sport), she now recognized that structuring her paper this way would not accommodate the needs of her readers.

When she began thinking about her topic, Carolee was understandably focused on meeting the demands of an assignment. And although she had considered audience and purpose before writing a first draft, she benefited greatly from Pablo's more detached perspective. By expressing sincere curiosity about her topic, Pablo encouraged Carolee to reconsider her fundamental aims. Consequently, her final draft incorporates a more reader-friendly organization as well as expanded descriptions of the roller derby match that she observed.

Revising

Careful, deliberate revision distinguishes accomplished writers from novices. Experienced writers devote time to rereading, changing words, rearranging sentences and paragraphs, adding new material, and rewriting. Some drafts require more revision than others.

A few things about revision hold true for almost any successful writer. First, you need feedback from an alert, objective respondent. You yourself may be that respondent, provided that you can step back and view your work as a detached reader. After you have completed a draft, let it sit (for a few days if possible, but at least overnight) so you can see it from a fresh perspective. Many writers like to read their work aloud, either to themselves or to someone else. Some discover ideas as they recopy or retype what they have written, since this allows them to read their work slowly and attentively. Frequently, however, the most valuable help comes from a trusted friend or classmate who reads your draft and offers suggestions. This is the kind of help Carolee Winter received from her classmate Pablo during a peer-review session.

Since writers are not all alike, they adopt different strategies for revision. Some revise all at once. They write a draft all the way through and then compose a revised draft, followed by a third, and so on. Others engage in ongoing revision, altering one sentence or paragraph again and again before moving on to the next. Carolee Winter falls somewhere in between. She composed her drafts in an electronic file and made frequent changes as she proceeded. But she printed out complete drafts several times and made changes with a pencil, then entered them into her file. Here is a revision of the second paragraph of her preliminary draft:

As the blockers move around the rink, ~~they keep one eye behind them~~ their heads are constantly moving, looking over their shoulders to check the position of the jammers, ~~and they keep one eye in front~~ and then back to the front to avoid crashing into the skater in front of them. As an opposing jammer approaches, a blocker will widen her stance so that her feet are ~~wide~~ three feet apart, forcing the jammer to try to step around her without going out of bounds on the narrow track. Although they are not allowed to link arms, blockers try to form a line to keep the other team's jammer from breaking through the pack. Blockers help their own jammers by offering "whips." A blocker will put her arm back behind her for ~~the~~ her jammer to grab onto; then the blocker will swing her arm around to throw ~~the~~ her jammer forward, giving her an extra burst of speed. Sometimes a jammer will get halfway through the pack and realize the opposing blockers have formed a wall. She will hide behind one of her own blockers by holding on to her waist or shoulders, and then emerge when she sees an opening.

As you can see by comparing Carolee's two drafts, this type of rephrasing was only part of her revision process. She also changed the title of her paper, while adding a few details elsewhere, especially in her description of the roller derby match that she observed.

Writers often reassess their basic goals during revision. They consider the readers they are addressing, how they want those readers to respond, and how they can provide more and better development to support their aims. Revision means *seeing again,* and often the best way to accomplish this is to look at your concluding paragraphs to determine whether they reflect the same purpose as earlier parts of your draft. Writers often discover or revise their purpose as they compose a first draft, and it is not unusual for the last parts of that draft to reflect an emerging aim that the opening paragraphs do not anticipate. This was the case for Carolee Winter.

Before completing a final draft, Carolee sketched another brief outline—one that reveals the aims of that draft:

Not about Being Cute

I. Intro—ambulance and danger
II. History of roller derby
   A. start of r.d.
   B. pro teams vs. new amateurs
   C. rules
III. Game
   A. venue and seating
   B. watching rules in action
   C. strategy and team aspect
   D. stars of the game
IV. Fans
   A. who was watching & responses to game
   B. finding out about practices
V. Practice
   A. training regimen
   B. watching scrimmage
   C. "weeding out" newbies
VI. Player opinions of derby
   A. "posers" and "athletes"
   B. campiness and outfits

Editing and Proofreading

Finally, you need to edit and proofread your revised draft. This involves deleting imprecise or inappropriate words and phrases as well as carefully checking punctuation and spelling. After editing and proofreading, you are ready to print another copy of your paper and give it a final review for errors. Though the spell-check feature of your word-processing program identifies many mistakes, it overlooks others (e.g., word substitutions like *then* used for *than*). Therefore, you should give your paper a careful proofreading as well.

Developing Your Own Writing Routines

Writing has been compared to swimming, woodworking, and other such skills. Basically, this comparison is valid and reassuring; college students *can* indeed develop their writing abilities to the point of proficiency. However, writing differs from many other skills—long division, for instance—in that it involves very few dependable rules, all of which are mastered at an early age (e.g., beginning every declarative sentence with a capital letter and closing it with a period). Well-meaning teachers sometimes try to reduce writing to a set of rules or admonitions such as "Never open a sentence with a conjunction" or "Never use the words *you* and *I* in an essay." However, most experienced writers have found these dictates unreliable (frequently disregarding those just mentioned) because they have learned that writing is seldom systematic, orderly, or predictable. This is not to say that their approach is haphazard. Knowing that rules are undependable and that trial and error is inefficient, these writers rely on a repertoire of procedures that may include brainstorming, mapping, freewriting, and other techniques described in earlier parts of this chapter.

Throughout this book you will encounter guidelines for addressing various writing tasks. Keep in mind that these guidelines do not work in the same predictable way for every individual. They do not always lead to the single best response to any given assignment. They should, however, encourage you to experiment with approaches that experienced writers have used to get past the moments of writer's block that everyone encounters. To discover which ones can help you under which circumstances, engage in as many as possible, merely going through the motions at first if necessary. Over time, you may come to rely on a few standbys that minimize anxieties brought on by the interplay of the complex skills involved in writing for academic purposes.

Writing an Essay That Incorporates Primary Research

GUIDELINES

Prewriting

1. Read the writing prompt carefully and ask your instructor to explain anything that isn't clear.
2. Use brainstorming, mapping, freewriting, or all three to discover a suitable topic and to clarify the purpose of your essay.

Collecting Data

1. Having chosen an appropriate topic—a person, institution, or location to profile—reserve enough time to observe it thoroughly and to reflect on what you have observed.
2. Employ as many techniques for collecting data—listing details, recording events, interviewing, analyzing and interpreting information—as your topic permits.

Composing a Preliminary Draft

1. Consider starting with an informal scratch outline.
2. Try not to perfect your preliminary draft as you compose. Strive for fluency rather than correctness; get your ideas down as quickly as you can without focusing on spelling, punctuation, or usage.

Profiting from Peer Review

1. Before submitting your draft for peer review, read over it carefully and try to remedy any obvious problems with organization or clarity. If necessary, compose a second draft incorporating necessary changes.
2. Discuss your peer reviewer's response to your draft. In particular, make sure that both you and the reviewer have a clear understanding of the purpose of your essay.

Revising, Editing, and Proofreading Your Essay

1. Take into account the response of peer reviewer(s), but keep in mind that you ultimately own the essay.
2. Adopt a revision strategy that you can be comfortable with—"all-at-once" revision, "ongoing" revision, or something in between.
3. Adopting the stance of a critical reader, look for lapses in clarity and concision.
4. Don't place unqualified trust in word-processing features such as grammar or spell checks.

READING SELECTION

Following is a profile—an essay that, like Carolee Winter's, is written from personal observation. The author, Lavonne Adams, describes an annual beauty pageant sponsored by a service organization in her hometown. While both Carolee Winter and Lavonne Adams write objectively, doing so does not prevent them from adopting—and subtly expressing—a point of view. As you read "The Holly Pageant," see if you can discern Adams's feelings about a particular event or about beauty contests in general.

The Holly Pageant

LAVONNE ADAMS

1 Everything is ready. The fire trucks and ambulances have been moved outside, floors have been swept, chairs have been placed in orderly rows. At seven o'clock, the Holly Pageant is scheduled to begin.

2 Armed with a green metal cash box and a rubber stamp for the patrons' hands, I take my seat behind the folding table to the left of the front door. I watch as the girls and their parents arrive, chattering excitedly, arms laden with garment bags, shoe boxes, makeup cases, curling irons. The mothers greet each other, size up the competition, push compliments from their tongues—"Oh, you look so pretty tonight!"—"What a beautiful dress!"—"I love what you've done to your hair!"

3 Barbara, one of the pageant organizers, arrives. She is in charge of acquiring the judges from the "Certified Judges List," a product of the judging seminars held every year in Raleigh. Each year, she assiduously sets the judge's table with a white tablecloth, glasses of water, and bowls of snack foods. Once the judges arrive, she ushers

them into the radio room, where they remain sequestered until the pageant commences. She stands at that door, as anxious as a presidential body guard.

I have heard rumors of corrupt judges, bribed by overanxious mothers at other 4
pageants, yet have been assured that these judges are not told the names of the contestants until they are handed the programs.

Barbara's four-year-old son runs up to her, yanks impatiently on her arm, whis- 5
pers something in her ear. She glances around anxiously, frowns as she takes his hand, then disappears in the direction of the bathroom. The inner sanctum has been left unguarded. I take advantage of the opportunity. Unobtrusively, I walk toward the radio room, cautiously turn the knob, ease open the door, and slip inside. The judges look up, startled . . . perturbed. Once I explain why I am interested in talking to them, they smile, settle back in their chairs, obviously relieved. They agree to let me interview them after the pageant. I slip back outside.

The Holly Pageant is a tradition in this small North Carolina town, a social event 6
rivaled only by the yearly parish "reunion" at the town's largest Baptist church. The Holly Ridge Volunteer Fire Department and Rescue Squad officially adopted the pageant a few years ago, after a group of local citizens abandoned it. There was much debate that night. Since I was a new member, I felt unsure of my local standing, so I kept my mouth firmly closed. The other female members had stars in their eyes; the men had dollar signs. "This," one of them declared, "could be financially rewarding." He saw it as a means of breaking the endless cycle of barbecue dinners and bake sales. He was proven right: the department cleared approximately $1,400 that first year.

The theme for this year's program is "Rock around the Clock." Mounted on the 7
wall directly opposite the front door is a large black-and-white poster featuring a caricature of two "jitter-buggers," the male sporting a fashionable crew cut, the ponytailed female wearing a poodle skirt, bobby socks, and saddle oxfords. The stage is done in a 1950s motif, a reminder of an age of American innocence. Black 45-rpm records and oversized red musical notes are plastered on the white walls. All the props are surrounded with a gold tinsel garland, the kind used to decorate Christmas trees. Everything is supposed to shine in the harsh white glare of the spotlights.

I hear music, applause, the introduction of this year's emcee, a popular local disc 8
jockey. The entertainment is beginning.

"Notice how carefully she walks—so ladylike," says the emcee. She is referring 9
to Tiny Miss contestant number two, who is carefully placing one patent-leather-clad foot in front of the other. With every step, her fluffy pink iridescent party dress shimmers.

The Tiny Miss contestants are three to five years old—there are four of them this 10
year. Glenda, another of the pageant organizers, told me that there was no contestant number one; she dropped out after the third night of practice—simply refused to continue.

"It's time for our former Tiny Miss to present her portrait to Chief Duane Longo. 11
Duane?" calls out the emcee.

Traditionally, each of the outgoing queens presents the department with a framed 12
photograph—twinkling eyes, smile, and crown preserved for posterity. Duane walks toward the stage, a bouquet of roses lying awkwardly across his left arm. Each footstep resounds from the plywood platform that functions as the stage. The Tiny Miss Holly is staring at his knee caps. He kneels. They look at each other uncertainly for just a moment, then swap the flowers for the photo. The little girl wraps her free arm around his neck, briefly buries her face against his shoulder.

"Awww," I hear from a woman in the audience, "isn't that sweet!" 13

Duane leaves the stage a flattering shade of crimson. 14

15 The four Tiny Miss contestants return to the stage. One is hiding behind the emcee; the rest are waiting expectantly, anxious smiles frozen on their faces.

16 "And your new Tiny Miss Holly is contestant number . . . three!"

17 The audience cheers, screams, whistles. A crown is placed upon a small head.

18 "When she grows up," the emcee tells the audience, "she wants to be a cheerleader."

19 I remember when they crowned last year's Tiny Miss Holly. One contestant, who stood to the winner's right, folded her arms across her chest, stamped her foot, eyebrows lowered over a fierce angry glare, bottom lip stuck out petulantly. For just an instant, I feared for the physical safety of the new little queen, afraid the other girl was going to hit her. As the twinkling crown was placed carefully upon the winner's blonde curls, her competitor burst into tears.

20 "How embarrassing for her mother," whispered a voice in the crowd.

21 There is a brief intermission. I see one of the defeated contestants standing next to the stage. She's surrounded by friends and family. Her father is talking softly to her as she hangs her head dejectedly. I move closer, catch the funereal tones of the adult voices as her parents pat her shoulder consolingly. "You looked real pretty, honey"—"You did a good job"—"You'll be ready for them next year."

22 The pageant continues with the introduction of the Little Miss contestants, ages six to nine, a bit older than the Tiny Miss contestants. These young girls appear on stage one at a time wearing incredible concoctions of satin, lace, taffeta, beads, and rhinestones: fairy-tale visions from our youth. The women in the audience gasp, sigh, exclaim enthusiastically over the beauty of each dress. Contestant number one steps onto the stage wearing a stunning teal-green party dress, appliquéd with a combination of rhinestones, pearls, and sequins.

23 "Contestant number one," reads the emcee, "enjoys shrimping with her daddy."

24 I sit down in a chair recently vacated by one of the covey of visiting queens, winners of other local pageants. To my left sits a stately, composed woman who is scrutinizing the proceedings. I ask her if she is the mother of the queen whose seat I just appropriated. "No," she answers, pointing to yet another queen who is getting ready to entertain the crowd. "That's my daughter."

25 As we discuss pageants in general, I ask her about the cost of the clothing.

26 "You can't wear a sack, you know. This is based on more than talent and poise. You can put the most talented, beautiful girl up there, but if her dress is not competitive . . . well. . . ." She leaves the sentence unfinished, raises her eyebrows, looks at me knowingly. She then describes a dress she saw at another pageant: floor-length black velvet with white satin flowers, spaghetti straps, $15-a-yard rhinestone trim. Total cost, $2,500.

27 She points to the owner of that dress, who later entertains the crowd with a "Dixie/Battle Hymn of the Republic" medley. Tonight she is wearing a royal-blue sequined cocktail dress. I am disappointed that she has not worn the black gown, as I've never seen a dress that cost $2,500.

28 My curiosity piqued, I head backstage to track down the owner of the blue party dress. I walk into the combination meeting room and kitchen, now transformed into a massive dressing room, the smell of makeup, hair spray, perfume, and hot bodies hanging thick in the air. One teen contestant is in the kitchen area, practicing her tap routine on a sheet of plywood meant to protect the new linoleum floor, purchased with proceeds from last year's pageant. I look around the room, searching for that particular child, or rather that particular dress, in the confusion. I spot her on the far side of the room. As I work my way toward her, I dodge the hyperactive contestants and the tense chaperons who dress the girls and have them on stage at all the appropriate

times. Once I catch up to her, I ask the woman I assume to be her mother, "If it's not too personal, would you mind telling me how much you spent on that dress?" I pause to gauge her reaction, then add encouragingly, "It's absolutely gorgeous."

To the mother's right stands a woman who has been acknowledged periodically throughout the evening as being instrumental in helping several contestants with both their dance routines and their hairdos. She is dressed in a pink lace, pearl-studded tea gown, blonde hair and makeup flawless. The mother pauses uncertainly, looks to this woman for support. 29

"Why do you want to know?" the woman growls. A feral look comes into her eyes; her demeanor becomes aggressive, yet with an oddly defensive undertone. 30

I catch myself taking a step backward, totally unprepared for the hostility in her voice. I straighten my back, refuse to be intimidated, wonder if she thinks I'm a spy for a competitor. I explain, "I'm a writer. I'm working on a story." 31

I wait as she stares me up and down, then nods to the mother before once again turning her back on me. 32

"Three hundred and fifty dollars," states the mother. 33

While Glenda stressed that this year's parents have not been as competitive as those in years past, by the time you figure in the costumes and the dance lessons, it's about a $2,000 investment for each contestant. This year the pageant has a total of fifteen contestants. 34

Before the crowning of the new Little Miss, the former Little Miss makes her final appearance on stage. Tradition. With tears in her eyes, she waves farewell to her admirers. Well-wishers step forward with balloons and bouquets of flowers as a pre-taped message plays, "I want to thank God for giving me the opportunity to be Little Miss Holly . . . and Uncle Roger for letting me use his Corvette to ride in the parades." 35

My daughter says that several years ago the winner of the Little Miss competition wore her full-length dress to school the day after the pageant. 36

"And she wore her crown, too!" she adds emphatically. 37

"The sash?" I ask. 38

"Yep," she says. "Her daddy stayed with her all day. He even spread out napkins across her lap at lunch. And her friends had to hold up her skirts during recess because the playground was muddy and the grass was all wet. But she still climbed on the monkey bars." 39

We have another brief intermission, then the visiting queens go up on stage one by one to introduce themselves. Our newly crowned Tiny Miss and Little Miss are allowed to join the throng. When the Tiny Miss steps up to the microphone, she says, "Hi. I'm. . . ." She panics, has obviously forgotten what to say, looks around like a cornered mouse. "Mommy!" she calls out in a frightened voice. Her mother steps up to the stage with an indulgent smile and prompts her daughter. The little girl returns to the microphone and announces her name. 40

Glenda chuckles, "If that wasn't precious!" 41

Most of the older girls, the Pre-teens and the Teens, have been in pageants before. They're familiar with the routine, know all the ins and outs, understand how to play up to the judges, an art in itself. 42

Teen contestant number one, for instance, seems to be a house favorite. She does a clogging routine entitled "Texas Tap" that brings down the house. Her talent is undeniable, her exuberance contagious. I find myself smiling and clapping in time to the music along with the rest of the audience. Unfortunately, when it comes time for her prepared speech, this contestant forgets what she was going to say, stumbles verbally. She mumbles, "Oh God," then continues the best she can. 43

44 A young woman to my right shakes her head, turns to me and says with resignation, "She would have had a hard time, anyway. Her gown is red."

45 My face must reflect my bewilderment.

46 "With red hair?" she adds with implied significance.

47 Obviously, the contestant is unenlightened. Redheads don't wear red. Faux pas. One just doesn't do these things.

48 Some rules in the pageant circle are even more specific. Wearing black shoes with an evening gown is forbidden, as are hats, parasols, and elbow-length gloves. Rules are rules. I have heard that one mother, in another pageant, tried to add an extra row of lace to her daughter's socks. It was specified that only two rows of lace would be allowed. The pageant's organizers solemnly handed this mother a seam-ripper.

49 According to Glenda, this pageant has done away with collective judging, the commonly accepted practice of simultaneously lining up the girls on stage, having them turn, pose in front of the judges. "We don't want them compared to one another. They stand on their own merit."

50 Teen contestant number one does not win.

51 The pageant over, I weave through the departing crowd toward the radio room, anxious to talk to the judges. There is a long line. Accompanied by their mothers, each contestant is given the opportunity to discuss her performance with the judges, find out what cost her the competition, where she lost those valuable points. It is a quiet cluster.

52 To my left stands one of the winners. Her mother is not waiting with her, not monitoring her behavior. One of her friends walks by, teases: "Hey, you won this year. Why are *you* waiting to see the judges?"

53 The victor smiles, puffs out her chest with pride, swings her right hand up to her forehead. She nods toward the closed door. "I just want to tell them . . . (with a saucy salute) . . . thanks!"

54 A mother and her daughter, one of the defeated contestants, try to slip past unnoticed. Another mother looks up, asks, "Aren't you going to conference with the judges?"

55 "No, I'm afraid I might start crying," the first mother answers. Her daughter says nothing, but her eyes are red.

56 After a thirty-five minute wait, I am finally able to talk to one of the judges, a man named John. He's wearing a black tuxedo, sports a diamond stud in his ear, has a red carnation pinned on his lapel. He's a hairdresser, has done hair for lots of the pageants—that's how he got "hooked." Most of the judges, he explains, become involved when either friends or their own children enter a pageant. These judges don't get paid for their work; instead, they receive a small gift.

57 "Why do you do it, then?" I ask.

58 "I like to see the girls have a good time," he answers.

59 Every year I'm asked if I'm going to enter my two little girls in the pageant. Every year I say no.

60 "Mommy," asks my youngest, "don't you think I'm pretty enough to win?"

Freewriting

Freewriting helps you focus your thoughts about what you read. Write a full page in your journal or notebook, recording your reactions to "The Holly Pageant," along with any other thoughts that the essay arouses. Write at your normal pace about whatever comes to mind. Because this writing is not for others to read, try to put your ideas on paper without stopping to polish your writing or to correct errors. Though free to record any thoughts that relate to the reading, you may wish to respond to some of the following questions: Can you relate the Holly Pageant to anything that you have observed or experienced? Does Lavonne Adams's account of the pageant confirm, contradict, or alter your perception of beauty contests? How might a participant in the Holly Pageant respond to Adams's essay? How might a writer apply more formal methods of research to an investigation of the same topic?

Review Questions

1. How did the Holly Pageant get started? Who sponsors it now?
2. The Holly Pageant includes four separate competitions. What is the age group or title of each?
3. List and explain the unwritten rules of the Holly Pageant.

Discussion Questions

1. Why might anyone other than the families and close friends of contestants attend the Holly Pageant?
2. What larger point does Adams seem to be making about attitudes toward beauty and competitiveness?
3. Is there anything in Adams's essay that might be exaggerated or misleading?

Writing

1. In a dictionary, look up any of the following words with which you are unfamiliar—*assiduously* (paragraph 3), *sequestered* (paragraph 3), *caricature* (paragraph 7), *petulantly* (paragraph 19), *feral* (paragraph 30), *exuberance* (paragraph 43), *faux pas* (paragraph 47).
2. Interview a person who has helped to plan or organize any kind of local festival, celebration, or pageant. Use the information you gather to support or modify some of the impressions you derived from reading "The Holly Pageant."

ADDITIONAL READINGS

Like "The Holly Pageant," the two following essays are based on observational research. The first, "Passage to Manhood," originally appeared in a magazine published by the University of Mississippi Department of Journalism; the second, "The Price of Parsimony," appeared in the *New York Times Magazine*. Together, these essays illustrate two complementary aims of journalism: familiarizing the unfamiliar (the rituals of a South African tribe) and defamiliarizing the familiar (supermarket shopping).

Passage to Manhood

Fred D. McGhee II

1 The sky has a reddish tint, almost blood red. It's 6:00 p.m., and the sun is slowly falling behind mountains in the distance. There is a stiff, constant fifteen-mile-per-hour breeze blowing. A musty, smoky stench fills the air, growing stronger as the bush on the hillside gets thicker. A dirt path leads the way up the steep hillside. There is a rustling sound, as though someone is making his way through a bush. A young African boy appears. He's small, five-feet-three-inches tall, weighing about 115 pounds. The boy is wrapped in a dirty blanket; his face is painted white, like a ghost. He is a "boy of the bush" going through the rite of passage to become a man. He would not give his name, and he is bound by tradition not to make physical contact with anyone while going through the manhood ritual.

2 It's the Langa Township in Uitenhage, South Africa, and early summer, the time when traditional manhood rituals begin. The boy is not alone. Soon more white faces (ghosts of the bush) come out from nowhere. There are seven "boys of the bush" living here. All are between fourteen and twenty-two years of age. The white clay paint on their faces means they are Maqwetas (initiates), seeking manhood. Each summer season, thousands of young boys can be found going through this ritual across South Africa.

3 The boys are part of the Xhosa tribe. The Xhosas are one of the largest tribes in the Eastern Cape Province. Though the Xhosa have fully integrated themselves into modern society on the Eastern Cape, the manhood ritual is one they vow never to part with. It's the same ritual their ancestors practiced, the same ritual that former South African President Nelson Mandela practiced.

4 In Xhosa culture, life is lived in stages. The bush is seen as a journey to the next stage of life, manhood. All Xhosa boys are expected to make this journey, and all are expected to be circumcised.

5 The Maqwetas spend their days before leaving for the bush in a state of constant anxiety. They gorge themselves with food. They spend as much time as they can with friends and family, knowing that it will be some time before they see them again. They throw away all their clothing; they will receive new clothing when they come back home. Then finally the day comes to leave for the bush. When they arrive, they are immediately circumcised by the "Ingcibi" or "Bush Doctor."

6 Maqwetas cannot take painkillers or use anesthesia. They must accept the pain without flinching because to show weakness would cause the other initiates to lose respect for them. Afterwards, they go to rest in makeshift huts or tents made for them by their family. This will be their home for the next three to six weeks. This is where they will rest and recuperate.

7 While healing, they are not allowed to eat or drink. Urinating would prevent the wound from healing properly and lead to infections. Once they have healed completely, they return to their families, where they celebrate as new men of the tribe.

8 They must endure this ritual to be regarded as men in Xhosa society. Those who do not risk being ostracized from their community and labeled as "amalulmane" (bats) or an "abadlezana" (the equivalent of a woman). They cannot marry, since they are regarded as boys, and women are not allowed to marry boys. It is Xhosa tradition, one they hold onto fiercely.

9 "They are not men. They are nothing. If they do not go through the ceremony, then they are nothing. They can't come in my bar, they can't speak to me, they can't even look me in the eye," said Eric Nomadwayi, Langa Township Shebeen owner and

elder in the Xhosa tribe. “To not go to the bush is insulting our tradition. The bush is more than just getting circumcised. It’s proving that you are worthy of being treated like a man.”

A lot of mystery still surrounds the Xhosa manhood ritual outside of Africa. The 10
idea of sending teenage boys to the woods to be circumcised is seen as barbaric by many living in the Western world. The practice is thought of as genital mutilation rather than claiming of tribal heritage.

“I know that it seems strange to people from outside of Africa, but it is our heritage 11
and tradition,” said Reuben BaBa, Langa Township resident and Xhosa man. “Other cultures practice circumcision; they just do it at an earlier stage in the boy’s life. It is just our culture, our tradition, to circumcise at this time in a boy’s life. It doesn’t make it any different than other cultures who practice circumcision.”

In the Western world, circumcision is performed during infancy. The Christian 12
and Jewish faiths circumcise soon after birth. There are other cultures that perform circumcision at later stages. Some Muslim cultures in Northeast Africa and the Middle East wait until a young man’s adolescence to remove his foreskin.

The difference is that Western cultures perform circumcision in sterile environ- 13
ments by licensed, skilled physicians. Xhosa and other South African tribes perform their rituals in unsafe environments by men who are not always skilled in this area. Complications arise, and lives are in jeopardy. There are plenty of horror stories that come from the bush every summer season.

According to the South African health department, about twenty thousand boys, 14
most of them high-school age, participate in the manhood ritual each year. An average of forty to sixty will die each year. Some die due to complications from botched circumcisions. Septicemia, a virulent microorganism in the bloodstream, and other infections are a cause of death for many Xhosa long after the cutting of the knife.

It is the knife, the “assegai,” that is the subject of discussion for many health-care 15
professionals in South Africa. The assegai is a large, blunt, spear-like knife used by the Ingcibi to perform the circumcision.

The Ingcibi, according to South African health officials, use the same assegai on a 16
group of initiates, one after the other during a single ceremony, without sterilizing it. Health officials fear that HIV/AIDS could spread among the group of initiates because of this practice.

Some Maqwetas develop gangrene and have to be rushed to the hospital to have 17
their genitals amputated. In some rare cases initiates have had to have their legs amputated as well. To make the situation worse, the Xhosa do not allow health workers or women nearby during the initiation process.

To seek medical help is perceived as a sign of weakness. Any initiate who does so 18
will not be regarded as a man.

Most Ingcibi rarely follow up with initiates after they perform a circumcision. Ini- 19
tiates are left to care for themselves. This is seen as careless by one who has been an Ingcibi for more than thirty years.

“I check up on the initiates weekly to ensure that they are healing properly,” said 20
Patrick HoHo, a licensed surgeon and Ingcibi. “There are those who do not know what they are doing, and those are the ones that provide such bad care.”

HoHo, who practices mostly in the townships in New Brighton, is also licensed by 21
the South African government’s department of health to run a circumcision school. A circumcision school is government licensed and prepares initiates for the manhood ritual.

Parental consent is required for initiates under the age of twenty-one. They have 22
to submit to an extensive physical exam before they are allowed to enter the bush. HoHo stays with the initiates for the first eight days after he performs the circumcision.

He must also use sterilized instruments and wear rubber gloves, which is something many feel will stop the spread of diseases and infections.

23 "I didn't start using gloves until four years ago," said HoHo. "I may have AIDS; I don't know for sure. I don't care. I am much more careful now, not for my sake but for the boys' sake."

24 HoHo also said that he believed that circumcision helped prevent the spread of disease. There are studies that support his claim. According to a study by AVERT, an international HIV/AIDS charity, HIV is less common among populations that traditionally practice male circumcision than in regions where most men are not circumcised.

25 The rules that have been put in place are meant to save lives of initiates. But getting more Ingcibi to follow the rules is proving to be quite difficult. South Africa has a problem with illegal circumcision schools. In one case in December 2003, health department officials rescued and hospitalized ninety-seven initiates from illegal circumcision schools in black townships outside of Cape Town. Police working with the health department arrested thirty Ingcibi for operating without a government license. They face charges of culpable homicide.

26 Initiates and their families are urged by South African health officials to find a reputable, government-licensed circumcision school. Elders amongst the Xhosa see this as government interfering with the customs and traditions of their culture. Tensions rise as more Ingcibi are arrested and prosecuted.

27 "There are risks, but it's not as bad as some are making it out to be. I'm sure there are others dying from circumcision accidents in countries around the world, too," said Lukhanyo Grootboom, an eighteen-year-old Langa Township resident. "You just have to be careful who you have perform your circumcision. Make sure you know who the guy is."

28 Grootboom came home from the bush in early December. His community held a celebration in his honor, including a feast and ritual sacrificing of a goat. He was given lessons on becoming a man and accepting responsibility. He was bathed and cleansed and given new clothes worthy of a man. Grootboom wears red clay paint on his face, which means that he is now a Xhosa man, and able to marry.

29 "It is like being reborn, similar to a baptism. I am a man now; I accept that responsibility fully," said Reuben BaBa, Langa Township resident and Xhosa man. "That is what this ritual is all about, being a man and carrying oneself like a man should. That red paint on their faces lets people know that they are ready to assume the responsibility in the community of a Xhosa man. It's our tradition."

The Price of Parsimony

Adrian Nicole LeBlanc

1 My anxiety about spending money reared up one day when I was walking down the aisles of a C-Town in the Bronx. I was a few years into the fieldwork for a book I was writing on inner-city poverty, living on less than a quarter of the salary I'd earned at my last proper job. That afternoon, I was trailing my book's main subject, Lolli, as she bought the month's groceries. She was a teenager, pregnant, homeless, and already the mother of two children. Her young family subsisted on food stamps and vouchers from the federal subsidy program, WIC. The shield of my judgment rose when she passed right by the C-Town weekly discount flier and made her way down the dirty aisles with her shopping cart. She just grabbed things—packs of chicken legs and

pork chops, bags of sugar and rice, bottles of vegetable oil; in went cans of beans and tins of Spam. I stood, stunned, as she reached for the individual-portion cartons of juice—with their brightly colored miniature straws—ignoring the larger, economy-size bottles. No calculation of unit price, no can'ts or shoulds or ought-not-to's, no keen eye to the comparative ounce. By the time her stuffed cart reached the checkout line, my unease was turning into anger. Didn't she know she was poor?

I cared deeply for Lolli and had spent months calculating the intricate effort she put into her daily survival. But money is a repository of unprocessed emotion, a symbol not only of one's relationship to the world but also of one's relationship to oneself. Later I realized that part of what I had felt was envy; neither I nor my mother had ever shopped like that. My mother never felt that we could afford it, and my own inability to spend freely stemmed from the immense guilt I felt at benefiting from my parents' deferral of their desires. 2

I'd grown up in a union family. Being working class—in Massachusetts, in the 60s, anyway—meant that it was possible to scrimp and save your way to a measure of economic safety, to imagine a future that included more than trying to survive. My mother's laser-like shopping skills were a source of rueful family humor. On double-coupon day, she could whittle $120 worth of groceries down to $60. The Mecca of college and the need to pay for it provided the justification for leaving many mundane yearnings unmet—it was why we made popsicles instead of running after the ice cream truck, why we headed straight for the clearance racks, why the friends of short-sighted parents got to splash their way through the summer season in their aboveground pools. And when we were indulged, which was not infrequently, it was always with an eye to the future: savings went to piano lessons and summer camps and even restaurants, so we would feel comfortable in a restaurant world. "Go explore," my mother would say when we went out to eat. Whenever we teased my mom about the vinyl coupon purse she carried, my normally mischievous father would chastise us: it represented hours and hours of worry and caution, tedious labor, and her rightful fear for the family's vulnerability. And insofar as college was concerned, my parents' strategy of self-abnegation worked. The hidden cost was the hunger Lolli's actions in the supermarket suddenly wakened in me. 3

A while after my experience in C-Town, Lolli's stepfather received a $70,000 check after winning a lawsuit and burned through the money in a matter of months. By then, however, this sort of abandon made perfect sense. Holding onto the money placed him in physical danger; he'd also have to field an endless litany of heartbreaking requests from family and friends. Putting it in the bank wasn't practical, because he might lose his disability benefits if the government knew of his assets; for the same reason, he couldn't invest the money legally, which left him especially vulnerable to scams. The smartest thing was to treat it like the windfall that it was—like hitting the lottery. 4

I gushed over the sight of that stunning check—$70,000! He gave everyone Christmas gifts and bought furniture. He proudly repaid his brother twice over for a $10,000 overdue debt and covered the costs of his girlfriend's sister's funeral in style. When he offered to buy me a leather coat, I declined, but I knew I wanted one. I happily accompanied him on cab rides to buy takeout: he didn't have to struggle down the street with his cane, and I was as glad for the change of pace. Only once did I caution him, on New Year's, after he handed a livery cabdriver $20 for a $5 trip. But when he said, "It makes me feel like a man," I understood. By that point in his life, he'd given up hoping for a different future. I'd given up believing in a different future for him, too. 5

6 I no longer think envy was the chief emotion at work in me that day in C-Town. It wasn't that Lolli didn't know she was poor; it was that she couldn't see her way to being anything but. Perhaps it was the justness of her disregard for the future that shocked me to the core—the surrender of tiny, mitigating hopes; perhaps I instinctively realized at that moment that the plodding strategies that had saved me could never do enough good for her. At the same time, Lolli's lack of concern for the very details that had governed my mother's existence had brought home to me the cost of fierce industriousness. I had wanted to believe that my mother's extraordinary investment in her children hadn't consumed her small pleasures, that the denial of her ordinary needs hadn't taken a toll on her.

7 When should we forgo momentary pleasures? When is it at last safe to stop striving and relax into what we have? For my family, the respite from effort came when my father was dying of cancer. On the one hand, the money my parents had saved over the years now meant everything: they could pay for whatever the insurance didn't cover; their college-educated daughter could effectively lobby for the best doctors and call upon her well-connected friends for the necessary medical advice. During this time, there was only one crisis, and it was my father's health: the cars never broke down, and if a bill was paid late, the lights still stayed on. We weren't going to be evicted. On the other hand, all that mattered for us was being with my dad and fulfilling his immediate needs. For the first time in her life, my mother shopped for taste and pleasure and convenience. When she hurried to the grocery store—reluctant to be away from my father for even half an hour—her coupon file remained in the drawer.

ABOUT THE REST OF THIS BOOK

The chapters that follow in the first part of this book present an orderly progression for developing your skills as a college writer, reader, and researcher. A number of chapters are concerned with reading, since an essential first step is to become a careful, perceptive reader. These early chapters are devoted to techniques and skills in reading for understanding. Later we introduce skills in reading critically and in writing analytically about a text. One area that receives special attention is reading argumentative texts and then writing to persuade others.

Our approach to research is systematic and incorporates several stages. We first introduce important skills that involve single sources, including paraphrase and summary. Those skills are then applied to working with multiple sources. The next step is to synthesize paraphrases and summaries of several readings.

We introduce you to various kinds of research, with particular attention to locating and using sources in the library. Our aim is to enable you to find almost any available information you are looking for. We show you how to compile information, select it, arrange and present it, and document it. In short, you will learn how to write research papers with skill and confidence.

The second part of this book, the Research Paper Reference Handbook, explains the formal conventions of research writing, including lists of works cited, parenthetical notes and footnotes, outlines, and typing conventions. In addition to the MLA style used in most composition classes, two alternative formats are also explained.

We believe you will find this course rewarding and interesting. The activities you will engage in and the skills you will acquire are all eminently practical, and you will have ample opportunity to use them in the years to come. Being able to find the sources you are seeking, to read them perceptively, and to write clearly and articulately about what you have found can give you a sense of empowerment and a lasting satisfaction.

2

Introduction to Reading

Reading demands active participation. Without the alert engagement of a reader, words on a page have little or no meaning. Only you can bring them to life. Your ability to interpret words, your knowledge of how sentences and paragraphs are put together, your familiarity with other texts, your past experiences, your current mood—all these work together to make your reading of an essay, a poem, or even a recipe different from those of other readers.

READING HABITS AND STRATEGIES

In some ways, reading is a very personal activity. No matter what you read—even a textbook like this one—it is unlikely that anyone else will interpret it exactly as you do. Even among classmates with similar backgrounds, responses are not often the same. Since no one is an exact duplicate of anyone else, each person's reading experience is unique. Furthermore, even the same reader may experience the same text very differently on separate occasions. In the following passage, Wendy Lesser, editor of the literary journal *Threepenny Review*, illustrates this point in a description of her reading habits:

> Nothing demonstrates how personal reading is more clearly than rereading does. The first time you read a book, you might imagine that what you are getting out of it is precisely what the author put into it. And you would be right, at least in part. There is some element of every aesthetic experience, every *human* experience, that is generalizable and communicable and belongs to all of us. If this were not true, art would be pointless. The common ground of our response is terrifically important. But there is also the individual response, and that too is important. I get annoyed at literary theorists who try to make us choose one over the other, as if *either* reading is an objective experience, providing everyone with access to the author's intentions, *or* it is a subjective experience, revealing to us only the thoughts in our own minds. Why? Why must it be one or the other, when every sensible piece of evidence indicates that it is both?
>
> Rereading is certainly both, as I was to discover. You cannot reread a book . . . without perceiving it as, among other things, a mirror. Wherever you look in that novel or poem or essay, you will find a little reflected face peering out at you—the face of . . . the original reader, the person you were when you first read the book. So the material that wells up out of this rereading feels very private, very specific to you. But as you engage in this rereading, you can sense that there are at least two readers, the older one and

> the younger one. You know there are two of you because you can feel them responding differently to the book. Differently, but not entirely differently: there is a core of experience shared by your two selves (perhaps there are even more than two, if you include all the people you were in the years between the two readings). And this awareness of the separate readers within you makes you appreciate the essential constancy of the literary work, even in the face of your own alterations over time, so that you begin to realize how all the different readings by different people might nonetheless have a great deal in common.

You may note some similarities between Lesser's characterization of reading and David Bartholomae's description of writing (pages 4–5). Both Lesser and Bartholomae examine literate acts that engage both individual creativity and interaction with others. Both stress the value of understanding and managing individual habits and rituals developed through years of practice. Most importantly, though, both Lesser and Bartholomae emphasize the *active* nature of reading and writing: readers do much more than retrieve information, and writers do much more than transcribe facts and ideas from useful sources.

INTERPRETING TEXTS

We have seen that writing practices differ among individuals and vary according to purpose and audience. The same is true of reading; there is no single best way to read. When we encounter the short, precise sentences in a set of directions, we want to find out how to do something quickly and efficiently, like programming a cell phone. When we pick up a poem or a short story, however, we have other aims and expectations. Instead of looking for information or instruction, we want to derive pleasure from the way words and images are used, to engage with sympathetic characters, or to enjoy a suspenseful plot. To participate fully and actively in this type of reading, we must connect our values and experiences with an imaginative text.

Audience

What you get out of reading depends on what you bring into it. For example, if you bring an extensive background in music to the following passage, you will get much more from it than the average reader:

> Although Schoenberg sometimes dreamed of serialism as a reassertion of German musical hegemony, he more commonly thought of it as a purely formalistic ordering device, and most American serialists share that view. So [did] the Soviets, with their crude denunciations of "formalism." But just as with psychoanalysis, dismissed by its opponents as a web of metaphors conditioned by time and place, serialism can be considered narrowly Viennese and, by now, dated. And not just dated and extraneous to an American sensibility, but out of fashion.
>
> —John Rockwell, *All-American Music*

Passage written for an audience of musical experts

Even if all the names and terminology were explained, most readers would still find this passage obscure. Actually, though, its level of difficulty depends on the reader. To thousands of musical experts, the meaning is clear, but to those who do not bring musical expertise to the reading, not much emerges. Evidently, the passage is aimed at a small, informed ***audience*** of readers. If you were reporting on musical trends for a wider audience, you would not quote this passage from John Rockwell's book, at least not without clarification.

Consider now another passage that addresses a somewhat wider audience, readers of the *Chronicle of Higher Education,* most of whom are university professors or administrators with backgrounds in a variety of academic fields:

Passage written for a highly educated audience without musical expertise

> About three years ago, I tried an experiment with a group of scholars and artists. . . . "As you know," I said, "I write about classical music. Suppose I named the main styles in musical composition since serialism. Would any of you understand what I was talking about?" "No," said everybody, and I can't say I was surprised.
>
> Something odd has happened to classical music. Somehow, it—and most notably its advanced, contemporary wing—has unhitched itself from the wider world of art and culture. Readers of the *Chronicle* might know about contemporary painting, or films or novels, or (the younger readers, anyway) ambient music or alternative rock. But I'd be surprised if they were familiar with current classical composers. . . .
>
> Serial music—conventionally thought to be the high-water mark of musical modernism—may have been, at least in America, both a cause and a symptom of this breach. It was pioneered in Europe in the 1920s, by Arnold Schoenberg, the composer who (very loosely speaking) did for music what abstract painters did for painting, and who is defended in a recent book, *Arnold Schoenberg's Journey* . . ., by Allen Shawn. Just as abstract painters gave up painting faces, objects, and scenes, Schoenberg began by writing music without familiar chords and melodies. More crucially, he gave up repetition and regular rhythms, and instead wrote complex pieces with unexpected contours and an irregular pace.
>
> —Greg Sandow, "Serialism as a Museum Piece"

The author of this passage, who also writes for the *Wall Street Journal* and *Village Voice,* starts by reassuring readers that many well-educated people don't know much about recent classical music. Then, before trying to explain serialism, he provides some historical context and draws an analogy to modern painting, which is more familiar to most educated adults. Unlike John Rockwell, who addresses a musically sophisticated audience, Greg Sandow targets readers who know less about music in particular, but are generally conversant with history and the arts.

Many other writers adapt language and content to a still wider audience of readers with varied backgrounds. The following passage, for example, appears under the heading of "Serialism" in *Simple English Wikipedia.*

Passage written for a general audience

> To show how serialism works we can take a very simple example. Let us use just five notes from the white notes of a keyboard. We can use the notes A, B, C, D, and E. We are going to make a "tune" using all these five notes, but not repeating

> any until all five have been used (although we are allowed to repeat the note we have just had).
>
> For example: we might have D, C, A, A, A, A, B, E. This is what we call our "row" or "series," although usually one would expect a row of twelve different notes. It is the one we start off with, so we can call it our tone row.
>
> We can change the tone row by playing it backwards. This is called retrograde. So we now get E, B, A, A, A, A, C, D.
>
> We can also change it by playing it upside down. This means that instead of going up one step we go down one step, or instead of going up two steps we go down two steps, etc. If we start on the same note D, we now get D, E, G, G, G, G, F, C. This is called inversion. We can make it go backwards and upside down. So we get C, F, G, G, G, G, E, D. This is called retrograde inversion.
>
> We now have four ways of playing our row . . . . These can now be transposed to create many more options.
>
> —"Serialism," *Simple English Wikipedia*

Even readers without much musical knowledge or interest can derive something from this passage. Although it introduces information unfamiliar to most of us, the article uses informal language and relies on concepts that most adults can readily understand.

Tacit Knowledge

Interpretation is influenced by more than just the vocabulary of a particular text, the length of its sentences, or the educational credentials of the reader. It also depends on the amount of ***tacit knowledge*** that writers and readers share—that is, how much a writer can safely assume that readers understand without explanation.

For example, almost any reader knows what a DVD is without a parenthetical explanation. On the other hand, few people other than public-school teachers and administrators in North Carolina can be expected to know that an LEA is a local educational agency or school district. However, educators who frequently use the term LEA in their professional discourse would be distracted by a memo that continually refers to "local educational agencies," just as most newspaper readers would be distracted by a column that repeatedly refers to "digital video discs."

Context

Interpretation is also affected by context. Removed from the sports page of a newspaper in the Southeast, the headline "Yellow Jackets Overcome by Green Wave" is ambiguous at best. Similarly, the headline "High Budget Hopes Give Footsie a Fillip" may seem clear to readers of the financial section of the London *Daily Mail,* but outside that context, it would perplex most educated Americans, including some experienced investors.

Successful reading, then, depends not only on knowledge and skill, but also on the reader's familiarity with context and the writer's ability to assess the needs and expectations of a particular audience. It depends on what the writer and the reader bring to a text.

Efferent and Aesthetic Approaches to Reading

The late Louise Rosenblatt, a pioneer in the study of reading processes, makes a useful distinction between two ways of approaching a written text: ***efferent reading*** and ***aesthetic reading.*** When readers seek information or wish to grasp the most important ideas in a text, they adopt an efferent stance: they just try to understand what the writer is saying. On the other hand, when they adopt an aesthetic stance, readers pursue unique personal engagement with a text (usually a work of literature). When the first edition of this book appeared, in 1985, college instructors tended to assume that entering students were already proficient at efferent reading. As a result, reading assignments in first-year English courses were often restricted to literary texts, especially personal essays. To the extent that it was addressed at all, reading instruction emphasized the aesthetic approach described in the final paragraph of the excerpt from Wendy Lesser's essay (pages 58–59).

As teachers and textbook authors, we remain skeptical of the assumption that college students do not need to develop their skills in efferent reading. Therefore, in this chapter, as well as in various other parts of this book, we explain and illustrate strategies that facilitate this type of response. Nevertheless, as enthusiastic, lifelong readers of literature, we do not discount the value of aesthetic reading in the daily lives of educated adults. Nor do we approach these two types of reading as totally distinct, let alone incompatible. In fact, your response to most of the selections in this book will be enriched by your ability to move smoothly and productively between both types of reading.

Problems arise when students restrict themselves to one type of reading or adopt a stance unsuited to the situation at hand. When you read a textbook to acquire information, for example, you overlook style, tone, and figurative language. Likewise, if a friend accidentally swallowed a poison, you would search the back of the bottle for an antidote and read rapidly, perhaps aloud: "Do not induce vomiting. Have the victim drink two quarts of fresh water." Needless to say, you would not comment to the victim about the author's prose style: "Hey, Phil, listen to these short, precise sentences!" Under these circumstances, you want only information.

At the opposite extreme, if you were asked to respond to the following poem, a haiku by Bashō, a seventeenth-century Japanese poet, gathering information would not be your aim:

The ancient lagoon
A frog jumps
The splash of the water.

These lines invite you to respond to images. You do not read them to increase your knowledge of amphibian behavior or marine ecology. And though experienced readers of poetry may respond differently from novices, each reader's aesthetic response is personal and unique. One reader may recall a childhood experience. Another may simply derive a sense of peace and beauty. A third reader, familiar with Zen Buddhism, may have a more philosophical response.

This reader may note a contrast between the poem's first line (an image of eternal stillness) and the second (a momentary action), finding in the last line, where the two contrasting images merge, an insight into timeless truth. Someone unused to reading such an open-ended text may regard it as puzzling and ultimately useless.

Interpreting Texts

EXERCISE

To test the validity of what we have said about interpretation, see how your responses to two very different passages compare with those of other readers. Reread the passage by Greg Sandow on page 60 and state in a sentence or two what you consider its main idea to be.

Now read the following haiku by another Japanese poet, Buson, and write an equally brief interpretation of it:

On the bell of the temple
rests a butterfly,
asleep.

Express your personal response to the poem, even if you feel it is not very insightful. (Keep in mind that a single "correct" interpretation of such a poem does not exist.)

Compare your responses with those of classmates. Do they differ? Is there more agreement about interpreting the prose passage as opposed to the poem? How do you account for any differences? Even with the passage by Greg Sandow, is there room for difference?

RESPONDING TO READING

Most of the readings in this book lie somewhere between the objective prose of how-to instructions and the subjective language of poetry. Responding to them requires active, alert participation. When you read for academic purposes, including research, you typically approach each text critically, aware of both the information it presents and the author's attitude, purpose, and reliability.

In addition to exercises that engage writing, reading, and research, most chapters in this book conclude with several longer texts, followed by questions about ideas and interpretations that the readings may elicit. Deliberate response to these texts demands care and persistence because, just as good writing involves revision, good reading entails rereading.

When you discuss the reading selections in this book, you will find that your responses often coincide with those of classmates, but there also will be legitimate differences. You may form interpretations that others do not share or understand, and readers often resist interpretations that diverge from their own. This is inevitable; reading affirms both the connectedness of communities and the differences that distinguish us as individuals.

The best way to respond to reading is to write about it. Writing stretches our thoughts by encouraging us to connect one idea with another. And because it is visible, writing helps us see what we mean. It often makes our thinking clearer, more logical, and more concrete. As you learned in Chapter 1, freewriting is a method of open-ended response that invites us to jot down whatever comes to mind through focused (or unfocused) thought. Freewritten responses to reading may evoke personal associations, observations about style, restatements of what the author is saying, or any other thought or feeling that comes to the tip of the pen.

EXERCISES

Responding to Reading

1. Each of the following short texts presents difficulties in interpretation for at least some readers. Read each one carefully, then freewrite about it for five minutes. Remember, freewriting is not bound by rules (other than writing steadily for a given period of time).

a. This sign was posted in a clothing store:

Kindly spare us the discomfort of refusing requests for refunds.

b. These personal ads were published in a community newspaper:

- M, 44, clean, sporty, original equipment, runs great, seeks F that needs a lift.
- F, 28, black and glossy, seeks confidential WM, very giving, who's bound for whatever.
- Mistress Marcy seeks playmate.
- Ornery, self-sufficient, prof SWF, mid 40s, seeks man with integrity. If you're not honest, don't bother.

c. The following advertisement appeared in the "Help Wanted" section of the *Nassau Guardian,* a widely circulated daily newspaper in the Bahamas:

The Firm Masterminds Historians, Scientists, Financiers, Philosophers, Senior Pastors, Bankers, Solicitors, Doctors (1998) Inc.

Wisdom / Reversals / Expulsions / Nulls & voids available via discernments laws & sciences/disengagements laws & sciences to discern / Expel / Call out / Shutdown / Reverse / Null & void / Secret or suspected child molesters / incestors / False pastors / mistressings / Homosexuality / Wife beaters & spousal batterers etc. IF you can establish just cause which is Mandatory! We cleanse homes / Marriages / Businesses / Churches. Rates are $750 to $2,500 per hour.

d. The following entries were posted on the website starbucksgossip.typepad.com:

- You've gotta be out of your damned mind to tip at Starbucks. It's already near $4 a coffee. Lord forbid if I'm buying for my girlfriend. Maybe add a pastry. Now I'm at $11 for two coffees and a donut??? I'm supposed to tip on top of that? Hell NO!
- Starbucks is McDonald's in green—nothing more. People who work there don't DESERVE a tip. If you want to tip them, fluffy bunnies and good graces to you.
- I've been a Starbucks counter employee for two years. Perusing the entries in this debate, I note a degree of free-floating hostility that requires some

corrective comment. If we as service employees "ask" for a tip by putting a tip jar out, in what way are we harming, harassing, or even annoying anyone? Obviously we are not doing any of those things; thus the anger directed by some of the above commenters must have its source elsewhere. I think I know what that is: the "upscale" lifestyle we purvey. Having traveled widely in Europe, I cannot help but note, by contrast, how instinctually resentful the average American is of anything—be it a person, a restaurant, or a product—that bespeaks deviation in any degree from the utilitarianism that dominates American commercial culture. Certain rarefied enclaves excepted (Manhattan's Upper East Side, for instance), American aesthetic values start and end with the middlebrow—that's where the customers are. A place like Starbucks—that tries for a kind of pseudo-bohemian elegance (and speaks in foreign tongues of "latte" and "grande," etc.)—inevitably confuses and disturbs the Average Man, threatening his faith in an equal entitlement to the trough. In short, this tipping "controversy" is masking the true hidden battle of our times: will we or will we not grow up?

2. Exchange freewrites in groups of four. Are there differences in how the members of your group interpret and respond to these texts? Do they take note of the same details (bits of information, words, or phrases)? If so, do they react to them in different ways? Do they draw similar inferences about the audience and purpose of each text? Are they inclined to make judgments about the authors? How might you account for any differences? Have one member of your group list the types of difficulty that these selections present—for example, ambiguities (perhaps intentional), assumptions about the tacit knowledge of readers, unfamiliar or unclear context.

READING RESPONSE GROUPS

Thus far, we have presented reading as a process that engages individual, independent thought as well as literal understanding. Specifically, we have stressed the idea that readers often *create* meaning rather than passively *receive* it from a "determinate" text—one that supposedly elicits a single accurate interpretation that coincides with the author's intentions. In order to dispel the notion that reading amounts to little more than *retrieving* information and ideas that writers have *put* into their texts, we have emphasized the autonomy of individual readers—their privilege to interpret what they read.

There are, however, limits to this autonomy. Consider, for example, the following passage from a museum review originally published in the *San Francisco Examiner*:

> There are the visionaries and then there are the cranks. Somewhere in that wispy zone of shadow separating the two, in that spiritual limbo for which we lack a precise word, posterity has deposited Harry Partch (1901–74)—composer,

> instrument builder, philosopher, multiculturalist, great California-born creative maverick.
>
> The twenty-five instruments devised and constructed by Partch . . . reflect his obsession with the ancients, not merely in their names—Kithara I and Kithara II, Chromelodeon—but in his belief that they should affect an area beyond human consciousness. The enormous Marimba Eroica, individually hung Sitka spruce blocks laid over cave-like resonators the size of a piano, emits four low tones, the lowest of which is not audible to the human ear. That you can also feel Partch's music has no doubt endeared him to a younger generation; vibes and all that. . . .
>
> What the "Sounds like Art" Festival should accomplish is to place Partch in some kind of context. He may have been one of the greatest American individualists; still, he has spawned a generation of composer-instrument makers who feel free to journey down their own paths. The Bay Area's Beth Custer and Matt Heckert, Los Angeles' Marina Rosenfeld, and the German-born, Seattle-based artist who goes by the sole name of Trimpin will all add their distinctive constructions to this project.
>
> Here, perhaps, is where the Harry Partch legacy truly resides. Idiosyncrasy may have ventured, ever so timorously, into the mainstream of American music, but the current remains as unpredictable as ever.
>
> —Allan Ulrich, "American Visionary"

While most readers would take this passage at face value—as a tribute to an eccentric genius—one might plausibly interpret it as a satirical jab at avant-garde music. To go a step further, a different reader might view it as a parody of museum reviews—a mischievous hoax at the expense of literal-minded readers. While most of us would consider that a peculiar response, a carefully selected group of like-minded readers might accept it as an inventive, possibly useful, interpretation—though one that the author probably did not anticipate. On the other hand, it is unlikely that any community of readers would entertain the possibility that Ulrich is denouncing avant-garde music as an elitist conspiracy launched by multinational corporations. Such an interpretation is too eccentric to be plausible.

The autonomy of individual readers, then, can be exaggerated. Reading, like writing, is not a completely solitary activity. It is, instead, a *social* process, and readers often benefit from the responses of peers just as Carolee Winter did when she revised her essay.

The following transaction among three experienced readers demonstrates the collaboration of a ***reading group,*** two or more individuals who share, often in writing, their personal responses to a text. Although they vary in size, most groups consist of three to six members. Your instructor may place you in a reading group and assign specific tasks, often called ***prompts,*** for you and your partners to address. (On the other hand, students in the same class may create reading groups of their own, and collaboration is sometimes spontaneous and unfocused.)

The following assignment is designed to initiate discussion and collaborative response to a short magazine article. Take a moment now to read the assignment, along with the article itself, which follows.

Freewriting Prompt ASSIGNMENT

Read "A Short History of Love," an article from *Harper's,* a magazine of opinion concerned with political and cultural issues. (Before publication, the article was delivered as a paper at an academic conference cosponsored by the Columbia University Psychoanalytic Center and the Association for Psychiatric Medicine.) As you read, mark important or noteworthy ideas and record any reactions or personal associations that come to mind. Keep your writing brief, using shorthand as much as possible, and try not to pause for more than a few seconds in perhaps three or four places at most. Then read the article again, this time looking more closely at how Lawrence Stone presents the history of romantic love and draws conclusions about it. After this second reading, freewrite for twenty minutes in response to the article's ideas. In particular, consider whether you agree with the author's suggestion that there is something dangerous or unhealthy in contemporary attitudes about love. Bring this freewriting to class next time, and be prepared to share it with other members of your reading group.

PRACTICE READING

A Short History of Love

Lawrence Stone

Historians and anthropologists are in general agreement that romantic love—that usually brief but intensely felt and all-consuming attraction toward another person—is culturally conditioned. Love has a history. It is common only in certain societies at certain times, or even in certain social groups within those societies, usually the elite, which have the leisure to cultivate such feelings. Scholars are, however, less certain whether romantic love is merely a culturally induced psychological overlay on top of the biological drive for sex, or whether it has biochemical roots that operate quite independently from the libido. Would anyone in fact "fall in love" if they had not read about it or heard it talked about? Did poetry invent love, or love poetry? 1

Some things can be said with certainty about the history of the phenomenon. The first is that cases of romantic love can be found in all times and places and have often been the subject of powerful poetic expression, from the Song of Solomon to Shakespeare. On the other hand, as anthropologists have discovered, neither social approbation nor the actual experience of romantic love is common to all societies. Second, historical evidence for romantic love before the age of printing is largely confined to elite groups, which of course does not mean that it may not have occurred lower on the social scale. As a socially approved cultural artifact, romantic love began in Europe in the southern French aristocratic courts of the twelfth century, and was made fashionable by a group of poets, the troubadours. In this case the culture dictated that it should occur between an unmarried male and a married woman, and that it either should go sexually unconsummated or should be adulterous. 2

3 By the sixteenth and seventeenth centuries, our evidence becomes quite extensive, thanks to the spread of literacy and the printing press. We now have love poems, such as Shakespeare's sonnets, love letters, and autobiographies by women concerned primarily with their love lives. The courts of Europe were evidently hotbeds of passionate intrigues and liaisons, some romantic, some sexual. The printing press also began to spread pornography to a wider public, thus stimulating the libido, while the plays of Shakespeare indicate that romantic love was a concept familiar to society at large, which composed his audience.

4 Whether this romantic love was approved of, however, is another question. We simply do not know how Shakespearean audiences reacted to *Romeo and Juliet*. Did they, like us (and as Shakespeare clearly intended), fully identify with the young lovers? Or, when they left the theater, did they continue to act like the Montague and Capulet parents, who were trying to stop these irresponsible adolescents from allowing an ephemeral and irrational passion to interfere with the serious business of politics and patronage?

5 What is certain is that every advice book, every medical treatise, every sermon and religious homily of the sixteenth and seventeenth centuries firmly rejected both romantic passion and lust as suitable bases for marriage. In the sixteenth century, marriage was thought to be best arranged by parents, who could be relied upon to choose socially and economically suitable partners. People believed that the sexual bond would automatically create the necessary harmony between the two strangers in order to maintain the stability of the new family unit. This assumption is not, it seems, unreasonable, since recent investigations in Japan have shown that there is no difference in the rate of divorce between couples whose marriages were arranged by their parents and couples whose marriages were made by individual choice based on romantic love.

6 In the eighteenth century, orthodox opinion about marriage began to shift from subordinating the individual will to the interests of the group, and from economic or political considerations, toward those of well-tried personal affection. The ideal marriage was one preceded by three to six months of intensive courting by a couple from families roughly equal in social status and economic wealth; that courtship, however, took place only with the prior consent of parents on both sides. But it was not until the Romantic movement and the rise of the novel, especially the pulp novel of the nineteenth century, that society accepted a new idea—that it is normal and indeed praiseworthy for young men and women to fall passionately in love, and that there must be something wrong with those who fail to have such an overwhelming experience sometime in late adolescence or early adulthood. Once this new idea was publicly accepted, the arrangement of marriage by parents came to be regarded as intolerable and immoral.

7 Today, the role of passionate attachments between adults is obscured by a new development: the saturation of the whole culture—through every medium of communication—with the belief that sexuality is the predominant and overriding human drive, a doctrine whose theoretical foundations were provided by Freud. In no past society known to me has sex been given so prominent a role in the culture at large, nor has sexual fulfillment been elevated to such preeminence in the list of human aspirations—in a vain attempt to relieve civilization of its discontents. We find it scarcely credible today that in most of Western Europe in the seventeenth century, in a society in which people usually married in their

late twenties, a degree of chastity was practiced that kept the illegitimacy rate—without contraceptives—as low as two or three percent. Today, individualism is given such absolute priority in most Western societies that people are virtually free to act as they please, to sleep with whom they please, and to marry and divorce when and whom they please. The psychic (and, more recently, the physical) costs of such behavior are now becoming clear, however, and how long this situation will last is anybody's guess.

Here I should point out that the present-day family—I exclude the poor black family in America from this generalization—is not, as is generally supposed, disintegrating because of the very high divorce rate—up to fifty percent. It has to be remembered that the median duration of marriage today is almost exactly the same as it was a hundred years ago. Divorce, in short, now acts as a functional substitute for death: both are means of terminating marriage at a premature stage. The psychological effects on the survivor may well be very different, although in most cases the catastrophic economic consequences for women remain the same. But the point to be emphasized is that broken marriages, stepchildren, and single-parent households were as common in the past as they are today. 8

The most difficult historical problem regarding romantic love concerns its role among the propertyless poor. Since they were propertyless, their loves and marriages were of little concern to their kin, and they were therefore more or less free to choose their own mates. By the eighteenth century, and probably before, court records make it clear that the poor often married for love, combined with a confused set of motives including lust and the economic necessity to have a strong and healthy assistant to run the farm or the shop. It was generally expected that they would behave "lovingly" toward each other, but this often did not happen. In many a peasant marriage, the husband seems to have valued his cow more than his wife. Passionate attachments among the poor certainly occurred, but how often they took priority over material interests we may never know for certain. 9

Finally, we know that in the eighteenth century—unlike the seventeenth—at least half of all brides in England and America were pregnant on their wedding day. But this fact tells us more about sexual customs than about passionate attachments: sex began at the moment of engagement, and marriage in church came later, often triggered by the pregnancy. We also know that if a poor servant girl was impregnated by her master, which often happened, the latter usually had no trouble finding a poor man who would marry her, in return for payment of ten pounds or so. Not much passion there. 10

Passionate attachments between young people can and do happen in any society as a byproduct of biological sexual attraction, but the social acceptability of the emotion has varied enormously over time and class and space, determined primarily by cultural norms and property arrangements. We are in a unique position today in that our culture is dominated by romantic notions of passionate love as the only socially admissible reason for marriage; sexual fulfillment is accepted as the dominant human drive and a natural right for both sexes; and contraception is normal and efficient. Behind all this lies a frenetic individualism, a restless search for a sexual and emotional ideal in human relationships, and a demand for instant ego gratification. 11

Most of this is new and unique to our culture. It is, therefore, quite impossible to assume that people in the past thought about and experienced passionate 12 attachments the way we do. Historical others—even our own forefathers and mothers—were indeed other.

Student Writing

The responses of the reading group, reprinted below, have been edited to remove crossed-out phrases, spelling errors, and other distractions that appeared in the original versions.

Janet's Freewriting

The author wants us to think more critically about romantic love, perhaps even to view it as unnecessary. Too many of us assume that living without romantic love is to be deprived. Stone wants us to examine and question that assumption. He addresses readers familiar with Shakespeare and Freud and comfortable with terms like *orthodox opinion* and *ego gratification.* He assumes an audience already a bit cynical about romance and passionate love. I think the reader most receptive to Stone's ideas has lost any idealism about such matters and is willing to believe that passion is not necessary, maybe unhealthy, in long-term relationships. The essay is for people more likely to sneer at Valentine's Day than to search for just the right greeting card.

Stone's point is that passion, romance, and sexual fulfillment are less crucial to happiness than our culture conditions us to believe. He argues that poets and playwrights created romantic love and that Freud added the notion that sex is an overriding drive. The presumed need for passionate attachments has been constructed by a culture in which the individual comes first and the needs of the group are relegated to a distant second. Stone warns that addiction to romance places us at peril, and he lists the increase of sexually transmitted diseases, divorce, depression, and even mental illness among the results.

Stone supports his ideas with evidence from history, with particular attention to the mass distribution of novels, the Romantic movement, and the influence of Freud. There's a gradual change in tone as the reading progresses. After the first few paragraphs, I expected a scholarly, informative piece with no earthshaking point to it. But by the time I was finished, I realized that Stone was on a soapbox. As the essay develops, I get the picture of an embittered prude manipulating history to argue against something he either doesn't want or can't have.

Alex's Freewriting

Stone asks readers to examine a cultural norm in an unfamiliar and unconventional way. The trappings of romantic love so permeate our daily lives that we assume there's something wrong with an adolescent or young adult who hasn't experienced the feeling. So Stone asks us to set aside this conditioning for a moment and to entertain the idea that a thing we all "know" to be natural and proper really may not be. Also he wants us to see that there's something at stake. I'm not sure he wants to alarm us and alter patterns of behavior, but he does ask us to think about the consequences of our beliefs and to get a debate going. I think he makes two important points. First, love may be a form of learned behavior. Second, because of historical developments (democracy and individualism, invention of mass media, Freudian psychology), romantic love has run rampant and poses certain dangers.

I think Stone is addressing a well-educated, broad-minded audience—the sort of people who subscribe to *Psychology Today.* Ironically, those readers, like the people who perpetuated the concept of romantic love prior to the eighteenth century, are an elite. An essay like this is probably leisure reading for such persons. I think Stone envisions a reader who prides herself on being an independent, tough-minded skeptic—someone who isn't taken in by bunk just because it's popular or "nice." An iconoclast, I guess you could say. I'm not sure whether Stone is *addressing* this type of audience so much as he is *conjuring it up.*

I see a contradiction. In paragraph one, Stone mentions the uncertainty of "scholars" (psychologists?) about whether love is "culturally induced" or "has biochemical roots." If it's biochemical, aren't historians and anthropologists mistaken in the view that Stone attributes to them? Or are psychologists less certain about this than scholars in other fields? Does Stone express himself poorly, or am I reading carelessly? Stone introduces more specific support in paragraph five, referring to the divorce rate in Japan. It's interesting, though, that he relies on emotionally charged language in his next-to-last paragraph: words like *frenetic, restless,* and *demand.* This seems out of keeping with the rest of the essay, which sounds more scholarly.

The essay is chronologically ordered, tracing the history of romantic love. But beneath that, I see a question-answer approach. Stone opens with a problem or dilemma, and the first paragraph ends with two questions. The next paragraph opens with "Some things can be said with certainty," and Stone lists those things. Paragraph four then opens with "another question," and that question leads to two more. Paragraph five goes back to certainty, beginning with "What is certain is that. . . ."

Agnes's Freewriting

Stone reminds an audience of psychoanalysts of the history of romantic love. He assesses where we stand today, with tremendous pressures to seek and insist upon sexual fulfillment. For me, it's not clear whether Stone sees romantic love and sexual love as the same thing. Stone fails, probably on purpose, to give a detailed explanation of how "love" took the place of arranged marriage and how, through "saturation of the whole culture," sexual gratification was encouraged, even idealized. The chips seem to go down when he examines the influences of Freud. Is he trying to discredit the Freudian theory of human sexuality, now taken for granted in some circles? Is that the reason for the sly allusion to Freud's justification of neurosis, *Civilization and Its Discontents*? Stone seems to say that we pay a heavy price for license and excess. Is he trying to upset the Freudians? To urge therapists to stress social values rather than individual desires as they guide their patients out of a self-induced wilderness?

Stone is speaking to a group of professionals interested in new ways of thinking about mental illness and its treatment. The allusion to *Romeo and Juliet* isn't so important, since so many high school students have read the play. The troubadours are less familiar, but anyone who's heard of Bing Crosby or Perry Como should be familiar with the term. So I think Stone is flattering his audience without really demanding much of them. It seems scholarly, but is it really? His tone is earnest, though bias slips in near the end. There's not a great deal of hard evidence. Frankly, I think this essay could be adapted for the *Parade* section of the Sunday paper with only minimal editing. After all, we're all interested in what makes us tick, and all the emphasis on the demons of instant gratification, license, and unfettered individualism would hit home with people trying to figure out what's gone wrong with their relationships. Why not say something about the psychic toll taken by adulterous liaisons or arranged marriages?

"A Short History of Love" is not an obscure or difficult text, yet each of these readers responds to it a bit differently. One difference involves their interpretations of the author's purpose. Janet sees Stone as "an embittered prude manipulating history to argue against something he either doesn't want or can't have." Alex seems inclined to take the article more literally, simply as an attempt to provoke thought and debate. Agnes seems annoyed, believing that Stone wants to display knowledge and flatter the self-image of his readers.

Other differences emerge. Alex is analytical, examining the structure and language of the article—down to the author's choice of specific words. Agnes refers to things outside the text (from the title of a book by Freud to the names of singers popular during the 1940s and 50s). Janet falls somewhere in between: She records personal associations, such as the reference to greeting cards, while noting Stone's ideas and the order in which he presents them. Both Alex and Agnes pose questions, interrogating the text as well as their own responses to it.

Although other differences can be found, an important point clearly emerges: the personality, interests, and thinking style of each individual affect his or her reading of "A Short History of Love." None of the readings is inherently better than the others; on the contrary, the best reading would be informed and enriched by all three perspectives. This reading would benefit from Janet's speculations about the author, Alex's analysis of language and structure, and Agnes's skepticism. This formidable array of skill and perspective is something that no single member of the group exercised as an individual reader.

The sharing of freewritten responses is not always an end in itself. Instructors may ask groups to address an issue or problem introduced by a reading. For example, reading groups might receive the following guidelines after having freewritten in response to "A Short History of Love."

GUIDELINES

Group Work

Read your freewriting aloud to members of your group. As you listen to others read, take note of any interesting observations, but be particularly alert to the following:

- Do group members feel that the origins of romantic love are mainly cultural or biological?
- Do they see an unhealthy obsession with romance, sex, or individualism in modern society? Do they share Stone's sense of alarm or urgency?
- Did anyone in your group connect what Stone calls "frenetic individualism" and the desire for immediate self-gratification with areas other than romantic love?

After all group members have read their freewriting aloud, try to reach some consensus regarding these questions:

- Has Stone identified a serious social problem that needs to be addressed?
- What might be the most effective way to resolve the tensions that Stone outlines?
- Do extreme individualism and the desire for self-gratification contribute to other social problems? If so, which ones?

Reading groups strive for consensus—or at least mutual understanding—rather than a single authoritative interpretation. After Janet, Alex, and Agnes had read their freewritten responses aloud, they discussed each other's ideas and observations. For example, Alex remarked on Janet's belief that as Stone gets further into his topic, he sounds more like a soapbox orator than a scholar. Alex connected that idea with something he had noted about the tone of the article—the "emotionally charged language" in the next-to-last paragraph. Janet's point thus helped Alex place his observation about the language of one paragraph within a broader context. Janet, on the other hand, benefited from Alex's narrower focus on words in a specific segment of the text. Not only was her perception reinforced by what Alex noted, but also she found supporting evidence for what had been only a vague impression about the author's tone.

As Janet, Alex, and Agnes proceeded to discuss each other's responses, a number of similar transactions ensued. Agnes took issue with Janet and Alex's notion that Stone wishes to alter public behavior. She reminded her partners that Stone's article was originally a paper delivered at an academic conference and that his primary audience was psychoanalysts, not just single men and women. Acknowledging that they had overlooked that fact, Janet and Alex modified their interpretation of Stone's purpose. Later, influenced by her partners' doubts about Stone's authority in fields other than history, Janet grew skeptical herself. All continued their discussion for about fifteen minutes.

At the end of this and many of the following chapters, you will be invited to work in reading groups, engaging in a similar process of collaborative response and inquiry. When you do so, try to adopt the constructive approach exemplified by these three readers.

READING SELECTION

Following is an excerpt from a recent cover story in *Newsweek* that speculates on the ways that technology is altering the processes of reading. As you read it, you might want to think about whether and how technology might influence the processes outlined in this chapter.

The Future of Reading

STEVEN LEVY

Long before there was cyberspace, books led us to a magical nether-zone. "Books are all the dreams we would most like to have, and like dreams they have the power to change consciousness," wrote Victor Nell in a 1988 tome called *Lost in a Book*. Nell coined a name for that trancelike state that heavy readers enter when consuming books for pleasure—"ludic reading" (from the Latin *ludo,* meaning "I play"). [Fiction writer] Annie Proulx has claimed that an electronic device will never create that hypnotic state. But technologists are disproving that. Bill Hill, Microsoft's point person on e-reading, has delved deep into the mysteries of this lost zone, in an epic quest to best emulate the conditions on a computer. He attempted to frame a "General Theory 1 of Readability," which would demystify the mysteries of ludic reading and why books could uniquely draw you into a rabbit hole of absorption.

2 "There's 550 years of technological development in the book, and it's all designed to work with the four to five inches from the front of the eye to the part of the brain that does the processing [of the symbols on the page]," says Hill, a boisterous man who wears a kilt to a seafood restaurant in Seattle where he stages an impromptu lecture on his theory. "This is a high-resolution scanning machine," he says, pointing to the front of his head. "It scans five targets a second, and moves between targets in only twenty milliseconds. And it does this repeatedly for hours and hours and hours." He outlines the centuries-long process of optimizing the book to accommodate this physiological marvel: the form factor, leading, fonts, justification. "We have to take the same care for the screen as we've taken for print."

3 Hill insists—not surprisingly, considering his employer—that the ideal reading technology is not necessarily a dedicated e-reading device, but the screens we currently use, optimized for that function. (He's read six volumes of Gibbon's *The Decline and Fall of the Roman Empire* on a Dell Pocket PC.) "The Internet Explorer is not a browser—it's a reader," he says. "People spend about twenty percent of the time browsing for information and eighty percent reading or consuming it. The transition has already happened. And we haven't noticed."

4 But even Hill acknowledges that reading on a television-like screen a desktop away is not the ideal experience. Over the centuries, the sweet spot has been identified: something you hold in your hand, something you can curl up with in bed. Devices like the Kindle with its 167 dot-per-inch E Ink display, with type set in a serif font called Caecilia, can subsume consciousness in the same way a physical book does. It can take you down the rabbit hole.

5 Though the Kindle is at heart a reading machine made by a bookseller—and works most impressively when you are buying a book or reading it—it is also something more: a perpetually connected Internet device. A few twitches of the fingers and that zoned-in connection between your mind and an author's machinations can be interrupted—or enhanced—by an avalanche of data. Therein lies the disruptive nature of the Amazon Kindle. It's the first "always-on" book.

6 What kinds of things will happen when books are persistently connected, and more evolved successors of the Kindle become commonplace? First of all, it could transform the discovery process for readers. "The problem with books isn't print or writing," says Chris Anderson, author of *The Long Tail*. "It's that not enough people are reading." (A 2004 National Endowment for the Arts study reported that only fifty-seven percent of adults read a book—any book—in a year. That was down from sixty-one percent a decade ago.) His hope is that connected books will either link to other books or allow communities of readers to suggest undiscovered gems.

7 The connectivity also affects the publishing business model, giving some hope to an industry that slogs along with single-digit revenue growth while videogame revenues are skyrocketing. "Stuff doesn't need to go out of print," says Jeff Bezos [CEO of Amazon.com]. "It could shorten publishing cycles." And it could alter pricing. Readers have long complained that new books cost too much; the $9.99 charge for new releases and best-sellers is Amazon's answer. (You can also get classics for a song: I downloaded *Bleak House* for $1.99.) Bezos explains that it's only fair to charge less for e-books because you can't give them as gifts, and due to restrictive anti-piracy software, you can't lend them out or resell them. (Libraries, though, have developed lending procedures for previous versions of e-books—like the tape in *Mission: Impossible,* they evaporate after the loan period—and Bezos says that he's open to the idea of eventually doing that with the Kindle.) . . .

Another possible change: with connected books, the tether between the author and the book is still active after purchase. Errata can be corrected instantly. Updates, no problem—in fact, instead of buying a book in one discrete transaction, you could subscribe to a book, with the expectation that an author will continually add to it. This would be more suitable for nonfiction than novels, but it's also possible that a novelist might decide to rewrite an ending, or change something in the middle of the story. We could return to the era of Dickens-style serializations. With an always-on book, it's conceivable that an author could not only rework the narrative for future buyers, but he or she could reach inside people's libraries and make the change. (Let's also hope Amazon security is strong, so that we don't find one day that someone has hacked *Harry Potter* or *Madame Bovary*.) 8

Those are fairly tame developments, though, compared with the more profound changes that some are anticipating. In a connected book, the rabbit hole is no longer a one-way transmission from author to reader. For better or for worse, there's company coming. 9

Talk to people who have thought about the future of books, and there's a phrase you hear again and again. Readers will read in public. Writers will write in public. Readers, of course, are already enjoying a more prominent role in the literary community, taking star turns in blogs, online forums, and Amazon reviews. This will only increase in the era of connected reading devices. "Book clubs could meet inside of a book," says Bob Stein, a pioneer of digital media who now heads the Institute for the Future of the Book, a foundation-funded organization based in his Brooklyn town house. Eventually, the idea goes, the community becomes part of the process itself. 10

Stein sees larger implications for authors—some of them sobering for traditionalists. "Here's what I don't know," he says. "What happens to the idea of a writer going off to a quiet place, ingesting information and synthesizing that into three hundred pages of content that's uniquely his?" His implication is that that intricate process may go the way of the leather bookmark, as the notion of author as authoritarian figure gives way to a Web 2.0 wisdom-of-the-crowds process. "The idea of authorship will change and become more of a process than a product," says Ben Vershbow, associate director of the institute. 11

This is already happening on the web. Instead of retreating to a cork-lined room to do their work, authors like Chris Anderson, John Battelle (*The Search*), and NYU professor Mitchell Stephens (a book about religious belief, in progress) have written their books with the benefit of feedback and contributions from a community centered on their blogs. 12

"The possibility of interaction will redefine authorship," says Peter Brantley, executive director of the Digital Library Federation, an association of libraries and institutions. Unlike some writing-in-public advocates, he doesn't spare the novelists. "Michael Chabon will have to rethink how he writes for this medium," he says. Brantley envisions wiki-style collaborations where the author, instead of being the sole authority, is a "superuser," the lead wolf of a creative pack. (Though it's hard to believe that lone storytellers won't always be toiling away in some Starbucks with the Wi-Fi turned off, emerging afterward with a narrative masterpiece.) 13

All this becomes even headier when you consider that as the e-book reader is coming of age, there are huge initiatives underway to digitize entire libraries. Amazon, of course, is part of that movement. (Its Search inside the Book project broke ground by providing the first opportunity for people to get search results from a corpus of hundreds of thousands of tomes.) But as an unabashed bookseller, its goals are different from those of other players, such as Google—whose mission is collecting and organizing all the world's information—and that of the Open Content Alliance, a 14 consortium that wants the world's books digitized in a totally nonproprietary manner. (The driving force behind the alliance, Brewster Kahle, made his fortune by selling his company to Amazon, but is unhappy with the digital-rights management on the Kindle: his choice of an e-book reader would be the dirt-cheap XO device designed by the One Laptop per Child Foundation.) There are tricky, and potentially show-stopping, legal hurdles to all this: notably a major copyright suit filed by a consortium of publishers, along with the Authors Guild, charging that Google is infringing by copying the contents of books it scans for its database. Nonetheless, the trend is definitely to create a back end of a massively connected library to supply future e-book devices with more content than a city full of libraries. As journalist Kevin Kelly wrote in a controversial *New York Times Magazine* article, the goal is to make "the entire works of humankind, from the beginning of recorded history, in all languages, available to all people, all the time."

15 Google has already scanned a million books from its partner libraries like the University of Michigan and the New York Public Library, and they are available in its database. (Last week my wife searched for information about the first English edition of the journals of Pehr Kalm, a Swedish naturalist traveling in Colonial America. In less than two seconds, Google delivered the full text of the book, as published in 1771.)

16 Paul LeClerc, CEO of the New York Public Library, says that he's involved in something called the Electronic Enlightenment, a scholarly project (born at the University of Oxford) to compile all the writings of, and information about, virtually every major figure of the Enlightenment. It includes all the annotated writings, correspondence, and commentary about 3,800 eighteenth-century writers like Jefferson, Voltaire, and Rousseau, completely cross-linked and searchable—as if a small room in a library were compressed to a single living document. "How could you do that before?" he asks.

17 Now imagine that for all books. "Reading becomes a community activity," writes Kelly. "Bookmarks can be shared with fellow readers. Marginalia can be broadcast. In a very curious way, the universal library becomes one very, very large single text: the world's only book."

18 Google's people have thought about how this connectivity could actually affect how people read. Adam Smith, product director for Book Search, says the process is all about "getting rid of the idea that a book is a [closed] container." One of his colleagues, Dan Lansing, describes how it might work:

> Say you are trying to learn more about the Middle East, and you start reading a book, which claims that something happened in a particular event in Lebanon in 1981, where the author was using his view on what happened. But actually his view is not what [really] happened. There are newspaper clippings on the event; there are other people who have written about it who disagree with him; there are other perspectives. The fact that all of that is at your fingertips and you can connect it together completely changes the way you do scholarship, or deep investigation of a subject. You'll be able to get all the world's information, all the books that have been published, all the world's libraries.

19 Jim Gerber, Google's content-partnerships director, suggests that it might be an interesting idea, for example, for someone on the liberal side of the fence to annotate an Ann Coulter book, providing refuting links for every contention that the critic thought was an inaccurate representation. That commentary, perhaps bolstered and updated by anyone who wants to chime in, could be woven into the book itself, if you chose to include it. (This would probably make Ann Coulter very happy, because you'd need to buy her book in order to view the litany of objections.)

All these ideas are anathema to traditionalists. In May 2006, novelist John Updike, appalled at reading Kelly's article ("a pretty grisly scenario"), decided to speak for them. Addressing a convention of booksellers, he cited "the printed, bound, and paid-for book" as an ideal, and worried that book readers and writers were "approaching the condition of holdouts, surly hermits who refuse to come out and play in the electric sunshine of the post-Gutenberg village." (Actually, studies show that heavy Internet users read many more books than do those not on the Net.) He declared that the "edges" of the traditional book should not be breached. In his view, the stiff boards that bound the pages were not just covers but ramparts, and like-minded people should "defend the fort." 20

That fort will stand, of course, for a very long time. The awesome technology of original books—and our love for them—will keep them vital for many years to come. But nothing is forever. Microsoft's Bill Hill has a riff where he runs through the energy-wasting, resource-draining process of how we make books now. We chop down trees, transport them to plants, mash them into pulp, move the pulp to another factory to press into sheets, ship the sheets to a plant to put dirty marks on them, then cut the sheets and bind them and ship the thing around the world. "Do you really believe that we'll be doing that in fifty years?" he asks. 21

The answer is probably not, and that's why the Kindle matters. "This is the most important thing we've ever done," says Jeff Bezos. "It's so ambitious to take something as highly evolved as the book and improve on it. And maybe even change the way people read." As long as the batteries are charged. 22

Freewriting

In your notebook, write for ten to fifteen minutes about the possible effects of the Kindle and other e-reading devices on people's reading habits. If you have used a Kindle, you will probably want to refer to personal experience. On the other hand, you might address some of Steven Levy's speculations about how technology may alter conventional notions about authorship by introducing "a wiki-style collaboration" in their place.

Review Questions

1. How does Bill Hill view the Kindle as a technological breakthrough?
2. How might the introduction of the Kindle affect the marketing of books?
3. How would Brewster Kahle's ideal e-reading machine differ from the Kindle?

Discussion Questions

1. Will devices like the Kindle have more or less impact on how people read than the personal computer has had on how they write?

2. What is it about books as cultural artifacts that stirs such strong resistance to replacing them with newer technology? Consider in particular the late John Updike's views, which are presented in paragraph 20.
3. How might Levy's final sentence influence one's overall response to this article?

Writing

1. Browse the back issues of *Newsweek* or some similar magazine available in your college library to find cover stories which, like Levy's, herald the introduction of some new technological advance (e.g., personal computers, email, iPods). After reviewing a few such articles, try to assess the degree to which they have predicted the future accurately.
2. Write an essay analyzing the strengths and weaknesses of wikis as sources of information.

ADDITIONAL READING

Writing for the *New York Times Magazine*, Bill Keller attempts to place recent developments in the technology of reading and writing in a historical context. In doing so, he adopts a more skeptical, indeed a darker, view than that of Steven Levy in the previous reading selection.

The Twitter Trap: What Thinking in 140 Characters Does to Our Brains

BILL KELLER

1 Last week my wife and I told our thirteen-year-old daughter she could join Facebook. Within a few hours she had accumulated 171 friends, and I felt a little as if I had passed my child a pipe of crystal meth.

2 I don't mean to be a spoilsport, and I don't think I'm a Luddite. I edit a newspaper that has embraced new media with creative, prizewinning gusto. I get that the Web reaches and engages a vast, global audience, that it invites participation and facilitates—up to a point—newsgathering. But before we succumb to digital idolatry, we should consider that innovation often comes at a price. And sometimes I wonder if the price is a piece of ourselves.

3 Joshua Foer's engrossing best seller *Moonwalking with Einstein* recalls one colossal example of what we trade for progress. Until the fifteenth century, people were taught to remember vast quantities of information. Feats of memory that would today qualify you as a freak—the ability to recite entire books—were not unheard of.

4 Then along came the Mark Zuckerberg of his day, Johannes Gutenberg. As we became accustomed to relying on the printed page, the work of remembering gradually fell into disuse. The capacity to remember prodigiously still exists (as Foer proved by training himself to become a national memory champion), but for most of us it stays parked in the garage.

Sometimes the bargain is worthwhile; I would certainly not give up the pleasures 5
of my library for the ability to recite *Middlemarch*.[1] But Foer's book reminds us that the cognitive advance of our species is not inexorable.

My father, who was trained in engineering at MIT in the slide-rule era, often 6
lamented the way the pocket calculator, for all its convenience, diminished my generation's math skills. Many of us have discovered that navigating by GPS has undermined our mastery of city streets and perhaps even impaired our innate sense of direction. Typing pretty much killed penmanship. Twitter and YouTube are nibbling away at our attention spans. And what little memory we had not already surrendered to Gutenberg we have relinquished to Google. Why remember what you can look up in seconds?

Robert Bjork, who studies memory and learning at UCLA, has noticed that even 7
very smart students, conversant in the Excel spreadsheet, don't pick up patterns in data that would be evident if they had not let the program do so much of the work.

"Unless there is some actual problem solving and decision making, very little 8
learning happens," Bjork e-mailed me. "We are not recording devices."

Foer read that Apple had hired a leading expert in heads-up display—the transpar- 9
ent dashboards used by pilots. He wonders whether this means that Apple is developing an iPhone that would not require the use of fingers on keyboards. Ultimately, Foer imagines, the commands would come straight from your cerebral cortex. (Apple refused to comment.)

"This is the story of the next half-century," Foer told me, "as we become effec- 10
tively cyborgs."

Basically, we are outsourcing our brains to the cloud. The upside is that this frees 11
a lot of gray matter for important pursuits like *FarmVille* and *Real Housewives*. But my inner worrywart wonders whether the new technologies overtaking us may be eroding characteristics that are essentially human: our ability to reflect, our pursuit of meaning, genuine empathy, a sense of community connected by something deeper than snark or political affinity.

The most obvious drawback of social media is that they are aggressive distractions. 12
Unlike the virtual fireplace or that nesting pair of red-tailed hawks we have been live-streaming on *nytimes.com*, Twitter is not just an ambient presence. It demands attention and response. It is the enemy of contemplation. Every time my TweetDeck shoots a new tweet to my desktop, I experience a little dopamine spritz that takes me away from . . . from . . . wait, what was I saying?

My mistrust of social media is intensified by the ephemeral nature of these com- 13
munications. They are the epitome of in-one-ear-and-out-the-other, which was my mother's trope for a failure to connect.

I'm not even sure these new instruments are genuinely "social." There is some- 14
thing decidedly faux about the camaraderie of Facebook, something illusory about the connectedness of Twitter. Eavesdrop on a conversation as it surges through the digital crowd, and more often than not it is reductive and redundant. Following an argument among the Twits is like listening to preschoolers quarreling: You did! Did not! Did too! Did not!

As a kind of masochistic experiment, the other day I tweeted "#TwitterMakesYou- 15
Stupid. Discuss." It produced a few flashes of wit ("Give a little credit to our public schools!"); a couple of earnestly obvious points ("Depends who you follow"); some

[1]*Middlemarch: A Study of Provincial Life* (1874) is a classic British novel by George Eliot, the pen name of Mary Ann Evans.

understandable speculation that my account had been hacked by a troll; a message from my wife ("I don't know if Twitter makes you stupid, but it's making you late for dinner. Come home!"); and an awful lot of nyah-nyah-nyah ("Um, wrong." "Nuh-uh!!"). Almost everyone who had anything profound to say in response to my little provocation chose to say it outside Twitter. In an actual discussion, the marshaling of information is cumulative, complication is acknowledged, sometimes persuasion occurs. In a Twitter discussion, opinions and our tolerance for others' opinions are stunted. Whether or not Twitter makes you stupid, it certainly makes some smart people sound stupid.

16 I realize I am inviting blowback from passionate Tweeters, from aging academics who stoke their charisma by overpraising every novelty and from colleagues at the [*New York*] *Times* who are refining a social-media strategy to expand the reach of our journalism. So let me be clear that Twitter is a brilliant device—a megaphone for promotion, a seine for information, a helpful organizing tool for everything from dog-lover meet-ups to revolutions. It restores serendipity to the flow of information. Though I am not much of a Tweeter and pay little attention to my Facebook account, I love to see something I've written neatly bitly'd and shared around the Twittersphere, even when I know—now, for instance—that the verdict of the crowd will be hostile.

17 The shortcomings of social media would not bother me awfully if I did not suspect that Facebook friendship and Twitter chatter are displacing real rapport and real conversation, just as Gutenberg's device displaced remembering. The things we may be unlearning, tweet by tweet—complexity, acuity, patience, wisdom, intimacy—are things that matter.

18 There is a growing library of credible digital Cassandras[2] who have explored what new media are doing to our brains (Nicholas Carr, Jaron Lanier, Gary Small and Gigi Vorgan, William Powers, et al.). My own anxiety is less about the cerebrum than about the soul, and is best summed up not by a neuroscientist but by a novelist. In Meg Wolitzer's charming new tale, *The Uncoupling*, there is a wistful passage about the high-school cohort my daughter is about to join.

19 Wolitzer describes them this way: "The generation that had information, but no context. Butter, but no bread. Craving, but no longing."

[2]In Greek mythology, Cassandra was the daughter of King Priam of Troy. Though granted the gift of prophesy, she was cursed in that no one would ever believe her predictions.

3

Strategies for Reading

Reading is one of the most useful abilities that college students can develop and improve. Of course, you already read well, since you are processing the words on this page. However, being an alert critical reader involves complex skills that we all should refine continually.

INFERENCES

As you learned in Chapter 2, reading is more than just recognizing words on a printed page. It involves the ability to interpret texts by drawing ***inferences***—recognizing a writer's intentions, perceiving what is implied but not stated, making connections between the ideas you read and other ideas that you bring from outside the text, and drawing conclusions. You already exercise sophisticated interpretive skills when you read, as the following hypothetical example demonstrates.

Imagine that after having missed three meetings of your psychology class, you receive the following communication from the Dean of Students' office:

> This is to inform you that our office has been notified that you have reached the maximum number of absences permitted by the instructor of Psychology 207. In accordance with University Academic Policy, further absence will cause a lowering of your course grade and may result in your failing the course. This office will continue to monitor your academic progress. Do not hesitate to contact us if we can be of any help to you.

You might form this interpretation: first, the fact that you received a formal notification from the office of a campus administrator, rather than a friendly comment from your instructor, indicates a problem. The formality of the language ("This is to inform you") and the impersonal style ("Our office has been notified," rather than "Your teacher has told me") give you a sense that a formidable bureaucracy has its eye on you. You conclude somewhat uncomfortably that the university takes attendance seriously. In addition to the actual warning about lower grades, you also note the vaguer, implied threat ("This office will continue to monitor your academic progress"), which is only partially eased by the more benevolent final sentence. Upon reading this notice, you understand that it would be unwise for you to miss any more classes if you can possibly help it.

Prior knowledge allows you to interpret the notice in this way. Your previous experience with schools and school officials, with policies and grades, and with the way people use language all lead you to a particular understanding of the notice. Of course, not every reader will respond precisely as you do to such a message, but the point is clear—your mind is actively at work whenever you read. Good readers remain alert—recognizing, understanding, comparing, and evaluating the information they encounter.

EXERCISE

Drawing Inferences

Imagine the following scenario. Two weeks before Election Day, Mr. and Mrs. Davis, both in their late thirties, are walking with their five-year-old daughter through a shopping mall. Suddenly a man, smiling broadly, grabs Mr. Davis's hand and shakes it vigorously. On the lapel of his suit jacket is a large button that reads, "Bob Inskip for State Senate." He says:

> Hi, folks, I'm Bob Inskip. Hope you're havin' a great day. My! What a beautiful little girl! [*To the girl:*] Hello, sweetheart, do you know how much you look like your mama? [*To Mrs. Davis:*] But, wait a minute, you're too young. This has to be your little sister. [*To both Mr. and Mrs. Davis:*] You know, I'm running for State Senate, and I need the support of honest, hardworking family folks like you. I'm not one of those professional politicians, and you won't find a lot of fancy degrees tacked onto my name. But then you won't find any drug charges in my record either. Now I'm not saying anything against my opponent, who's a well-meaning young fella. But anybody who compares our records can see I'm a local taxpayer, businessman, and property owner who grew up the hard way without any handouts. And that's the kind of senator we need to keep an eye on those big-government bureaucrats. I think smart folks like you will understand the issues and vote for me, Bob Inskip. Have a good one.

In a flash, he's off grabbing another shopper's hand and introducing himself.

1. Take a few minutes to write your interpretation of what you have read. What do you learn about Bob Inskip, outside of the explicit content of his remarks to the Davises? What kind of an impression does he make on you? Is that the impression he wishes to make? Specifically, what qualities do you perceive in him, and what alerts you to them? Why do you think he says what he does?

2. Now think about why you were able to read the passage as you did. What previous knowledge and experiences allowed you to interpret it in that way? Might a visitor from a country with a different political tradition, say China or Iran, interpret Bob Inskip's behavior and intentions differently?

CONTEXT

Introduced briefly in Chapter 2, ***context*** refers to the often complex web of circumstances surrounding almost every text or utterance. Suppose someone were to lead you blindfolded through the stacks of your college library, asking you at some arbitrary point to reach out and remove any book from one of the shelves. Still blindfolded, you flip the book open and point your finger at the middle of the page; then, when your blindfold is removed, you begin reading. In all probability, it will take some time before the words begin to make sense—if indeed they ever do. With no idea of why or when or by whom the book was written, without any inkling of what preceded the passage you turned to, it is likely that you will misconstrue what you read. (This explains why ***quoting out of context*** can be so misleading and is therefore discouraged in all types of discourse, especially in research writing and argument.)

When good readers approach any type of text, from a comic strip to a technical report, they form expectations about what it will say. Otherwise, even the simplest language can make little or no sense. We have all participated in or witnessed conversations similar to this: Two friends, Phoebe and Justin, are discussing the rain clouds that loom threateningly in the western sky. Phoebe's mind then turns to an upcoming softball game, and she says, "I hope they'll be able to play." Justin, still thinking about the clouds, stares at her with a puzzled look. He cannot understand Phoebe because he is unable to place her words in the appropriate context. She is addressing one topic while he is trying to relate her words to another.

Like conversation, reading requires you to fit words into a context, which includes background information, tacit knowledge, and prior experience. For example, if you are reading the directions on the box of a frozen dinner, your familiarity with context allows you to anticipate a particular type of information, style, structure, and language. Consequently, the statement "Preheat conventional oven to 375°" makes sense.

Several elements contribute to the context of any passage you read. Imagine, for example, that you are reading the final chapter of a detective novel. In this case, context includes the following:

1. Recognition of the defining features of a particular type of text (e.g., knowing that detective novels end by solving a crime)
2. Familiarity with terms such as *homicide* and *motive*
3. Knowledge of what happened in previous chapters

All these elements allow you to anticipate what you are likely to encounter as you read. Without this context, reading is virtually impossible.

Analyzing Context

EXERCISES

1. To test our claim that it is nearly impossible to read effectively without a context, see if you can draw meaning from the following passage:

> . . . As the tellers passed along our lowest row on the left-hand side, the interest was insupportable—291, 292—we were all standing up and stretching forward, telling with the tellers. At 300 there was a short cry of joy, at 302 another—suppressed however in a moment. For we did not yet know what the hostile force might be. We knew however that we could not be severely beaten. The doors were thrown open,

and in they came. Each of them as he entered brought some different report of their numbers. It must have been impossible, as you may conceive, in the lobby, crowded as they must have been, to form any exact estimate. . . .

a. Are there any words in the passage that you do not know? Can you tell what the passage is describing? What guesses did you make as you read it?

b. Although its language is not especially difficult, it is likely that the passage did not make much sense to you, since you were deprived of the context that a reader would normally have. Had you encountered the passage in its original context, you would have had the following information: It is an excerpt from a letter written in 1831 by British historian Thomas Babington Macaulay. As a Member of Parliament, Macaulay had voted in favor of the important Reform Bill, which liberalized voting rights. Along with other supporters of this legislation, he had had little hope that the bill would gain more than the three hundred votes needed for passage. Excitement grew as the tellers (clerks who counted and certified individual votes) announced their tallies.

Provided with this context, would it be easier to read the passage a second time? If so, why?

2. Imagine you have been asked to read the following process description as a test of your powers of recall. Here are the directions: Read it once, put it aside, and then write down as many specific facts as you can remember.

The procedure is actually quite simple. First you arrange things into different groups. Of course, one pile may be sufficient depending on how much there is to do. If you have to go somewhere else due to lack of facilities, that is the next step; otherwise you are pretty well set. It is important not to overdo things. That is, it is better to do too few things at once than too many. In the short run this may not seem important, but complications can easily arise. A mistake can be expensive as well. At first the whole procedure will seem complicated. Soon, however, it will become just another facet of life. It is difficult to foresee any end to the necessity for this task in the immediate future, but then one can never tell. After the procedure is completed, one arranges the materials into different groups again. Then they can be put into their appropriate places. Eventually they will be used once more, and the whole cycle will then have to be repeated. However, that is part of life.

—John D. Bransford and Marcia K. Johnson, "Cognitive Prerequisites for Understanding"

Although the vocabulary and sentence structure of this passage are simple, you probably had difficulty recalling details. But suppose you had been provided with the title "Doing the Laundry." Do you think you could have recalled more specific facts?

3. Now read the following narrative paragraph:

The Prisoner
Rocky slowly got up from the mat, planning his escape. He hesitated a moment and thought. Things were not going well. What bothered him the most was being held, especially since the charge against him had been weak. He considered his present situation. The lock that held him was strong, but he thought he could break it. He knew, however, that his timing would have to be perfect. Rocky was aware that it was because of his early roughness that he had been penalized so

severely—much too severely from his point of view. The situation was becoming frustrating; the pressure had been grinding on him for too long. He was being ridden unmercifully. Rocky was getting angry now. He felt that he was ready to make his move. He knew that his success or failure would depend on what he did in the next few seconds.

—John D. Bransford, *Human Cognition: Learning, Understanding, and Remembering*

Now reread the paragraph, replacing the title with "The Wrestler." Does this alter your response? Why is it possible to play with the meaning of this paragraph by changing its title? What if the paragraph opened with a summarizing sentence? From a reader's perspective, what is the value of a title and summarizing sentence?

STRATEGIES FOR UNDERSTANDING

As the preceding exercises demonstrate, familiarity with context makes it easier to interpret a passage. Since the context in which you place a passage depends on your knowledge, experiences, values, opinions, and interests, another reader may place the same passage in a somewhat different context and, as a result, interpret it differently.

There are skills, however, that all good readers share. They are observant of context and seek clues to sharpen their understanding of it, thus refining their interpretation. In large part, readers develop this ability through practice. The more you read, the better reader you become. But it also helps to be familiar with some of the principles and strategies of good reading. You can become a better reader quickly with a little training and lots of practice.

Good readers routinely adopt various ***reading strategies.*** These strategies take time—and, at first, they may seem counterproductive—but they save time in the long run, since they make your reading more alert, thorough, and efficient. Choosing the most appropriate and effective strategies depends on your purposes for reading. Sometimes you read for entertainment, at other times for information or ideas. Often you read for several different purposes at the same time. Sometimes you accept the writer's authority and strive to understand and absorb what you read. At other times, you approach a text more skeptically, critically, assessing the writer's authority and the validity of her ideas. Chapter 8 presents strategies for critical reading. The focus of this chapter, on the other hand, is reading for understanding and information. The strategies that experienced readers use to understand a text include the following:

- Looking for clues in a text before starting to read it
- Responding to clues provided by the author
- Reading with a pencil
- Rereading as necessary

Surveying a Text

To understand even the simplest passage, you must first place it in an appropriate context so as to anticipate what it is likely to contain. The more you know about context, the more reliably you can anticipate and the more efficiently you will read. It is therefore useful to discover in advance as much about a text as you can. The technique is simple: *Look over what you intend to read—quickly but alertly—before you begin to read it.*

Specifically, there are several clues to look for before you begin your actual reading, as the following demonstration illustrates. Suppose you are reading an issue of *Newsweek* and you come upon the essay that appears on the facing page. What might you do before reading it (or even as you decide whether you want to read it)?

EXERCISE

Surveying a Text

Look now at the *Newsweek* essay on the facing page and see how much you can gather about it *without actually reading its text.* What do you expect the topic of the essay to be? What do you guess is the writer's point of view? What allowed you to make these guesses?

Prereading

Good readers search for clues when they first encounter a text. Following are some of the sources of information that can improve your understanding of a text and enrich your interpretation of it. While specific references are to the *Newsweek* essay, these sources of information can improve your understanding of most of the reading that you do in college.

Title

It may seem obvious to begin reading a text by taking note of its title, but a surprising number of students read assigned chapters and articles without doing so. Consequently, they miss an important source of information.

Article titles, chapter headings, and newspaper headlines usually identify topics discussed in the text, helping you anticipate content. For example, the title of this chapter, "Strategies for Reading," led you to expect an explanation of how to get more from your reading. The *Newsweek* essay provides both a title, "Curling Up with a Good Screen," and the name of the section of the magazine in which it appears ("The Big Idea").

Highlighted Statements

Important statements are often highlighted, providing clues to the central idea of a text. In the *Newsweek* essay, for instance, a statement appears beneath the photograph: "Why should a civilization that reads electronically be any less literate than one that harvests trees to do so?" From this statement, along with the essay's title and the caption beneath the photograph, we may deduce that the author is arguing that the Kindle and other types of e-readers do not necessarily lessen the pleasure and benefits of reading.

THE BIG IDEA
Jacob Weisberg

Curling Up With a Good Screen

I'M DOING MY BEST NOT TO BECOME A KINDLE BORE. WHEN I CATCH MYSELF EVANGELizing to someone who couldn't care less about the marvels of the 2.0 version of Amazon's reading machine—I can take a whole library on vacation! Adjust the type size! Peruse the morning paper without getting out of bed!—I pause and remember my boyhood friend Scott H., who loved showing off the capabilities of his state of-the-art stereo but had only four records because he wasn't really that into music.

So apologies in advance if I'm irksomely enthusiastic about my cool new literature delivery system. Like early PCs, the Kindle 2 is a primitive tool. And like the Rocket e-book of 1999 (524 titles available!), it will surely draw chuckles a decade hence for its limitations—the black-and-white display, its lack of built-in lighting and the robotic intonation of the text-to-voice feature. The marketplace will mutate and mature. Sony and Google have already announced a new challenge to Amazon's leadership. But however the technology evolves, Jeff Bezos has built a machine that marks a cultural revolution. The Kindle 2 signals that after a happy 550-year union, reading and printing are getting separated. It tells us that printed books, *the most important artifacts of human civilization*, are going to join newspapers and magazines on the road to obsolescence.

Though the PC and the Internet taught us all to read on screens, they have not actually improved the experience of reading. I remember Bill Gates, back in Slate's Microsoft years, mentioning in an interview that he read our Webzine printed out—a tribute that underscored an inherent flaw. For all their advantages in creating and distributing texts, screens have compromised, rather than enhanced, the feeling of losing oneself in a writer's universe. You can't curl up with a laptop. Until now, Gutenberg's invention had yet to be surpassed as the best available technology for reading at length, or for pleasure.

The Kindle is not better than a printed book in all situations. You wouldn't want to read an art book on one, or a picture book to your children, or take one into the tub (please). But for the past few weeks, I've done most of my recreational reading on the Kindle—David Grann's adventure yarn "The Lost City of Z," Marilynne Robinson's novel "Home," Slate, The New Yorker, The Atlantic, The Washington Post and The New York Times—and can

HOOKED: *Kindle redefines the book*

Why should a civilization that reads electronically be any less literate than one that harvests trees to do so?

honestly say I prefer it to inked paper. It provides a fundamentally better experience, and will surely produce a radically better one with coming iterations.

The notion that physical books are ending their life cycle is upsetting to people who hold them to be synonymous with literature, and terrifying to those who make their living within the existing structures of publishing. As an editor and a lover of books, I sympathize. But why should a civilization that reads electronically be any less literate than one that harvests trees to do so? And why should a transition away from the printed page lessen our appreciation and love for printed books? Hardbacks these days are disposable vessels, printed on ever-crappier paper, with bindings that skew and crack. In a world where we do most of our serious reading on screens, books may again thrive as expressions of craft and design. Their decline as useful objects may allow them to flourish as design objects.

As to the fate of book publishers, there's less reason to be optimistic. Amazon, which is selling Kindle books at a loss to get everyone hooked, will eventually want to make money on them. The publishers will be squeezed at best and disintermediated at worst. Amazon is already testing the idea of becoming a paperless publisher itself. It recently released a Kindle-only book by Stephen King. In the future, it could become the only publisher a bestselling author needs. In a world without the high fixed costs of printing and distribution, as the distance between writers and their audiences shrinks, what essential service will Random House and Simon & Schuster provide? If the answer is primarily cultural arbitration and editing, the publishing behemoths might dwindle while a much lighter-weight model of publishing emerges.

What we should worry about is that the current system supports the creation of literature, if grudgingly. There's a risk that what replaces it won't allow as many writers to make as good a living. But there's also a chance it could allow more writers make a better living. For newspaper journalism, the future looks bleak at the moment. As the economic model for daily reporting collapses, we're losing the support structure for large-scale newsgathering. At the same time, the Internet has radically expanded the potential audience of every journalist while bringing a new freedom to experiment and innovate. When it comes to literature, I'm optimistic that electronic reading will bring more good than harm. New modes of communication will spur new forms while breathing life into old ones. Reading without paper might make literature more urgent and accessible than it was before the technological revolution, just as Gutenberg did.

WEISBERG *is editor in chief of the Slate Group and author of "The Bush Tragedy." A version of this column also appears on Slate.com.*

EMMANUEL DUNAND–AFP-GETTY IMAGES

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The Author

Information about an author can also influence your reading of a text. Recognizing an author's name often allows you to make predictions. The title "Teenagers and Sex" would arouse different expectations if the author were evangelist Pat Robertson as opposed to Hugh Hefner, the publisher of *Playboy*. Professional titles, academic degrees, authorship of other publications, or information about a writer's occupation and accomplishments may provide clues about her expertise or bias. Often a book will introduce its author on the flap of a dust jacket. Articles may do this in an introductory headnote, in a footnote to the first page, or on the last page.

The *Newsweek* article identifies its author as the editor-in-chief of *Slate,* a pioneering online magazine originally owned by Microsoft. This information suggests that the author may be more favorably disposed toward technological advances in reading and writing than some other editorialists in a traditional print medium like *Newsweek*.

Past Experience

Sometimes prior reading provides clues about what to expect. A regular reader of *Newsweek* will be familiar with the type of one-page essay that often appears in that magazine. Essays in the "Big Picture" column examine broad cultural and political trends, sometimes adopting controversial points of view.

Section Headings

Headings and subheadings are especially useful in longer passages. One effective strategy is to leaf through a text to distinguish the parts that make it up. Before reading a book, examine its table of contents; before reading an article or chapter, look for headings. Accurately predicting a text's major ideas and organization makes reading more efficient. Although the *Newsweek* article has no subject headings, a text that does can be found on pages 96–98.

Date of Publication

Knowing when a text was published can help you to evaluate it. If you need information about international terrorism, for instance, it makes an enormous difference whether a source was published before or after September 11, 2001. Date of publication may also put an author's ideas and claims into perspective. The fact that the *Newsweek* essay was published in 2009 is noteworthy, given rapid changes in how readers gather, process, and evaluate information.

Length

Noting the length of a text can give you an indication of how thoroughly the author's point is developed. It also helps to know where you stand within that development as you read.

Bold Type, Illustrations, and Captions

You can find additional clues to the contents of a book chapter by briefly examining it before you read. Words relating central concepts are often boldfaced. (Look for examples in this chapter.) Other major ideas may be illustrated in charts, graphs, drawings, or photographs and explained in captions. Open a textbook that has illustrations and see what you can learn from looking at them.

With an article like the one we have examined, it takes only a few seconds of prereading to gather most of this information. Prereading strategies amply repay the small investment of time you make in carrying them out. Your mind is receptive as you begin to read, your reading is made easier, and you can read more alertly and profitably.

Using Prereading Strategies

EXERCISES

1. Read "Curling Up with a Good Screen" and determine the accuracy of the predictions you made using prereading strategies. Did these strategies enable you to read more efficiently?
2. Using as many prereading strategies as you can, explain what predictions you can make about the rest of this chapter and about the reading that appears on pages 96–98.

Responding to Textual Clues

Good writers help their readers. They anticipate who those readers are likely to be, and then they strive to satisfy those readers' needs and expectations. They write clearly, using a vocabulary and style appropriate to their audience. They provide punctuation to signal pauses or to show when one idea ends and another begins. Good readers, for their part, recognize and profit from the signals they are given.

It is always easier for us to read a passage if we have a reasonably clear notion of what it is likely to be about. In a variety of ways, authors allow us to anticipate their ideas. Even less experienced writers provide readers with various signposts to help them, as the following paragraph from a student's paper on teenage drinking demonstrates:

> Another cause of drinking among teenagers is peer pressure. They are told, "If you don't join in with everyone else, you're going to feel left out." Before you know it, they are drinking along with the rest of the crowd. Soon they are even drinking before class, at lunch, and after school. They now have a serious drinking problem.

This paragraph, taken from a rough draft, would benefit from additional development and other kinds of revision. Even so, it illustrates some of the signposts that writers provide their readers. Previous paragraphs in the same paper discuss other factors contributing to teenage drinking. The opening words of this paragraph, *Another cause,* are a ***signal phrase,*** indicating that a further reason is about to be introduced. The first sentence is a ***topic sentence*** summarizing the general point of the paragraph. Upon reading it, we can predict that the rest of the paragraph will explain how peer pressure works. The writer does just that, detailing the process of how teenagers may develop drinking problems through peer pressure, and she uses transitional words or phrases like *before you know it, soon,* and *now* to show that she is describing a sequence of stages.

Notice also how your mind works as you read the following passage with numbered sentences:

> **1** Scarfe was always a tyrant in his household. **2** The servants lived in constant terror of his fierce diatribes, which he would deliver whenever he was displeased.
>
> **3** One of the most frequent causes of his displeasure was the food they served him. **4** His tea, for example, was either too hot or too cold. **5** The soup had either too much or too little seasoning. **6** Another pet peeve was the servants' manner of address. **7** God help the butler who forgot to add *sir* to every sentence he spoke to Scarfe, or the chauffeur whose tone was deemed not properly deferential. **8** On the other hand, when one of the most timid parlor maids would hesitate in speaking so as to be certain her words did not give offense, he would thunder at her, "Out with it, you stupid girl!"
>
> **9** Scarfe's wife and children were equally the victims of his tyranny. . . .

Observe how each sentence in the passage creates a context for sentences to come and thus allows you to anticipate them. In the analysis that follows, we have made some assumptions about how you, or any typical reader, might respond to the passage. Take some time to examine the analysis carefully and see if you agree with it.

As you read the Scarfe passage, your mind follows a fairly predictable path. First, since sentence 1 makes a general statement, you recognize it as a topic sentence. In other words, you guess that Scarfe's tyranny is the *main idea* of the paragraph. It comes as no surprise that sentence 2 provides a specific detail about his tyranny—he terrorized servants. After sentence 2, you might expect either to learn which other members of the household Scarfe terrorized or to get more specific information about his treatment of the servants. The latter turns out to be the case. The signal phrase "one of the most frequent causes of his displeasure" in sentence 3 shows where the paragraph is heading: "one of" indicates that food is among several causes of Scarfe's anger and suggests that you may learn about others. The author makes the relationship between 2 and 3 clear by ***repeating key words and phrases***: "his displeasure" in 3 recalls "he was displeased" in 2, and "they" in 3 refers to "the servants" in 2. Sentence 4 also provides a signal phrase, "for example," helping you anticipate an instance of Scarfe's displeasure. Although sentence 5 offers no explicit signal, it is phrased like sentence 4 and contains the words "either too . . . or too . . . ," suggesting a parallel purpose. In sentence 6, "another pet peeve" refers back to sentence 3, which describes the first pet peeve. Since 3 is followed by examples, you can expect the same of 6, and in fact both 7 and 8 also give specific instances of the servants' manner of address. Sentence 8 begins with the signal phrase, "on the other hand," which indicates a change in direction; that is, the sentence offers an example different from the one in 7. It says that servants could be criticized for being too deferential, as well as for not being deferential enough.

Through ***topic sentences, repeated key words,*** and ***signal phrases,*** writers give readers clues to make reading easier. Without having to think about it, experienced readers respond to these clues, make predictions, and read with greater ease and effectiveness as a result. Chapter 4 pays special attention to topic sentences. The remaining sections of this chapter are concerned with other reading clues.

Responding to Textual Clues

EXERCISES

1. Only the first sentence (sentence 9) of the second paragraph is given in the passage about Scarfe. Make some predictions about the rest of the paragraph. Do you think that sentence 9 is likely to be the paragraph's topic sentence? What would you expect the rest of the paragraph to be about? How does sentence 9 relate to the preceding paragraph? Does it contain any signal words or phrases linking it to that paragraph?

2. By inventing details, complete the second paragraph, illustrating how Scarfe mistreated his wife and children. When finished, see what clues you have provided your readers.

Recognizing Transitions

Since experienced readers have learned to look for clues, it is important for writers to provide them. Signal words and phrases make reading easier because they clarify the relationship between one sentence and another. For this reason they are also called ***transitions.*** They help the reader see in which direction the ideas in a passage are moving. Relationships between sentences can be classified into several general categories. The following are four of the most important relationships, together with commonly used transitional words and phrases for each.

And *Signals*

And words signal movement in the same direction. They tell you that the new idea or fact will in some way reinforce the previous one. Here are the most common *and* signals:

and	first	similarly	furthermore
too	second	finally	what's more
also	another	indeed	moreover
then	in fact	likewise	in addition

Example: Pilbeam's wisecracks got on his classmates' nerves. He *also* angered the teacher by snoring during the metaphysics lecture.

But *Signals*

But words signal a change in direction. They tell you that the new fact or idea will be different or opposite from the previous one.

but	however	conversely	unfortunately
still	the fact is	nonetheless	notwithstanding
instead	in contrast	nevertheless	on the other hand

Example: The doctor ordered Gerstenslager to give up all spicy foods. *Nevertheless,* he could still be found most nights by the TV set, munching happily on jalapeños and pickled sausages.

For Example *Signals*

For example words signal a movement from the general to the specific. They tell you that the new fact or idea will be a specific illustration of the previous preceding general statement.

for example	for instance	specifically	to begin with	for one thing

Example: Mopworth is a splendid athlete. At a high-school track meet, *for example,* she took firsts in both the low hurdles and the ten-kilometer race.

Therefore *Signals*

Therefore words signal a cause-and-effect relationship. They tell you that the new fact or idea will be the result of the preceding statement.

thus	therefore	accordingly	consequently
so	hence	as a result	

Example: The Blathersham twins never remembered to set their alarm clocks. *As a result,* they were always late for their eight o'clock statistics class.

EXERCISES

Transitions

1. The following passages are difficult to read because signal words have been removed. Supply signal words where you feel they would be useful to clarify relationships between sentences or to make the flow of the passage smoother.

a. Most farmers in the Northeast . . . have come to expect [tomato blight] in some form or another. . . . While there are steps farmers can take to minimize its damage and even avoid it completely, the disease is almost always present, if not active. This year is turning out to be different—quite different according to farmers and plant scientists. The disease appeared much earlier than usual. Late blight usually comes, well, late in the growing season, as fungal spores spread from plant to plant. Its early arrival caught just about everyone off guard.

—Dan Barber, "You Say Tomato, I Say Agricultural Disaster"

b. What is Benford's Law and why is it weird? Think of a large and random set of numbers that is somehow derived from other numbers. Closing stock prices are essentially derived from a host of other numbers. Growth, cost of labor, prevailing interest rates, and so on [affect stock prices]. [There is an] amazingly large volume of numbers in [economic data]. You'd think those numbers, which are basically assembled randomly, would be spread out randomly. There'd be just as many numbers beginning with nine or four or one. That's where you'd be wrong. Some unseen and unknown universal force . . . bunches these kinds of random numbers into very predictable patterns.

—Kevin Maney, "Baffled by Math?"

Nearly every sentence in these paragraphs has an *and, but, for example,* or *therefore* relationship to the sentence before it and, presumably, could carry a signal word or phrase. But since so many signals would clutter the paragraph, you must decide where to include and where to omit them. For each signal you add, explain why it seems necessary or desirable.

2. Reread the passages above and identify other cohesive techniques (repeated words and phrases, topic sentences) that the writers have provided to help readers.

3. What transition words and phrases can you find in the article on pages 67–70?

4. Find a passage from another of your textbooks—one that uses a variety of transitional signals. Write a brief commentary on how those signals alert readers to connections among ideas.

5. Look at the paragraph you wrote in response to exercise 2 on page 93. What transitional words and phrases did you provide? Add any others that seem necessary.

Reading with a Pencil

When they read for academic purposes, students confront two basic tasks: remaining alertly engaged and facilitating later review. Almost everyone has had the disconcerting experience of struggling to remain alert only to drift into a trance, as the eyes continue to plod across the page after the mind has wandered elsewhere. When concentration is a struggle, reading is slow, unpleasant, and ineffective. Fortunately, there is a way to read more efficiently while maintaining concentration. You can read better if you use a pencil.

Reading with a pencil involves two activities—***underlining*** and ***note-taking.*** If a book is yours, you may do both. When underlining, you highlight main ideas and significant information. When writing marginal notes, you summarize the author's ideas in your own words or jot down your own ideas and responses.

Reading with a pencil keeps the mind alert and active. When you combine writing with reading, you bring a larger area of your brain into play. Reading with a pencil also forces you to respond more actively. When you search for an author's main ideas and connect them with personal experiences or with other texts with which you are familiar, you become more engaged with what you are reading. When you think in this manner, you are more likely to understand what you read.

Besides increasing alertness, reading with a pencil creates a useful record that provides future access to the ideas and information in the text. For example, if you have marked a textbook chapter with underlining and marginal notes, you can review the material quickly and effectively before an exam. You won't have to reread everything, since you have marked what seems most important. Moreover, by reviewing the highlighted passages, you stimulate memory and thereby recollect most of what you learned and thought about during the first reading.

Just as no two people interpret or respond to a book in exactly the same way, no two readers will mark a book in the same way either. In general, people's diverse experiences provoke a multitude of associations and reactions to the same text. Likewise, even the same reader may respond differently to the same text when her purposes for reading change.

Annotating and Underlining for Recall

Let us assume that a student in developmental psychology is about to be tested on a textbook chapter that analyzes relationships between adolescents and their parents. Seeking literal comprehension of important facts, she might annotate one excerpt from the chapter as follows:

PRACTICE READING

Relationships with Maturing Children

Diane E. Papalia, Sally Wendkos Olds, and Ruth Duskin Feldman

1 <u>Parenthood is a process of letting go.</u> This process usually <u>reaches its climax during the parents' middle age.</u> It is true that, with modern trends toward delaying marriage and parenthood, an increasing number of middle-aged people now face such issues as finding a good day-care or kindergarten program and screening the content of Saturday morning cartoons. Still, most parents in the early part of middle age must cope with a different set of issues, which arise from living with children who will soon be leaving the nest. Once children become adults, parent-child ties usually recede in importance, but these ties normally last as long as parent and child live.

ADOLESCENT CHILDREN: ISSUES FOR PARENTS

2 It is ironic that people at the two times of life popularly linked with emotional crises—adolescence and midlife—often live in the same household. It is usually middle-aged adults who are the parents of adolescent children. While dealing with their own special concerns, parents have to cope daily with young people who are undergoing great physical, emotional, and social changes.

Although research contradicts the stereotype of adolescence as a time of inevitable turmoil and rebellion . . . , some rejection of parental authority is necessary for the maturing youngster. An important task for parents is to accept children as they are, not as what the parents had hoped they would be. 3

Theorists from a variety of perspectives have described this period as one of questioning, reappraisal, or diminished well-being for parents. However, this too is not inevitable, according to a questionnaire survey of 129 two-parent, intact, mostly white, socioeconomically diverse families with a firstborn son or daughter between ages ten and fifteen. Most vulnerable were mothers who were not heavily invested in paid work; apparently work can bolster a parent's self-worth despite the challenges of having a teenage child. For some other parents, especially white-collar and professional men with sons, their children's adolescence brought increased satisfaction, well-being, and even pride. For most parents, the normative changes of adolescence elicited a mixture of positive and negative emotions. This was particularly true of mothers with early adolescent daughters, whose relationships generally tended to be both close and conflict-filled (Silverberg, 1996). 4

There is a great deal of variation among families, but parents who work usually adjust to the empty nest more easily.

WHEN CHILDREN LEAVE: THE EMPTY NEST

Research is also challenging popular ideas about the empty nest, a supposedly difficult transition, especially for women. Although some women, heavily invested in mothering, do have problems at this time, they are far outnumbered by those who, like [former U.S. Secretary of State] Madeline Albright, find the departure liberating (Antonucci & Akiyama, 1997; Barnett, 1985; Chiriboga, 1997; Helson, 1997; Mitchell & Helson, 1990). Today, the refilling of the nest by grown children returning home (discussed in the next section) is far more stressful (Thomas, 1997). 5

The empty nest does not signal the end of parenthood. It is a transition to a new stage: the relationship between parents and adult children. For many women, this transition brings relief from what Gutmann called "the chronic emergency of parenthood" (Cooper & Gutmann, 1987, p. 347). They can now pursue their own interests as they bask in their grown children's accomplishments. The empty nest does appear to be hard on women who have not prepared for it by reorganizing their lives (Targ, 1979). This phase also may be hard on fathers who regret that they did not spend more time with their children (L. B. Rubin, 1979). 6

In a longitudinal study of employed married women with multiple roles, the empty nest had *no* effect on psychological health, but cutting back on employment *increased* distress, whereas going to work full-time *decreased* it (Wethington & Kessler, 1989). On the other hand, in a comparison of stress at various stages of life, men in the empty-nest stage were most likely to report health-related stress (Chiriboga, 1997). 7

WHEN CHILDREN RETURN: THE REVOLVING-DOOR SYNDROME

What happens if the nest does not empty when it normally should, or if it unexpectedly refills? In recent decades, more and more adult children have delayed leaving home. Furthermore, the revolving door syndrome (sometimes called the *boomerang phenomenon*) has become more common, as increasing numbers of young adults, especially men, return to their parents' home, sometimes more 8 than once. The family home can be a convenient, supportive, and affordable haven while young adults are getting on their feet or regaining their balance in times of financial, marital, or other trouble.

9 According to the National Survey of Families and Households, at any given moment forty-five percent of parents ages forty-five to fifty-four with children over age eighteen have an adult child living at home; and three out of four nineteen to thirty-four-year-olds have lived in the parental home after turning nineteen (in four out of ten cases, more than once). Thus this "nonnormative" experience is becoming quite normative, especially for parents with more than one child. Rather than an abrupt leave-taking, the empty-nest transition may be seen as a more prolonged process of separation, often lasting several years.

10 The way this transition plays out for parents is "strongly related to children's progress through the transition to adulthood" (Aquilino, 1996, pp. 435–436). Most likely to come home are single, divorced, or separated children and those who end a cohabiting relationship. Leaving school and ending military service increase the chances of returning; having a child decreases them.

The Revolving Door is more likely to arouse stress because some people view adult children living at home as a sign that they have failed as parents.

11 As common as it has become, the revolving-door syndrome contradicts most parents' expectations for young adults. As children move from adolescence to young adulthood, parents expect them to become independent. Their autonomy is a sign of parental success. As the timing-of-events model would predict, then, an unanticipated return to the nest may lead to tension. Serious conflicts or open hostility may arise when a young adult child is unemployed and financially dependent or has returned after the failure of a marriage. Relations are smoother when the parents see the adult child moving toward autonomy, for example by enrolling in college.

12 Disagreements may center on household responsibilities and the adult child's lifestyle. The young adult is likely to feel isolated from peers, while the parents may feel hampered in renewing their intimacy, exploring personal interests, and resolving marital issues (Aquilino & Supple, 1991). The return of an adult child works best when parents and child negotiate roles and responsibilities, acknowledging the child's adult status and the parents' right to privacy.

GUIDELINES

Annotating and Underlining for Recall

- ***Mark the most important ideas.*** Use underlining to outline a passage, highlighting those parts that express important ideas—sentences that summarize main ideas rather than those that provide supporting details, unless they too are significant. Notice that the reader does not underline anything in paragraphs 6 and 7, which illustrate a point made in the first sentence of paragraph 5:

> Research is also challenging popular ideas about the empty nest, a supposedly difficult transition, especially for women. Although some women, heavily invested in mothering, do have problems at this time, they are far outnumbered by those who, like Madeline Albright, find the departure liberating (Antonucci & Akiyama, 1997; Barnett, 1985; Chiriboga, 1997; Helson, 1997; Mitchell & Helson, 1990).

- ***Don't underline too much.*** Underlining nearly every sentence blurs distinctions between important concepts and minor details. Be selective, highlighting only the most important ideas and information. Of course, the amount you underline depends on what you read. A passage with heavily concentrated information may require lots of underlining. Passages that list examples or provide background may not be underlined at all. Judgment, derived through experience, offers the best guidance.
- ***Mark with rereading in mind.*** Underline words that clearly and briefly express important ideas. You needn't underline entire sentences if there are phrases that capture main ideas. Sometimes parts of different sentences can be connected to form a single statement, as in the following example:

> In recent decades, more and more adult children have delayed leaving home. Furthermore, the revolving-door syndrome (sometimes called the *boomerang phenomenon*) has become more common, as increasing numbers of young adults, especially men, return to their parents' home, sometimes more than once. The family home can be a convenient, supportive, and affordable haven while young *adults* are getting on their feet or regaining their balance in times of financial, marital, or other trouble.
>
> According to the National Survey of Families and Households, at any given moment forty-five percent of parents ages forty-five to fifty-four with children over age eighteen have an adult child living at home; and three out of four nineteen- to thirty-four-year-olds have lived in the parental home after turning nineteen (in four out of ten cases, more than once). Thus this "nonnormative" experience is becoming quite normative, especially for parents with more than one child.

- ***When the author's words are not suitable or clear, use your own.*** If a passage is not phrased in words suitable for underlining, rephrase the main idea in a marginal note. The reader of our sample passage wrote marginal notes to summarize ideas in paragraphs 4 and 11. Capsulizing important concepts in your own words helps you understand what you read. When people talk about "writing to learn," one of the things they mean is that when students recast difficult or unfamiliar ideas in their own words, their ability to understand and recall those ideas is enhanced as they master concepts that may initially have seemed obscure and alien.
- ***Use special symbols to signal the most important passages.*** Since some of the passages you mark are more important than others, highlight them by placing symbols beside them in the margins. Stars, asterisks, checks, and exclamation or question marks make important passages stand out.
- ***Mark only your own books.*** Because no two readers think exactly alike as they read, no one likes to read books that other people have marked. Writing in books borrowed from the library or friends is both a discourtesy and an act of vandalism. Use sticky notes, or make photocopies of any borrowed materials that you want to mark. Of course, you are strongly urged to mark books that belong to you.

EXERCISE Annotating and Underlining for Recall

Like the preceding passage from a textbook, the following article concerns relationships between college students and their parents. As you read it, try to connect the views of the author, a college president, with those expressed in the textbook passage. Then reread with a pencil, annotating specific facts and concepts. Be careful to mark any passages that might help you better understand, modify, or contradict the ideas expressed by the authors of the textbook.

PRACTICE READING

Keeping Parents off Campus

Judith R. Shapiro

1 Every September I join our deans and faculty to welcome first-year students and their families to the Barnard [College] campus. It is a bittersweet moment; while the parents are filled with pride, they also know they now must begin to let go of their children. Parents must learn to back off.

2 Confidently, with generosity and grace, most parents let their children grow up. They realize that the purpose of college is to help young people stand on their own and take the crucial steps toward adulthood while developing their talents and intellect with skill and purpose.

3 But this truth is often swept aside by the notion that college is just one more commodity to be purchased, like a car or a vacation home. This unfortunate view gives some parents the wrong idea. Their sense of entitlement as consumers, along with an inability to let go, leads some parents to want to manage all aspects of their children's college lives—from the quest for admission to their choice of major. Such parents, while the exception, are nonetheless an increasing fact of life for faculty, deans, and presidents.

4 Three examples, all recently experienced by my staff, illustrate my point. One mother accompanied her daughter to a meeting with her dean to discuss a supposedly independent research project. Another demanded that her daughter's academic transcript be sent to her directly, since she was the one paying the tuition bills. And one father called his daughter's career counselor so he could contact her prospective employers to extol her qualifications.

5 I have had my own awkward encounters on this front. I have met with parents accompanying their daughters on campus visits who speak in "third person invisible." The prospective student sits there—either silently or attempting to get a word in edgewise—while the parents speak about her as if she were elsewhere. I always make a point of addressing the student directly; although this initially feels as if I were talking to a ventriloquist's dummy, I find that, if I keep at it, I can shift the conversation to one between the young woman and me.

6 Stories abound of parents horrified by a child's choice of major and ready to do battle with faculty or deans. These parents fail to understand that passion and curiosity about a subject, coupled with the ability to learn, are the best career preparation.

We are living in times when educational pressures on families begin when children are toddlers and continue relentlessly through the teenage years. Four-year-olds may face a battery of tests to get into a desirable preschool. As they face the college admissions process, parents attuned to the barrage of media coverage believe that the best colleges accept only superhumans—a belief encouraged, admittedly, by some universities—and strive to prepare their sons and daughters accordingly. (One father even took a year off from his job to supervise the preparation of his daughter's admissions portfolio.) 7

By the time their children enter college, parents have become so invested emotionally in their success that they may not understand why it is crucial that they remain outside the college gates. The division of responsibility between parents and colleges during the undergraduate years is a complex matter, as is the question of how much responsibility young people should be expected to take for themselves. We have been hearing much of late about a return to the *in loco parentis* approach that fell out of favor in the late 1960s. The same baby boomers who fought to end these restrictions want to bring them back, perhaps out of dismay that their own children may have to make some of the same mistakes that they did. 8

Colleges should do as much as they can to provide a safe and secure environment. More important, they must help students learn to take care of themselves and to seek guidance on life's tough decisions. Neither colleges nor parents can make the world entirely safe for our young people and, hard as it may be to accept, there are limits to our ability to control what life has in store for our children. 9

Parents do best when they encourage their college-bound children to reach out enthusiastically for opportunities in the classroom and beyond. And if they can let go, they will see the results that they want and deserve: young people, so full of intelligence, spirit, and promise, transformed into wonderful women and men. 10

Annotating to Stimulate Response

Now let's look at a passage from an essay by the late historian and novelist Wallace Stegner. In this case, a student in a history course has been assigned a collection of readings about public-land policy in the West. Students will discuss these readings before taking an essay exam testing their ability to make connections—to recognize points of agreement and disagreement—among the readings. The reader's annotations show that he is reading for more than just information.

PRACTICE READING

Some Geography, Some History

Wallace Stegner

2 Fewer than 3 per sq. mi.!

1 How many now?

Within the six Rocky Mountain states there lived in 1960 less than seven million people. They were densest in Colorado, at 16.9 to the square mile, and thinnest in Nevada at 2.6. Surprisingly, they were more urban than rural. Over half of Colorado's people were packed into the ten counties along the eastern face of the Rockies; the rest

3 Scarcity of H_2O means population is concentrated in few areas.

were scattered thinly across fifty-three counties. More than two-thirds of Utah's population made a narrow dense band of settlement in the six counties at the foot of the Wasatch. The cause for this concentration is the cause that dictates so many aspects of Western life: water. As Professor Webb said, the West is an oasis civilization.

Room, then—great open spaces, as advertised. In reality as in fiction, an inescapable fact about the West is that people are scarce. For comparison, the population density of the District of Columbia in 1960 was 13,000 to the square mile, that of Rhode Island 812, that of New Jersey 806, that of Massachusetts 654. By the criterion of space, California at 100 to the square mile had already in 1960 ceased to be West, if it ever was, and Washington at 42.8 was close to disqualification; but Oregon, thanks to its woods and its desert eastern half, was still part of the family at 18.4, which is less than half the density of Vermont.

5 Calif. isn't "West"; Fla. isn't "South." Sounds like one of those writers who tells you what is and isn't Southern.

4 Paradox: lots of land, not much of it livable.

The natural resources of these open spaces are such as cause heartburn among corporations and individuals who wish the West were as open as it used to be, and were not watched over by so many federal bureaus. Now that the pineries of Wisconsin and Michigan are long gone, the Northwest holds our most valuable forests. Now that the Mesabi Range approaches exhaustion, Iron County, Utah, becomes a major source of iron ore; the steel industry based upon Utah ore and limestone, and Utah, Colorado, and Wyoming coal is a first step on the road that led to Pittsburgh and Gary. It has been estimated that the Upper Colorado River basin contains a sixth of the world's known coal reserves. The oil shales of Utah and Colorado, already in experimental reduction in Parachute Canyon, lie ready for the time when petroleum reserves decline. The Rocky Mountains contain most of our gold, silver, lead, zinc, copper, molybdenum, antimony, uranium; and these, depending on the market of the moment, may produce frenzies comparable with the gold rushes of the last century. A few years ago, on a road across the Navajo Reservation near the Four Corners, I was stalled behind an oil-exploration rig that had broken an axle fording Chinle Wash after a cloudburst. Behind me, in the hour I waited, stacked up fifteen or twenty cars and parts of three other exploration outfits. And who pulled the broken-down rig out and let us go on? A truck loaded with twenty tons of uranium ore. This on a road that only a little while earlier had been no more than ruts through the washes, ducks on the ledges, and periodic wallows where stuck travelers had dug and brushed themselves out of the sand.

6 Developers suffer physically from their own greed.

8 With natural resources of East and Midwest depleted, corporations eye riches of the West.

7 Where's this?

9 Now the steel industry is declining. Does development start a chain of events culminating in poverty?

10 Unusual word: Erratic business cycles cause frenzies and panics.

Enormous potentials for energy—coal, oil, oil shale, uranium, sun. But one source, water, has about exhausted its possibilities. The Rockies form the nation's divide, and on them are

11 Precious minerals but no water.

12 Paradoxes: sparsely populated but urban, great natural wealth but no water

generated the three great western river systems, the Missouri, Columbia, and Colorado, as well as the Southwest's great river, the Rio Grande. Along these rivers and their tributaries most of the pos sible power, reclamation, and flood-control damsites have been developed. Additional main-stem dams are not likely to recommend themselves to any close economic analysis, no matter how dam-building bureaus promote them, and conservationist organizations in coming years can probably relax a little their vigilance to protect the scenery from the engineers.

This reader's annotations are more complex and varied than those of the first reader, who was more concerned with memorizing facts and understanding concepts. This reader's marginal notes fall into several categories:

- **Summary.** Notes 3, 4, 8, and 11 differ little from the two marginal annotations in the excerpt from the psychology textbook. The reader is simply trying to recast Wallace Stegner's ideas in his own language.
- **Questions.** Questions help identify the "gaps" that exist in almost any text—places that cause confusion or arouse doubts and reservations, places where a reader would like more detail or explanation. In his first marginal note, for example, the reader ponders how much the population of the Rocky Mountain states has grown in the past forty years. Is Stegner's assessment, published in 1969, still valid? Has Stegner foreseen shifting trends in population growth? Have natural barriers to dense settlement kept the region relatively immune to radical changes brought on by development, as Stegner seems to forecast?
- **Personal reactions.** A reader may react either to the ideas presented in a passage or to the author's manner of expressing them (tone, vocabulary, bias). Note 2 (which says little more than "imagine that!") illustrates the first type of reaction, which may voice agreement, disagreement, outrage, skepticism, or various other responses. Reactions become more complex when a reader calls on personal experience or draws connections to facts outside the text. In note 5, for example, the reader is saying something like this:

> Isn't it striking that Stegner should say that California, the westernmost of the lower forty-eight states, isn't "really" western? It reminds me of how many people say that Florida, the southernmost state, isn't "really" southern. Stegner sounds like an old-time native talking to an audience of outsiders or newcomers who don't know from western.

This note addresses the relationship between Stegner (as "speaker") and the reader (as "listener"). More specifically, the reader consciously resists the role of passive listener, one who might not question a subjective interpretation of where the West begins and ends.

Notes 6 and 10 comment on vocabulary. Specifically, they point to Stegner's tendency to describe the greed of corporations and developers in terms of illness (*heartburn*) and mental disturbance (*frenzy*). Alongside the natural abundance of the West, attempts to exploit and plunder its wealth are portrayed as symptoms of disease. Again, an alert reader recognizes a careful writer's efforts to influence interpretation and response.

- **Extrapolations.** To ***extrapolate*** is to take a given set of facts or ideas and to project, predict, or speculate about other facts or ideas that are not known or not provided in the text. For instance, a business executive, examining sales figures for the previous three years, might try to extrapolate how much future sales are likely to increase or decline in the coming months. Readers extrapolate when they take a writer's ideas and extend them, expand on them, or apply them in other contexts that the writer may have overlooked, suppressed, or failed to anticipate. In note 9, for instance, the reader points out that since Stegner wrote his essay, the steel industries of Pittsburgh and Gary, Indiana, have also declined, just as mining in the upper Midwest had earlier. This leads the reader to extrapolate an idea about business cycles—an idea that is not stated (and perhaps not even implied) by Stegner.
- **Inventories.** Sometimes readers detect recurring ideas, images, or patterns of language in a passage. Or, perhaps during a second reading, they recognize connections among their own annotations. For example, when the reader connects Stegner's use of the words *heartburn* and *frenzy* to describe corporate behavior, he is starting to make an inventory in his mind. Note 12 is an attempt to put another type of inventory into writing: The reader sees that Stegner describes the West through a series of contradictions or paradoxes.

Not every annotation you make when reading with a pencil will fall neatly into one of these categories. However, the important thing is to record thoughts and responses that come to mind as you experience a text. As readers become more proficient at this process, they start to engage in conversations or dialogues with the texts they read. In the process, they become more independent, relying less on rules and rigid categories of response.

EXERCISE Annotating to Stimulate Response

Suppose that you are a student in the same history course and that you have been asked to read the following article by John Ibbitson, a columnist for the *Globe and Mail,* a Canadian newspaper. Specifically, you are expected to draw connections between information and ideas brought forth in the passage by Stegner and those presented in Ibbitson's article, published almost forty years later. Read through the article, then read it again, annotating to stimulate response. Annotate the text in a way that would help you contribute to class discussion and, perhaps, prepare you to make connections between these two readings on the same general topic.

PRACTICE READING

The Dehydrated States of America

John Ibbitson

1 Standing on the top of Deadman Butte, the damage spreads as far as the eye can see.

2 Across the broad, parched plain below, stands of dead pinyon pine trees mingle with still-living junipers, grey death amid green life.

3 "This used to be a pinyon and juniper woodland," Neil Cobb, an ecological research scientist at Northern Arizona State University, remarks sadly. "Now it's just juniper."

To the south and west, the San Francisco Peaks are slashed and even denuded from forest fires, which have been increasingly intense and numerous in recent years. 4

Two items on the inventory of a decade of drought in northern Arizona: stressed trees that are succumbing to beetle infestations—die-off, it's called—and tinder forests at risk of fire. Every year it gets worse. 5

This is not simply a question of a local ecosystem at risk. These dead, scrubby Arizona pines are ecological mine canaries, early warning of the consequences of an imminent, permanent water shortage threatening all of the southern states, which are the very magnets of the country's population and economic growth. 6

Nor is it just the Southwest that could be drying out. The U.S. drought monitor reports that fifty percent of the United States is currently experiencing unusually dry or drought conditions. 7

More than anything else, lack of water could define the limits of America's future growth. 8

Cyclical droughts are an ancient feature of the U.S. Southwest. They come and go in twenty- to thirty-year cycles, and within each cycle there are good years and bad years. 9

But scientists such as Professor Cobb have accumulated convincing evidence that this latest drought is worse than its mid-twentieth-century predecessor. 10

The region's pinyon pine population has been essentially eradicated. Ponderosa and other species are dying off in places where die-off has never been seen before. 11

"It's a plausible hypothesis that man-made global warming is contributing to worsening drought in the Southwest," Professor Cobb proposes. "The thing is, we might not know for sure until the end of the century. And by then it might be too late." 12

The Southeast, where drought has traditionally been much less frequent, has suffered through the driest spring on record. 13

All Alabama farmland is drought-stricken. Forty percent of it has been classified as experiencing D4 or "exceptional drought," the worst possible kind. Streams have disappeared, ponds dried up. 14

In Florida, the vast waters of Lake Okeechobee—second in size only to Lake Michigan among the freshwater lakes of the contiguous states—have receded so severely that parts of the lake bed recently caught fire. 15

Worst of all for some, the Jack Daniels distillery in Lynchburg, Tennessee, has warned it may have to reduce or suspend production, because the iron-free spring waters on which it relies are flowing as much as two-thirds below normal. 16

Earlier this month, Georgia Governor Sonny Perdue asked the people of his state to pray for rain. 17

"We don't need government's help; we need God's help," he declared. 18

If global warming, human-caused or otherwise, is contributing to a drying out of both the Southeast and the Southwest, then that's trouble, because those regions are where people are headed: older people, in search of cheap land and dry heat, and younger people, chasing jobs in high-tech industries that are shifting south, attracted by lower taxes and laissez-faire state governments. 19

Arizona is the fastest-growing state in the union. Its population increased by 3.6 percent last year. Nevada is second, with 3.5 percent growth. Both are mostly desert. 20

Tucson and Phoenix—with populations of a million and four million, respectively—are sprawling toward each other and are expected to merge in the next decade. Planners project a Phoenix-Tucson population of ten million within 21 thirty years. Even without a worsening drought, that will exceed the capacity of existing water supplies, and Phoenix has supplemented its groundwater supplies by diverting rivers such as the Colorado. Further increasing Phoenix's water capacity could mean impoverishing water supplies elsewhere.

22 Los Angeles, another major center of population growth, is experiencing the driest year on record, and Mayor Antonio Villaraigosa has asked residents to reduce their water consumption by ten percent. The population of California is expected to grow by thirty percent over the next two decades. That would mean adding three cities the size of Los Angeles to the state.

23 The long-term prospects for Southern California are deeply troubling. A recent study by the Lamont-Doherty Earth Observatory at Columbia University warns that global warming, though it will actually increase precipitation overall, will entrench current dry conditions in the American Southwest permanently within a couple of decades, by forcing an early snowmelt that feeds the river systems that supply water to the southwestern states, including California. This spring, the snow pack in the Sierra Nevada was a pathetic twenty-nine percent of normal, prompting warnings of possible water rationing across the state this summer.

24 Yet in many places, local politicians continue to assume that water is, and always will be, plentiful. In certain Florida municipalities, as Cynthia Barnett, author of *Mirage: Florida and the Vanishing Water of the Eastern United States,* told National Public Radio recently, "many homeowners' associations not only require sod, but they have guys in golf carts driving around measuring the shade of green. And if you don't have the right shade, you get a nasty letter from the homeowners' association and a fine."

25 Such practices continue even as overuse of aquifers in some parts of the state have caused seawater to seep in, contaminating the water supply.

26 Part of the problem is age related. Retirees, who are behind so much of the South's population growth, are often the most skeptical of long-term projections and the most unwilling to conserve.

27 Part of the problem is economic. Developers press local councils relentlessly to grant zoning exemptions for new subdivisions and condominiums, and both local and state politicians are instinctively averse to limiting growth for the sake of something as intangible as future water availability.

28 Some developers even get away with what are known as "wildcat subdivisions," built in defiance of local authorities through clever exploitation of legal loopholes.

29 Part of the problem is scientific skepticism. As Professor Cobb observes, "There is a lot of pressure on ecologists to determine what linkages might exist between natural disasters like droughts and storms and climate change, because of concern over potential ecological impacts if what we suspect might be happening actually is happening."

30 But that pressure to reach conclusions leads politicians, and even some scientists, to complain that governments are being asked to limit growth based on incomplete data and what could turn out to be unsubstantiated fears.

31 What is real, however, are the drought, the shift in population, and the stress in regional water supplies. Global warming or no, there will be future droughts, and no one expects anything other than continued growth in the Southeast and Southwest.

32 Some Canadians fear that the shrinking domestic water supplies in the United States will tempt Americans to ask for, and tempt Canadians to sell, water from [their] abundant supply of lakes and rivers, through some sort of diversion

scheme. Such concerns are farfetched. In most cases, the engineering obstacles alone would price such water out of any conceivable market.

But local and state governments are taking more practical actions. For California Governor Arnold Schwarzeneggar, that means a controversial $4.5 billion project to construct two new dams. (Too expensive, say some critics; bad for the environment, say others.) In southern Florida that means hotly contested proposals to impose year-round restrictions on lawn watering, a first step in encouraging a culture of water conservation. 33

In Nevada, which is adding new residents at a rate of 80,000 a year, that means a daytime watering ban in Las Vegas, bans on new artificial lakes, water recycling plants at the big resorts, and incentives to get people to rip up their lawns and convert to desert landscaping. 34

But it also means plans to pipe in water from rural Nevada, promoting howls from farmers and local communities, who see their future starved of water to slake Las Vegas's thirst. 35

That's something Americans can expect more of: competition within states for control over scarce water resources, competition among states for a greater share of regional watersheds. 36

Optimists place their hopes on new technologies to recover water, especially desalination plants, which convert salt water to fresh water. But desalination is expensive (though getting cheaper) and energy-intensive (more greenhouse gases), and the leftover salt injected back into the sea can have severe impacts on local marine life. 37

For Gregg Garfin, a climate scientist at the University of Arizona, the real question is whether governments should be pursuing new sources of fresh water, or instead considering limits to growth: 38

> The questions for me are: Where is the public debate about whether to grow at any cost, or to adopt lifestyles that may require some pain? If we retire agricultural lands to save the water they use, will these lands become more housing subdivisions? Do we, as a society, want to make such trades? Do we all want to live in a world where we accept the fact that we've depleted our water supplies to such an extent that we are willing to accept desalination as a fact of life, even if it means that our ecosystems are more vulnerable to drought, insect infestations, and fire?

Until Americans are ready to have that debate in earnest, they will simply have to cross their fingers and hope (or, in Georgia's case, pray) that the droughts end, that temperatures don't rise too much. 39

They will have to hope that the pinyon pine is just a sad little story in northern Arizona, and not a harbinger of the great dry to come. 40

Keeping a Reading Journal

There are times when writing marginal notes may not be the most efficient reading strategy. Perhaps you have borrowed a book from the library or from a friend, or you may want to expand the range of your responses to a particular reading (i.e., write at greater length than you would be able to do comfortably in the margins of a book).

On such occasions, a reading journal is a good way to stimulate the same type of active engagement with a text that takes place when you write marginal notes.

Consider how one reader has commented on the following passage, which opens the book *Zen and the Art of Motorcycle Maintenance*. The reader is taking a course in contemporary literature and has selected Pirsig's book from a list of recommended readings. Asked to compose a paper that explains and develops her interpretation of the book's narrator, she decides to use a reading journal as stimulus for reflection. First read the passage and then observe how the reader reflects on it in a reading journal.

PRACTICE READING

From Zen and the Art of Motorcycle Maintenance

Robert Pirsig

1 *What follows is based on actual occurrences. Although much of it has been changed for rhetorical purposes, it must be regarded in its essence as fact.*

2 I can see by my watch, without taking my hand from the left grip of the cycle, that it is eight-thirty in the morning. The wind, even at sixty miles an hour, is warm and humid. When it's this hot and muggy at eight-thirty, I'm wondering what it's going to be like in the afternoon.

3 In the wind are pungent odors from the marshes by the road. We are in an area of the Central Plains filled with thousands of duck-hunting sloughs, heading northwest from Minneapolis toward the Dakotas. This highway is an old concrete two-laner that hasn't had much traffic since a four-laner went in parallel to it several years ago. When we pass a marsh, the air suddenly becomes cooler. Then, when we are past, it suddenly warms up again.

4 I'm happy to be riding back into this country. It is a kind of nowhere, famous for nothing at all and has an appeal because of just that. Tensions disappear along old roads like this. We bump along the beat-up concrete between the cattails and stretches of meadow and then more cattails and marsh grass. Here and there is a stretch of open water, and if you look closely, you can see wild ducks at the edge of the cattails. And turtles. . . . There's a red-winged blackbird.

5 I whack Chris's knee and point to it.

6 "What!" he hollers.

7 "Blackbird!"

8 He says something I don't hear. "What?" I holler back.

9 He grabs the back of my helmet and hollers up, "I've seen lots of those, Dad!"

10 "Oh!" I holler back. Then I nod. At age eleven you don't get very impressed with red-winged blackbirds.

11 You have to get older for that. For me this is all mixed with memories that he doesn't have. Cold mornings long ago when the marsh grass had turned brown and cattails were waving in the northwest wind. The pungent smell then was from muck stirred up by hip boots while we were getting in position for the sun to come up and the duck season to open. Or winters when the sloughs were frozen over and dead and I could walk across the ice and snow between the dead cattails and see nothing but grey skies and dead things and cold. The blackbirds were gone then. But now in July they're back, and everything is at its alivest and every foot of these

sloughs is humming and cricking and buzzing and chirping, a whole community of millions of living things living out their lives in a kind of benign continuum.

You see things vacationing on a motorcycle in a way that is completely different from any other. In a car you're always in a compartment, and because you're used to it, you don't realize that through that car window everything you see is just more TV. You're a passive observer, and it is all moving by you boringly in a frame. 12

On a cycle the frame is gone. You're completely in contact with it all. You're in the scene, not just watching it anymore, and the sense of presence is overwhelming. That concrete whizzing by five inches below your foot is the real thing, the same stuff you walk on; it's right there, so blurred you can't focus on it, yet you can put your foot down and touch it anytime, and the whole thing, the whole experience, is never removed from immediate consciousness. 13

Here are the annotations that the reader wrote in her journal:

1. Well, the title is certainly interesting, and the author's note in italics is amusing. Most writers probably aren't so quick to tell you that something may not be factual.
2. Funny how this starts off seeming not to be the sort of thing I'd choose to read: I'm not an outdoorsy person, and I've been on a motorcycle exactly once—thought I'd never walk again after thirty-four miles of it! Maybe it's guilt feelings, sitting in the car openly admitting that the scenery is OK but sort of dull after a while, something for seeing through windows. Maybe I'm not, as Pirsig suggests, old enough to appreciate it. I don't like to sweat—have a compulsion about being clean, and I'm none too secure about the idea of being inches from pavement that could skin me clean if I made one wrong move.
3. I like what he says about smelling things, though. The smell of lawns being watered, wet pavement, honeysuckle, the ocean, even rotting logs. I used to find the smell of Greyhound buses exciting—the lure of adventure. I guess the motorcycle thing is like that, though maybe both Pirsig and I have been influenced by movies. I did sort of enjoy my one and only ride on a cycle, but I've never felt safe repeating the experience.
4. The narrator seems to be hinting at something about safety and risk. He's riding with his son—surely he's no hot-dogging type; you don't risk your children that way. So the risk is something else. My boyfriend once suggested how wonderful it would be to spend the rest of your life sailing around the world. I disagreed, since I'm afraid of drowning, sharks, sunburn (too many movies again?). He added, "However long it might be." There are various kinds of risk, not all of them physical. It's sobering to think how attached I am to safety. I've certainly taken some risks in my life, though seldom physical.
5. I wonder if the narrator is talking about this a bit when he says that you become part of the scene instead of just an observer.

This response to reading lies at the opposite extreme from the notes and underlines written in the psychology textbook. It is a highly personal response, as well as a greatly elaborated one. Of course, neither extreme (nor any one approach in between) is inherently better. Partly, it is a matter of individual preference, but mostly it is a case of tailoring your approach to your purposes for reading. The student responding to the excerpt from *Zen and the Art of Motorcycle Maintenance* is deliberately trying to explore her personal response to the character and voice of the narrator. She is doing this not because she is necessarily a more intuitive or imaginative person than the first reader; rather, she is trying to meet the demands of an academic task that calls for her subjective response to a text.

The responses in this student's reading journal fall into several categories:

- **Reactions to details outside the immediate text.** In her first annotation, the reader has attended to the author's prefatory note and reflected on the title of the book. In doing so, she draws on previous reading experiences.
- **Inferences.** In her fourth annotation, the reader begins to draw conclusions about how the narrator reveals himself as a person. This type of response will prove useful later, when she develops her thoughts into a more formal piece of writing aimed at a particular audience. Notice how the free play of seemingly irrelevant ideas in previous annotations appears to have primed the pump—to have led the reader to focus her inquiry and to form inferences.
- **Speculations.** Making an inference often arouses further reflection. In her fifth annotation, the reader extends and amplifies ideas from the previous annotation.

No list of categories will exhaust the range of responses that can appear in a reading journal. Independent of rules and formulas, experienced readers have learned to be inventive and even playful in their journal entries. However, if you have not used a reading journal before, you may want to try out some of the following suggested techniques, or ***prompts:***

- Select a quotation from the reading:
  —Explain it.
  —Apply it to personal experience.
  —Explain precisely what makes it unclear.
  —Supply a concrete illustration of one of its ideas.
  —Rewrite it so it communicates more clearly.
  —Examine its unstated assumptions.
  —Examine its logic or evidence.
  —Argue with it.
  —Examine its implications and significance.
- Make a list of words you did not know along with their definitions.
- Take a long or complex passage and boil it down to key points.
- Try to pin down definitions of key terms.
- Pick out several impressive sentences or images.
- Point out internal contradictions or inconsistencies.
- Study relationships among facts, opinions, generalizations, and judgments.
- Examine the treatment of opposing views. Are they ignored? Tolerated? Refuted? Ridiculed?

- Examine the structure or organization of the text.
- Characterize the audience that the text appears to target.

A variation on the reading journal is the ***double-entry notebook,*** in which the reader draws a vertical line down the middle of each page and writes the usual kinds of journal responses in the left-hand column. Later, she records further reflections on those responses in the column at the opposite side of the page. Many readers find the double-entry notebook an effective way to stimulate critical analysis by opening up a conversation or dialogue with themselves as well as with the text. Here is how some of the journal responses to the passage from *Zen and the Art of Motorcycle Maintenance* might look in a double-entry notebook:

Respond in this column to the text as you read it.	**Reflect later on those responses here in the right-hand column.**
I like what he says about smelling things, though. The smell of lawns being watered, wet pavement, honeysuckle, the ocean, even rotting logs. I used to find the smell of Greyhound buses exciting—the lure of adventure. I guess the motorcycle thing is like that, though maybe both Pirsig and I have been influenced by movies. I did sort of enjoy my one and only ride on a cycle, but I've never felt safe repeating the experience.	The "nature" thing is really a diversion. Not sure why, but I think about nature.
The narrator seems to be hinting at something about safety and risk. He's riding with his son—surely he's no hot-dogging type; you don't risk your children that way. So the risk is something else. My boyfriend once suggested how wonderful it would be to spend the rest of your life sailing around the world. I disagreed, since I'm afraid of drowning, sharks, sunburn (too many movies again?). He added, "However long it might be." There are various kinds of risk, not just physical. It's sobering to think how attached I am to safety. I've certainly taken some risks in my life, though seldom physical.	When he talks about being part of the scene, I also think of the idea that what's worth doing is worth doing well. The catch is, of course, that we can excuse any failure by saying, well, it wasn't worth doing.
I wonder if the narrator is talking about this a bit when he says that you become part of the scene instead of just an observer.	People say that all the time—"it's stupid"—just because it turned out bad. There are a lot of people just going through the motions because they decide too quickly that the results won't be worth real involvement; so the bad outcome is predetermined.

In her double-entry notebook, this reader has managed to sustain a dialogue between Pirsig's text and the personal associations that it arouses in her mind. Notice, for example, how the first annotation in the right-hand column carries the reader from the purely personal reflection expressed in the left-hand column back to an observation about Pirsig's text. The two following pairs of entries, on the other hand, move in the opposite direction.

Successful college students learn to adjust their reading processes to address various purposes. The different strategies presented in this chapter—annotating and underlining to recall specific facts and details, annotating to stimulate response, and keeping a reading journal—can help you regulate your reading processes, making them serve the needs at hand.

CHECKLIST Reading Strategies

Prereading

1. Survey the text, looking for clues before you start to read.
2. Try to draw inferences from the title and length of the text, highlighted quotations, section headings, bold type, charts, graphs, drawings, captions, information about the author, and date of publication.
3. Rely on past experience with similar texts.
4. Keeping in mind the distinction between efferent and aesthetic reading explained in Chapter 2 (pages 61–62), consider the aims of your reading: e.g., memorizing facts, discovering background information, getting the basic gist of a complicated issue, or stimulating response to a text, a topic, or an argument.

Preliminary Reading

1. Look for transitional words and phrases as well as any other clues provided by the author.
2. Read with a pencil, underlining and annotating, in order to remain active and alert and to facilitate later review.
3. If your aim is to process facts and information for future recall, follow the guidelines found on pages 100–101.
4. If your aim is to stimulate response to a text, a topic, or an argument, develop your annotations along the lines illustrated on pages 100–103. Use annotations to summarize passages, to raise questions and pose possible answers, to record personal reactions, to extrapolate from the text, or to develop inventories of recurrent words, images, or ideas.

Follow-Up

1. Record your recollections and responses to the text in a reading journal, using one or more of the prompts found on pages 110–111 if necessary.
2. Respond to your own responses in a double-entry notebook.
3. If at all possible, give the text at least a second reading.

READING SELECTIONS

The following two articles appeared in the "Education Life" supplement to the *New York Times*. The author, Glenn C. Altschuler, is Dean of the School of Continuing Education and Summer Sessions and Professor of American Studies at Cornell University.

Learning How to Learn

GLENN C. ALTSCHULER

As they begin their first year of college, many students do not know how to study—in no small part because they have not been challenged in secondary school, where their transcripts are embellished by grade-point inflation. 1

A nationwide survey by the University of California at Los Angeles of over 364,000 students in 1999 found that only 31.5 percent reported spending six or more hours a week studying or doing homework in their last year of high school. That was down from 43.7 percent in 1987, when the question was first asked. And 40.2 percent said they studied fewer than three hours a week, while 17.1 percent owned up to studying less than one hour a week. 2

No surprise then that so many college freshmen who insist they know all the material wonder why their first battery of exams do not go so well. No surprise either that offering courses that teach "learning strategies" has become a cottage industry. (Professionals think the term "study skills" too narrow, and they have banished the stigmatizing word "remedial" from the lexicon of higher education.) 3

For the bookish, *How to Study in College*, by Walter Pauk, the standard text in the field, is available in its seventh edition, at more than four hundred pages. For those inclined to the Internet, hundreds of institutions have established websites with Mc-nuggets of advice on how to study and to advertise the services of learning-strategies centers. The University of St. Thomas, in St. Paul, Minnesota, for example, insists that successful students commit daily MURDER (Mood, Understand, Recall, Digest, Expand, Review). 4

Over 1.6 million students are enrolled in learning-strategies courses in two- and four-year colleges and universities, according to the National Association for Developmental Education; an additional 900,000 take advantage of tutoring and supplemental instruction, individually or in groups. 5

At the Learning Resource Centers at the New Brunswick, Newark, and Camden, New Jersey, campuses of Rutgers, about 13,000 students in 34,000 visits a year are supported in a variety of settings. They include workshops with descriptions like "cramming for exams—and the consequences—in the social sciences" and "identifying and understanding one's individual learning style for success in ecology courses." 6

Nonetheless, it is not easy to get the students who most need assistance to use the resources available to them. Doing so, suggests Janet Snoyer, a learning-strategies specialist at Cornell University, means "breaking down the relentless high-school mindset that 'help' is designed for laggards and ill-equipped minds." Professionals know that although they will require those with manifestly inadequate preparation to see them and will exhort all first-year students to come in early in the semester, many students will not make an appointment until they receive a disappointing grade, and others not even then. 7

8 Sometimes, a lack of motivation, procrastination, and difficulty managing time on the part of students are symptoms of emotional or personal distress. For such students, Ms. Snoyer says, "Study-skills tips barely reach the tip of the iceberg," and a referral to peer counseling or psychological services is appropriate.

9 But for many students learning how to learn is the iceberg. Fortunately, it can be chipped away at, or even melted. Professionals begin by getting students to acknowledge that being an undergraduate is a full-time job, requiring forty hours every week including attendance in class and course-related work. Accounting for how they have spent every hour for a week or two (including snoozing and schmoozing) helps students assess their ability to set priorities, manage time, and, if necessary, create a new schedule and monitor their adherence to it.

10 When they hit the books, students should also consider where, how long, and with whom they will study. Will proximity to a telephone, television, refrigerator, friend, or potential date lead into temptation? Can extended exposure to an isolated library carrel cause narcolepsy?

11 A Cornell student, Paul Kangas, discovered that trying to study "while lying in bed was a good antidote for insomnia but not the best way to memorize a list of German vocabulary words." But no matter how conducive to studying their accommodations may be, few undergraduates work more effectively at night than during the day.

12 And even fewer can concentrate for more than ninety minutes without a break. That is why, as Michael Chen, an instructor in the Center for Learning and Teaching at Cornell, puts it, "Time between classes is prime time, not face time."

13 In his book, Mr. Pauk advises undergraduates to carry pocket work so that they can read an article or memorize vocabulary for Spanish class while waiting at the doctor's office or the airport. Even if this approach seems a bit compulsive, a specific goal—one chapter, three problem sets—and a reward when it is reached, makes study less daunting. That reward, whether it is a coffee break or an update on the Jets game, works only if it lasts no more than half an hour.

14 Although students often spend their study time alone, study in groups can be extremely helpful. Carolyn Janiak, a Cornell student, said she found that she always learned more when working with others because discussions "force me to focus on the bigger picture and argument." As she clarified her opinions, she said, she was able to memorize details as well.

15 Group sessions work best if each student has already reviewed (and if necessary memorized) all the material required for an assignment or exam; parceling out the work for vicarious learning is risky. Leslie Schettino, who teaches learning strategies courses in New York State at Tompkins Cortland Community College and Ithaca College, asks members of study groups to compare lecture notes, read problems aloud, pretend they are tutors in, say, the math lab, and end a meeting only when everyone understands the most important concepts. Often students discover that the best way to master material is to be forced to explain it to someone else.

16 But groups are not for everyone. Andrew Janis of Cornell tries to study when his roommate is out because "complaints about organic chemistry distract me." He plays "quiet jazz" or turns his radio to "an AM station that is all fuzz." As he examines notes, handouts, and review sheets, he uses an online encyclopedia to help with dates and other pertinent information.

17 Effective note-taking is essential. It takes time for students, who are used to high-school teachers who signal them with the phrase, "Now this is really important," to recognize the "architecture" of a lecture—the introduction and summary, inflection, emphasis and pause, the use of *therefore*, the digression—and to figure out what is

worth taking down. Successful students read over their notes nightly, identifying the theme and two or three crucial points. If anything is not clear, they ask the instructor for clarification as soon as possible. To review notes for the first time the night before an exam is to court disaster.

Notes on a text should be taken on a separate sheet of paper or a computer. Students might begin by skimming to identify the "geography" of the book—its subheadings, graphs, maps, and tables and its main lines of argument. I advise students to throw out their highlighters: those who use them are passive learners who do little more than paint their books yellow. Students who summarize a chapter in their own words, in a few paragraphs, tend to understand the material better and remember it longer. Questions might be recorded in the margin of the book, to be raised in discussions or in office hours. 18

Learning how to learn is not easy. It requires will and discipline, what the nineteenth-century English biologist Thomas Henry Huxley called "the ability to make yourself do the thing you have to do, when it ought to be done, whether you like it or not." 19

But just about everyone can do it. And the rewards—emotional, intellectual, and financial—reach well beyond a grade in a college course. 20

Adapting to College Life in an Era of Heightened Stress

GLENN C. ALTSCHULER

The first week of her freshman year at Cornell University, Kate Wilkinson of Plymouth, Massachusetts, made a big mistake. She agreed to play Trivial Pursuit with several other students in her dormitory. Kate was embarrassed that she did not know what element was converted to plutonium in the first nuclear reactor, what one-time Yugoslav republic is shaped like a boomerang, or even the longest American war. Far worse, everyone else did (or seemed to). 1

Kate called her mother and, between sobs, gave voice to her fear that she was not smart enough to succeed at the university. 2

While some first-year students experience little or no anxiety, most freshmen have a stress story like Kate's, be it academic or personal—about family or financial responsibilities, inadequate high-school preparation, or pressure to do well in today's increasingly competitive environment. 3

In a 1999 survey of 683 colleges and universities conducted in the first days of school by the University of California at Los Angeles, 30.2 percent of freshmen acknowledged that they frequently felt overwhelmed, almost double the rate in 1985. 4

The number of appointments at Cornell's counseling and psychological services has risen by 29 percent in the last four years. More than 40 percent of first-year students at Johns Hopkins University visit its counseling center. 5

According to Dr. Samuel Parrish, medical director of the Student Health and Wellness Center at Johns Hopkins, better record keeping, greater awareness of on-campus services, and additional staff and office hours account for some of the increase. And, he said, now "there is no stigma in asking for help." 6

Mental health professionals say that young adults today appear to be under much more stress than past generations were. Many of them have fewer "stabilizing forces in their lives," said Dr. David Fassler, chair of the American Psychiatric Association's Council on Children, Adolescents, and Their Families and author of *Help Me, I'm Sad*. 7

8 "Many live far away from their extended family, or they've moved a lot of times, so they're less connected to their neighborhoods," he said.

9 At the extreme end of the continuum, more students may be arriving on campus with diagnosed psychological problems. After documenting a rising incidence of depression among students, Harvard University issued a report last year recommending, among other steps, that more psychologists be hired, that residence assistants and tutors receive instruction on mental problems, and that two rooms be set aside in every living unit for students experiencing emotional crises.

10 While academic pressure may not cause mental illness, it can act as a trigger. "Some kids have a genetic predisposition for depression and are more likely than others to get depressed," said Dr. Fassler, ticking off the warning signs—"sadness, decreased energy and appetite, loss of interest in usual activities, decreased interest in sex, any thoughts of suicide."

11 The vast majority of students, of course, are not clinically depressed but are experiencing the self-doubt and anxiety typically associated with the critical transition from high school and home to college, and will adjust. Ms. Wilkinson, for example, has made that transition and is now doing well.

12 In an attempt to minimize the trauma of freshman year, most colleges and universities supply peer counselors, residence hall advisers, faculty advisers, an academic advising center, a mental health clinic, and suicide-prevention services. At Cornell, students can call the Empathy, Assistance, and Referral Service (EARS); at the State University of New York at Albany, the Middle Earth Peer Assistance Program sponsors a telephone line, a campus radio talk show, a weekly advice column, and peer-theater performances about student problems.

13 Even the traditional organized activities of freshman year—ice cream socials, wilderness-reflection weekends, wrestling parties in kiddie swimming pools filled with yogurt—have therapeutic undercurrents to help students let off steam and face the seemingly monumental task ahead.

14 Noting that students who accept stress as normal and even beneficial tend to respond more creatively to its demands, therapists, counselors, and faculty members offer a variety of advice for coping with the freshman year.

15 In *Beating the College Blues*, Paul A. Grayson and Philip Meilman advise students who are frequently irritable, anxious, or angry or who have difficulty sleeping to try relaxation techniques: warm baths; slow, deep breathing; meditation; guitar playing; a long walk.

16 Dr. Grayson and Dr. Meilman, who direct counseling services at New York University and Cornell, also recommend making an inventory of commitments (say, a five-course load, twenty-hour-a-week job, crew team practice at 6:00 a.m., a steady girlfriend) and personal habits (procrastinating or partying too much?) as well as impressions of college life. That exercise helps students determine whether to drop a course or change study habits. A reality check by peers and parents can also identify flawed thinking ("I'm the only person here who has not chosen a major").

17 Students tend to waste time between classes, then try to read and to write papers at night, when they are tired and are tempted to socialize. It is better to complete three to four hours of course-related work, six days a week, before dinner.

18 Students who get eight hours of sleep, get up early, and study during the day, starting with the first week of classes, do not have to scramble as the assignments pile up. (This schedule has another advantage: the first person up in the morning gets immediate access to the bathroom and a hot shower.)

19 Freshmen should get to know at least one adult on campus fairly well, starting with a faculty adviser. Alas, many students stand at the adviser's door with a hand

on the knob, seeking a signature and speedy get-away, afraid to interrupt a Nobel Prizewinning experiment.

More often than not, those who plant themselves in a chair ready to discuss their backgrounds, their academic and professional aspirations and uncertainties, and their personal interests will get a warm response. Students who take the initiative to meet with advisers and visit professors' offices—not only after doing poorly on an exam but also to discuss a required text or ask how a professor became interested in a subject—learn that many teach better in private than in a large lecture hall. And the college, whatever its size, begins to seem far less impersonal. 20

In the midst of the forced social interaction that characterizes college life, it takes time and many false starts to make a real friend. Roommates do not have to be best friends, but they can be a freshman's first friend. Eating dinner with a roommate, even if she is only "just OK," and meeting others in the dormitory and in class will help students get through those sometimes lonely first weeks. 21

Participating in an extracurricular activity during the first semester provides contact with students who share interests. With their regular practice schedules, the marching band or rugby team may inspire discipline and efficiency. 22

Noting that Henry David Thoreau went to the woods because he wanted to live deliberately, Professor Allan Emery, who teaches English at Bowling Green State University in Bowling Green, Ohio, reminds his freshman students to pause at least once a day to examine their lives. 23

Too often, as students drive through day after busy day, waiting to vegetate, lubricate, or unleash a primal scream on the weekend, college resembles anything but Walden Pond. 24

"Seize opportunities to reflect on life—your life and the lives of others," Professor Emery suggests, "and you will be far less likely to lose your equilibrium. 25

"That's what those well-stocked libraries, tree-lined avenues, and peaceful quadrangles are for." 26

Freewriting

Write for ten to fifteen minutes about your thoughts as you read Altschuler's articles. What do you learn from them? Which parts confirm personal experiences and observations? Are there parts that don't? Do your experiences or observations contradict any points made by the author or the experts he quotes? Can you think of other ways to develop study skills or to manage stress that Altschuler might have added to either article? Would you have approached the first weeks of college differently if you had read one or both of these articles?

Group Work

As freewrites are read aloud by each group member in turn, jot down notes whenever you hear ideas you wish to comment on or question. Discuss what you have written, taking note of similarities and differences in your responses. (For example, do you respond similarly to the assertion that entering college students usually don't spend enough time studying?) Do group members find the survival strategies discussed in these articles realistic and helpful?

Review Questions

1. How does Altschuler account for the poor performance of many first-year students whose academic records indicate that they are well prepared for college?
2. Why do so few students take advantage of the help offered through courses and workshops that teach study skills?
3. What factors contribute to the increasing stress that college students feel?

Discussion Questions

1. Each of these articles ends with a philosophical quotation. What do you suppose Altschuler is trying to accomplish through this technique? That is, how do you think he is trying to influence readers? Does he succeed? Are the quotations well chosen?
2. Do you see any evidence that high schools are attempting to better prepare their graduates for college life? What factors may impede their ability to do so?
3. Altschuler does not attempt to correlate size, location, or type of institution (e.g., liberal arts college, technical institute, two-year community college, research university) with the challenges that first-year students face or with the availability of services that help them meet those challenges. Is this a serious oversight? Try to speculate on what he might have found had he pursued this line of inquiry.

Writing

1. Examine your college catalog, website, and any brochures or other sources of information distributed among entering students or readily available to them. Take note of every type of service or facility designed to address the issues of adjustment discussed in Altschuler's articles. Write a report that assesses the adequacy of the support system at your school and how it compares with those to which Altschuler refers. You may wish to conclude with recommended improvements.
2. In paragraph 4 of "Learning How to Learn," Altschuler asserts that "hundreds of institutions have established websites with Mcnuggets of advice on how to study and advertise the services of learning-strategies centers." Locate a dozen or so such websites and report on what you find. Specifically, you might list frequently-offered advice, unusual or innovative suggestions, and strategies most and least conducive to your individual learning style.

ADDITIONAL READING

The following reading explores topics introduced previously in this chapter. In this selection, psychiatrist Richard Kadison offers his assessment of student stress, based largely on his first-hand experience as head of Mental Health Services at Harvard University.

Pressure and Competition

Academic, Extracurricular, and Parental

RICHARD KADISON AND THERESA FOY DIGERONIMO

1 It seems to me that college students today are more driven to succeed than any generation before them—and more likely to break down. The journey can be fraught with the developmental pressures of fitting in, getting along with roommates, exploring sexuality, and addressing the myriad of questions that come with the transition from adolescence to adulthood. And as if that weren't enough to handle, the pressure-cooker atmosphere on campus is intensified by academic, extracurricular, and parental pressures.

ACADEMIC PRESSURES

2 The kids whom I see entering college today are not strangers to academic pressure. With record numbers of high-school seniors applying for a finite number of spaces at public and private colleges and universities across the country, the institutes of higher learning have become far more selective than in the past. And many kids get the message early that being good isn't good enough.

3 Consequently, during their high-school years, these ambitious students have taken college-level courses and SAT—and ACT—preparation classes. To boost their transcripts, they have participated in internships and attended corporate and political conferences and workshops; they have led the student government, joined after-school clubs, competed in varsity athletics, and volunteered their time in community and humanitarian projects. They have taken the tough job of doing well in school and getting into college very seriously.

4 Finally, the college acceptance letter arrives in the mail, and the pressure is off. With the prize in hand come feelings of relief and exhilaration, but they are short-lived. After arriving at school, a new set of pressures and expectations appears. Now comes the push to earn top grades and distinguish oneself in order to get into graduate school or secure a good job in a very competitive market. Some students face this task with a clear agenda and plan; others arrive with a blank slate. Most begin with a combination of enthusiasm, uncertainty, and a paradoxical desire to be unique and to fit in. Without strong coping skills to face these internal and external pressures, today's college students are walking combustibles, and the competitive college environment is often the igniting match.

Gotta Get All A's

5 In high school, it wasn't too difficult for the best students to rise to the top and for even average students to get exceptional grades. But college often changes all that, striking a blow to kids whose total sense of self-worth is tied to academic achievement. (And this seems to be the case more and more often.)

6 I get a lot more calls lately from faculty saying, "I received an email from a student saying that if she fails this course, she's going to kill herself." The reason for this desperate feeling is not so much the objective stress (such as fear of doing poorly in the class) but the subjective stress. Too many students who get a B on a test overgeneralize and assume that this one misstep will lead to a disastrous life. They feel deeply that they are failures who will never get into graduate school or be successful in their careers. There is a complete loss of perspective, especially for the

brightest students. They were tops in their high schools, but now find themselves in the middle of the pack surrounded by other "perfect" students. Because this is a time of developing autonomy, they face a challenge to their preconceived view about life—*I'm supposed to be smarter and stand out.* This confusion affects their identity as they struggle with the question, *If I'm not the best, who am I?* Sadly, some decide, *I'm a failure and a disgrace.*

7 College kids who are very focused on grades in order to get into graduate school or grab top jobs not only tend to feel more stress than other students, but, I believe, they also get less out of their education than those who allow themselves to be less focused and less perfect. Grade-obsessed students are less willing to explore courses that are not directly related to their major. Students have told me that they do not want to "waste" their time or risk getting a low grade in an area they are not entirely comfortable with. They don't give themselves the freedom to enjoy learning for learning's sake. (Ironically, even some students in liberal arts colleges resist a liberal education.)

8 This is not a problem at top-tier schools only. Students at schools of lesser renown may feel even greater pressure to prove themselves. They may feel they are already at a disadvantage to students at the Ivies and need to achieve even more and accomplish even greater feats in order to compete for a place in graduate school or in the job market.

9 This situation robs these students of a chance to enjoy learning, which in itself is a wonderful antidote for academic stress. They won't let themselves work off tension through the fine or performing arts or put things in perspective through philosophy, religion, or psychology courses. They also miss the opportunity to delve more deeply into themselves and figure out who they are and what they really want to do with their lives.

10 The students who suffer the most academic stress are often the very ones least willing to admit to anyone at college that they are suffering. They fear that conceding even the slightest struggle will kill their chances of getting a good recommendation for graduate school or jobs. With an eye still on the prize, they try to deny the problem but pay the cost in suffering.

Gotta Work Harder

11 Other students are quite resilient when they get their first "unacceptable" grade and vow to work even harder. For many students, however, this response makes the situation even worse:

> Ted was a business student who came from a small, rural high school. He entered a large university and immediately felt that he did not have the educational background that other students brought with them. But Ted did not despair over his first C on a term paper; he was determined to prove that he could succeed. He confronted the challenge by increasing his study time, gobbling up every free second. He gave up his morning jog, barely grabbed a snack during the day, stopped "unnecessary" socializing, and stayed up to the wee hours of the morning studying.
>
> Ted thought he was doing a good thing. He did not realize that in addition to studying, daily exercise, nutritious food, adequate sleep, and good friends are also absolutely necessary to academic success. By studying too much and too long, Ted was soon studying less and less efficiently. This increased his need to study more, setting up a dangerous cycle: the more kids study and give up exercise, food, sleep, and social interactions, the more susceptible they become to depression. . . .

THE HARD FACTS

The American College Health Association survey of 29,230 college students found these impediments to academic performance:

- Stress—29.3 percent
- Sleep difficulties—21.3 percent
- Concern for a troubled friend or family member—16.6 percent
- Depression, anxiety disorder, seasonal-affect disorder—11.6 percent
- Death of a friend or family member—8.8 percent

TIPS FOR MENTAL HEALTH

Exercise and food feed the body and the brain so they can function at peak levels. Early stages of sleep allow us to feel rested and restored, and the later stages allow us to integrate cognitive functions so we can remember what we studied the day before. Friendships give us necessary comfort and support.

THE EXTRACURRICULAR JUGGLING ACT

For some students, college is a three-ring circus, and they are the jugglers. In one hand, they juggle the balls representing the demands for high academic performance; in the other, they twirl the hoops of social relationships; and in the air, they spin the pins of their extracurricular activities. Some manage to maintain the delicate balance without dropping any of the load, but for others, the act is just too difficult, and balls, hoops, and pins eventually collide. 12

Undergraduates who must master an especially difficult balancing act are the student athletes. They are often engaged in time-intensive and demanding sports activities while trying to survive the pressures all other students face as well. They try to keep up with studies while practicing their sport seven days a week. Then they scramble to keep the pieces together when their team goes on trips to away games during long seasons, causing the athletes to miss classes. Practices sometimes run through the dinner hour, adding another level of challenge in finding good nutrition and getting adequate calories to regenerate the fuel spent during practice. 13

In addition to their desire to perform well in the classroom, these students may have the added pressure of performing well on the athletic field or arena. There is usually intense competition for spots in the starting lineup. One poor practice session, a fumbled football, a bad at-bat, or poor shooting on the basketball court can quickly erode the athlete's sense of self-esteem, his or her identity as an accomplished star (which they all were in their high schools), and the ability to stay mentally strong in the midst of all the other college pressures. 14

I'll share a recent story of a football player who is a good example of how things can so easily go wrong for college athletes: 15

> As a high-school player, Harry had won numerous division and state honors. He was heavily recruited by college coaches and decided to take an athletic scholarship to a powerhouse school three hundred miles away from his home.

> At the end of his first freshman semester, he packed his bags and quit school. His friends and family were shocked and wondered what could have happened to such promising talent.
>
> Harry's coach wasn't so surprised; he'd seen this happen many times before. "Harry was a good player," he says. "But he wasn't the best on my team. No matter how hard he tried, he wasn't going to be in my starting lineup as a freshman. But I have to admit, he was a hard worker. In fact, Harry put in too much time on his own in addition to our grueling team schedule. And that hurt his studies. I was told in October that he was failing two classes, and I immediately put him on mandatory study time, but that didn't help. This was a young man who was obsessed with what he saw as his failure on the field and just couldn't keep his mind on the books. I also think Harry was homesick. His dad had been his number-one supporter, and without him on the sidelines, maybe Harry just felt too alone out there." Put all these factors together, and it's no longer shocking that this young man headed for the security of home.

16 Athletes like Harry are not uncommon. Even the ones who make the starting team struggle with pressures and expectations that can make it very difficult to balance the demands of school with those of their coaches.

17 I recently heard of a soccer star who loves the sport and her team and coach but finds herself under tremendous pressure during the long soccer season. She travels nearly every weekend for Division 1 games up and down the East Coast, often leaving on a Thursday (missing classes) and not getting back until late Sunday night or even Monday. She is exhausted upon her return, and she still has homework to do. That's a tough schedule for anyone.

18 Also notable are the disruptive schedules of members of the band, orchestra, glee clubs, student drama productions, student government organizations, debate clubs, feminist and political activities, and other activities that demand not only a lot of practice and rehearsal but extensive travel time to distant and time-consuming events. Many students take their involvement in these activities very seriously, and sometimes to the breaking point. This was the case with one ambitious news editor:

> Larry had a high-achieving personality, and he tried to do it all. Larry took over as editor-in-chief of his college newspaper after the former editor abruptly left school. Larry knew the editorial staff was a bit disorganized and that the quality of articles had taken a dive over the past year, but he thought it would be easy to get the paper back on track. That naive assumption almost cost Larry his college degree.
>
> "The reporters had no idea what 'deadline' or 'journalistic integrity' meant," Larry recalls with a sad shake of his head. "I would end up writing half the pieces myself and doing major rewrites on the pieces that 'borrowed' information right out of the *New York Times*. I was spending hours and hours every day (often until three or four in the morning) in the newspaper office. School work? What was that? Friends? I had no time for them, and because I was so tired and cranky, they had no time for me either. By the end of the semester, I had almost single-handedly saved the paper from disgrace, but the price was awfully high. I no longer wondered why the previous editor dropped out of school. My GPA plunged, and I ended up on academic probation. I want to be a journalist when I graduate, and so I thought this was an important life experience for me. Now I think I'll get my degree first and then jump into the real world of newspaper reporting."
>
> A new editor took over for Larry the following year and no doubt is holed up somewhere right now, trying to keep the presses rolling, but at what cost?

PARENTAL EXPECTATIONS

In the 1960s and 1970s, sons and daughters openly rebelled against parental expectations. With peer support behind them, they had no trouble speaking out against their families' views of politics, religion, and moral values. But it seems to me that the children of the new millennium are not so outspoken about their own needs and goals and pay the price in increased stress. 19

Many in this college generation have been raised in a culture of conformity and high expectations. Parents have given their children every opportunity to enrich themselves, to excel, to become superkids. In highly structured and supervised environments, they give and give and give more than any generation before them. This is a positive situation in one sense: today's children have had far more exposure to after-school and Saturday morning classes in dance, art, science, politics, and computers and greater specialized focus and training in athletics and music. But as the bar continues to be raised higher and higher and the academics become more and more challenging, this culture of high expectations sets up a classic situation for stress and early burnout. 20

The situation can be particularly stressful in immigrant families. In these cases, some hopeful and ambitious parents push their kids hard to move up from just-off-the-boat working-class status to middle-class professionalism. This syndrome leaves no time or tolerance for exploring life or self. 21

It is with the best of intentions that parents raise the bar on minimum expectations. But a large number of sound studies have found that the results of this increased pressure from home have a part to play in the epidemic of mental health issues on campus. 22

Expecting Top Grades

Parents have a right to expect their children to get good grades in college. Parents who know their child is goofing off, partying too much, or dedicating far more time to perfecting video-game skills than studying have good reasons to demand better. Although socializing is an important part of the college experience, the goal, after all, is to get an education. 23

Parental pressure for good grades becomes a problem when it is unrealistic. Some parents are convinced that a child who earned all A's in high school should do the same in college, but this often does not happen. The reality of a higher education finds students who earned all A's in high school quickly racking up B's and C's in college even though they're working hard and giving full effort to their classes. They may find that the study skills and level of work that rewarded them in high school are inadequate for college. They need time to acclimate to the higher expectations. They need support from home that assures them that doing their best is all they can do—that sometimes the grade is not the most important thing. 24

But this message is hard to believe, never mind deliver, if the child has always been at the top of his or her class. And it's also hard for parents to judge if their children who are earning those B's and C's are really working hard: 25

> Geta and her parents are caught in this argument over grades, and neither side is able to concede to the other. Geta had been in the top five percent of her high-school class in Florida. When she entered an elite college in the Midwest, she says she was unprepared for the academic rigors she faced and ended her first year with a B– average. Geta's parents were angry and threatened to pull her out of the college if she did not raise her grades the following semester. They had come to this country from eastern India and worked hard seven days a week in their own restaurant so that their daughter could have a good life in a profession like computer engineering or medicine.

> They expected Geta to focus on her studies and graduate at the top in her college class. There were no excuses to do otherwise.
>
> Geta, who had been having trouble adjusting to the academic demands of her school, found that adding her parents' demands to her stress load was more than she could handle. She failed out of school her sophomore year and returned home with an eating disorder that seemed to successfully divert her own and her parents' attention away from her academic failure and the underlying reason of unrealistic expectations.

Expecting to Share the Same Goals

26 At his graduation from Harvard Law School, my friend's joy was momentarily dimmed when his mom came up to him and said quite seriously, "It's still not too late to go to medical school." The parental expectation that children choose a certain career can be direct, as in this case, or more subtle, as in my own case. When I was in college, I became interested in Buddhism and religious studies. Although my parents didn't order me to drop those classes, I knew they didn't like the idea. My dad grew up quite poor in Chicago and worked hard to get to medical school and then send his own son to an Ivy League school. I'm sure that to him, the idea of spending time studying religions seemed like a waste of time and money. It could not possibly contribute to my ability to earn a living when I graduated.

27 Fortunately, my parents remained calm while I explored subjects that were non-medical, but today many parents are more vocal in their plans for their children. On campus after campus, counselors tell of students doing poorly in courses required for medical or law school, for example, in a conscious or unconscious effort to escape from the career expectations of parents.

28 Some parents steer their sons and daughters toward certain careers and assume they will follow that lead without question. We all have heard the stories about the young adults who are disowned when they refuse to join the family business. We've heard about the families who pressure their children to choose occupations with social status in fields like law, medicine, or business. We all also know stories about young people who bend to the pressure to please their parents and then live with regret and personal disappointment for the rest of their lives. Some young adults do both: they earn the college degree their parents insist on and then turn away and follow their heart into another field. In many of these situations, the pressure on the young adults is more than they can handle, and soon they find themselves struggling with anxiety disorders, eating disorders, substance abuse, or depression. It is very difficult to live knowing you must choose to please those who love you or please yourself.

Expecting Close Communication and Family Togetherness

29 College students will feel additional stress if they and their parents disagree over how much and how often they should communicate. Certainly, parents don't expect to be cut off from information. Whether a college student is living at home or in a dorm room, parents expect to hear how he is doing, how his classes are going, what kind of grades he is getting, what friends he's making, how his professors are, and so on. But these perfectly natural expectations are notorious for causing tension between parents and their college-age children.

30 The college student is struggling to become autonomous and may not feel like communicating much or often. Some are just too busy to stay in touch. Others find that too much communication triggers loneliness and homesickness, and so they avoid it. And some say it pulls them back into the parent-child lectures and arguments they've grown out of. For whatever reason, it is quite common for college students

to either intentionally or unintentionally put distance between themselves and their parents. Although this is their choice, they still feel the stress of parental complaints.

This disagreement over sharing oneself spills over into family togetherness time as well. Parents often tell me that because they are still supporting their child and consider her a member of the family, they naturally look forward to seeing her occasionally. The students I talk to don't always feel the same but do feel the guilt associated with this differing view. 31

> Max confided to me that he was very excited about visiting his roommate's family over the Thanksgiving break, but had not yet told his parents about his plan. "They're going to be so angry that I'm not coming home for Thanksgiving," he admitted. But it's a five-hour car ride from the campus to my home, and Jim's house is only one hour away. But as long as my parents are paying the bills, there's no way I can make them understand that I'd rather not make the trip; they always try to guilt me into doing what they want." Max's plan was to spring this news on his parents at the last second and take off before they had a chance to make him change his plans. Obviously, he did, indeed, feel guilty.

Cancelling visits home may be a coping mechanism to fight off homesickness, or it may be done in the rush of a self-centered life, but either way, it is always the cause of family tension that adds on more layers of daily tension. 32

What Parents Don't Expect

Of all the many things parents tell me they expect from their children at college, I have never heard parents say that they expect them to develop emotional or mental problems. They would never think that they could be the parents of one of the thirty-eight percent of students who say they have been so depressed in the past year that they couldn't function. They can't imagine that their kids will be the ones involved in binge drinking at college, and yet we know that approximately two-fifths of college students reported drinking five drinks in a row (or four in a row for women) within the two weeks previous to the survey. Your child may be the one who is studying hard, feeling happy, and accomplishing all goals—but maybe he is not, and the expectation that all is well makes it harder to speak up. 33

Many parents also don't expect their children to seek counseling for psychological problems. Students who come to our mental health services center tell us that their parents would be upset if they found out. Their parents have given the clear message (whether stated or unstated) that their children should not talk about their background or family to "strangers." They don't want counselors digging into the details of what goes on at home, and their children know it. In these cases, students struggling with mental health issues are in a troublesome bind: either respect their parents' feelings and stay away from mental health counseling services or seek relief from their pain, but they can't do both. That's a lot of stress. 34

4

Reading for the Main Idea

The reading strategies presented in Chapter 3 serve a number of purposes. One of the most important of these is to help you see, quickly and clearly, what a writer is getting at. Normally, when readers approach a text, the first question that confronts them is "What is this about?" or "What is the ***main idea***?" Being able to recognize, understand, and restate the main idea of a text is useful in carrying out a variety of academic tasks, including library research.

Defining main idea as a concept, however, is not so easy. Chapters 2 and 3 have demonstrated how individual readers *create meaning* when they bring their unique personal histories to a text. Consequently, no two readers are likely to experience a long, complex piece of writing (say, the novel *Moby Dick*) in precisely the same way. In an effort to account for this diversity, one modern philosopher has declared that "every reading is a misreading." In the face of such views, you may ask how it is possible to arrive at anything like the main idea of a reading.

There is no easy answer to that question because the meaning of a written text does not belong entirely to the writer, nor entirely to the reader. Instead, readers and writers negotiate meaning collaboratively. But in order for the negotiation to proceed smoothly and predictably, both writer and reader must understand and adhere to certain established conventions. When you tried reading a passage in Chapter 3 that defied one of those conventions—an informative title—the collaboration between you and the writer suffered.

Basically, writers plant clues and signals, while readers respond to them in relatively consistent and predictable ways. This chapter focuses on the unwritten rules of this reciprocal process. Familiarity with these rules should help you hold up your end of the transaction between writer and reader.

GENERAL AND SPECIFIC CATEGORIES

When the main idea of a written text can be captured in a sentence, that sentence is a ***general*** statement, broader than other statements in the same text, which are more ***specific***. Distinguishing between general and specific is an important aspect of reading for the main idea. Following is a list of words that illustrates the distinction:

most general	things
	life forms
	animals
	humans
	students
	first-year students
	members of Professor Screedmacher's public-speaking class
most specific	Max Fustiano

Each item in the list is more specific, and therefore less general, than the one above it. As a category, each encompasses fewer members. The first item includes everything in the universe, while the last includes only a single individual. Max belongs to each category; Max's dog Elmo belongs to just the first four; and Elmo's flea collar is a member of only the most general category, things.

Statements can also be arranged in general-to-specific order:

- Some people have qualities not shared by everyone.
- Jo Ann has many exceptional traits.
- Most notable is her superhuman willpower.
- She can stick to her diet no matter how great the temptation.
- Monday, when I offered her a pastry, Jo Ann turned it down for an apple.

Again, each statement is a more specific instance of the statement before it. Each bears a *for example* relationship to the one it follows, and the examples cover less and less territory. The last one is a very specific, ***concrete*** statement, one that presents a picture you can visualize in your imagination—a particular event at a particular time involving a particular person. In contrast, the first one is a very general, ***abstract*** statement, one that calls up an idea but not a specific event that you can see with your mind's eye. Recognizing the relationship between general, abstract statements and specific, concrete statements is essential to efficient reading.

General and Specific Categories

EXERCISES

1. Arrange the following lists in order from the most general to the most specific:

a. loafer
footwear
casual shoe
Colonel Twiddlesham's right loafer
garment
product
shoe

b. The College of Arts and Sciences
higher education
Natural History of Intertidal Organisms
The Marine Biology Option
Zenith State University
Department of Biology
Division of Physical Sciences

c. Madame DeShamble lacked concern for her fellow creatures.
Madame DeShamble cut off the tails of blind mice with a carving knife.
Madame DeShamble was a heartless person.
Madame DeShamble was cruel to animals.

d. Words can affect their hearers.
The cry "Give me liberty or give me death" aroused support for independence.
Political oratory can be particularly stirring.
Some statements provoke people's emotions.

2. For each of the following categories, provide one that is more general and another that is more specific:

a. chair
b. circus performer
c. Walter loves Connie.
d. Parents often urge their teenaged children to do well in school.

DEDUCTIVE AND INDUCTIVE ORGANIZATION

Within almost any passage, some statements are more general than others. Often, the way a writer arranges general and specific statements is important. Notice, for example, that the passage on page 92, which you examined in Chapter 3, contains four levels of generality. If we number those levels from 1 (most general) to 4 (most specific) and indent each level of specificity farther to the right, relationships among sentences become visible.

1 Scarfe was always a tyrant in his household.
  2 The servants lived in constant terror of his diatribes, which he would deliver whenever he was displeased.
    3 One of the most frequent causes of his displeasure was the food they served him.
      4 His tea, for example, was either too hot or too cold.
      4 His soup had either too much or too little seasoning.
    3 Another pet peeve was the servants' manner of address.
      4 God help the butler who forgot to add *sir* to every sentence he spoke to Scarfe, or the chauffeur whose tone was deemed not properly deferential.

4 On the other hand, when one of the more timid parlor maids would hesitate in speaking so as to be certain her words did not give offense, he would thunder at her, "Out with it, you stupid girl."

2 Scarfe's wife and children were equally the victims of his tyranny.

The most general sentence, at level 1, presents the main idea of the entire passage—that Scarfe was a tyrant in his household. Each level-2 sentence identifies victims of his tyranny. Likewise, level-3 sentences specify the supposed provocations of these victims, and level-4 statements provide concrete examples of those provocations. For the most part, then, sentences in the passage are arranged in a general-to-specific sequence.

Unlike the Scarfe passage, the explanatory paragraph you have just read ("The most general sentence . . .") is arranged in a specific-to-general order. Its first three sentences make specific statements before the last sentence sums them up in a general conclusion.

In general-to-specific, or ***deductive,*** passages, the writer begins by stating the main idea in a general way, then demonstrates it with specific examples or explanations. In specific-to-general, or ***inductive,*** passages, the writer takes you through a sequence of discovery, with the main idea coming as a conclusion reached after specific evidence has been presented.

Deductive arrangements are far more common than inductive, although few passages are as neatly organized or as multi-leveled as the one about Scarfe.

Deductive and Inductive Passages

EXERCISES

1. Decide whether each of the following passages is arranged in a deductive (general-to-specific) or inductive (specific-to-general) order:

a. [My mother] took customers' orders, pencil poised over pad, while fielding questions about the food. She walked full tilt through the room with plates stretching up her left arm and two cups of coffee somehow cradled in her right hand. She stood at a table or booth and removed a plate for this person, another for that person, then another, remembering who had the hamburger, who had the fried shrimp, almost always getting it right. She would haggle with the cook about a returned order and rush by us saying, "He gave me lip, but I got him." She'd take a minute to flop down in the booth next to my father. "I'm all in," she'd say, and whisper something about a customer. Gripping the outer edge of the table with one hand, she'd watch the room and note . . . who needed a refill, whose order was taking longer to prepare than it should, who was finishing up.

I couldn't have put it in words when I was growing up, but what I observed in my mother's restaurant defined the world of adults, a place where competence was synonymous with physical work.

—Mike Rose, "Blue-Collar Brilliance"

b. In the course of my research, it became clear to me that mental illness was even more influential in historical terms than I had first imagined. Several Civil War leaders were mentally ill or abnormal: Lincoln and [William T.] Sherman . . . ;

Ulysses S. Grant, the alcoholic; possibly Stonewall Jackson; even, according to some evidence of depression and a family history of mental illness, Robert E. Lee. All of the major leaders of World War II can be shown, with reasonable evidence, to have been mentally ill or abnormal: Churchill, FDR, and Hitler . . . ; as well as Stalin and Mussolini, each of whom had severe depressive episodes and probable manic episodes. Two key figures in the American civil rights movement, John Kennedy and Martin Luther King, were also mentally abnormal.

—-Nassir Ghaemi, *A First-Rate Madness: Uncovering the Links between Leadership and Mental Illness*

2. How would you characterize the organization of the following poem?

Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota

James Wright

Over my head, I see the bronze butterfly,
Asleep on the black trunk,
Blowing like a leaf in green shadow.
Down the ravine behind the empty house,
The cowbells follow one another
Into the distances of the afternoon.
To my right,
In a field of sunlight between two pines,
The droppings of last year's horses
Blaze up into golden stones.
I lean back, as the evening darkens and comes on.
A chicken hawk floats over, looking for home.
I have wasted my life.

3. Beginning with the sentence "Scarfe's wife and children . . . ," write another version of the second paragraph of the Scarfe passage, inventing details for your sentences as needed. Make the sentences in your paragraph follow this pattern: 2, 3, 4, 4, 3, 4, 4.

THESIS STATEMENTS AND TOPIC SENTENCES

Sometimes, as the preceding examples have demonstrated, writers condense the main idea of a passage into a single sentence. When one sentence states the main idea of an entire essay (or a longer text, such as a research paper or a book chapter), it is called a ***thesis statement.*** When a statement within a single paragraph states its main idea, it is called a ***topic sentence.***

Identifying Topic Sentences

Not all paragraphs have topic sentences (in fact, fewer than half do), and not every longer text has an explicit thesis statement. When topic and thesis sentences appear, however, they provide valuable reading clues, helping readers to recognize a writer's intentions and anticipate what may follow. It pays to notice them. Since a deductive arrangement is much more common than an inductive one, topic sentences appear more frequently at the beginnings of paragraphs, introducing and preparing for the supporting sentences that follow. Less often, they come at the ends of paragraphs, summing up or drawing conclusions from preceding statements. As you read the following paragraphs, see if you can identify their topic sentences.

> The effect of an ice age is dramatic. It does not just ice up the poles but drops temperatures everywhere around the world by about ten degrees centigrade. The world's wildlife gets squeezed into a band near the equator, and even here life is hardly comfortable. The vast polar ice packs lock up a lot of the earth's water, disrupting rainfall and turning previously lush tropical areas into drought-stricken deserts.
>
> —John McCrone, *The Ape That Spoke*

> In the Medieval Glass of Canterbury Cathedral, an angel appears to the sleeping wise men and warns them to go straight home and not return to Herod. Below, the corresponding event from the Old Testament teaches the faithful that each moment of Jesus's life replays a piece of the past and that God has put meaning into time—Lot turns round and his wife becomes a pillar of salt (the white glass forming a striking contrast with the glittering colors that surround her). The common themes of both incidents: don't look back.
>
> —Stephen Jay Gould, *The Flamingo's Smile*

The first paragraph opens with a topic sentence that is perfectly straightforward: *The effect of an ice age is dramatic*. This sentence facilitates reading by indicating what will follow: examples that illustrate the idea expressed in the topic sentence, in this case, with three dramatic consequences of an ice age. The second paragraph, arranged inductively, offers no such clue at the beginning. Instead, the author begins with specific evidence: He describes stained-glass representations of two biblical episodes. A topic sentence comes at the end, drawing a general conclusion from the evidence: Both episodes illustrate a common theme.

Identifying Topic Sentences

EXERCISES

1. Identify the topic sentences in each of the sample passages in Exercise 1 on pages 129–130.

2. Identify the topic sentence in each of the following passages:

a. For millions of people after 1914, the crossing at Panama would be one of life's memorable experiences. The complete transit required about twelve hours, and except for the locks and an occasional community along the shore, the entire route was bordered by the same kind of wilderness that had confronted the first surveyors of the railroad. . . . For those on the ship in transit, the effect for the greater part of the journey was of sailing a magnificent lake in undiscovered country. The lake was always more spacious than people expected, Panama far more beautiful. Out on the lake the water was ocean green. The water was very pure, and being fresh water, it killed all the barnacles on the ship's bottom.

—David McCullough, *The Path between the Seas: The Creation of the Panama Canal, 1870–1914*

b. In 1940, when all the odds were against Britain, a leader of sober judgment might well have concluded that we were finished. . . . In 1940, any political leader might have tried to rally Britain with brave words, although his heart was full of despair. But only a man who had known and faced despair within himself could carry conviction at such a moment. Only a man who knew what it was to discern a gleam of hope in a hopeless situation, whose courage was beyond reason, and whose aggressive spirit burned at its fiercest when he was hemmed in and surrounded by enemies, could have given emotional reality to the words of defiance which rallied and sustained us in the menacing summer of 1940. Churchill was such a man.

—Anthony Storr, *Churchill's Black Dog, Kafka's Mice*

RESTATING THE MAIN IDEA

Because you want to understand what you read, recognizing topic sentences is more than just an exercise. To read efficiently, you must see what a writer is getting at; you must understand the main idea. A clearly stated, prominently placed topic sentence provides valuable help. Sometimes, however, topic sentences are less explicit than those in the preceding examples. As you read the following paragraphs, try to identify the writer's main idea:

> Our files show us that most men are unhappy with the state of their bodies. They would prefer to have the kind of torso that provokes oohs and ahs from admiring women. They would like to have bulging biceps that will win the respect and envy of other men. They seek the pride and confidence that comes from possessing a truly well-developed physique. They want the kind of body that any man can build by subscribing to the Jack Harrigan Dyna-Fit Program.
>
> —An imaginary advertisement

> Almost everyone has hitherto taken it for granted that Australopitheca [our female hominid ancestor who lived more than a million years ago], since she was primitive and chinless and low-browed, was necessarily hairy, and the artists always depict her as a shaggy creature. I don't think there is any reason for thinking this. Just as for a long time they "assumed" the big brain came first, before the use of tools, so they still "assume" that hairlessness came last. If I had to visualize the Villafranchian hominids, I'd say their skin was in all probability quite as smooth as our own.
>
> —Elaine Morgan, *The Descent of Woman*

In the case of the body-building ad, you may wonder whether the first or last sentence should be called the topic sentence. An argument can be made for either. The first sentence is a general statement, contending that most men are dissatisfied with their physiques. The remaining four sentences restate that contention more specifically. On the other hand, the writer's main idea is not just to describe this dissatisfaction but to provoke a response, namely, to convince male readers that they should spend their money on the Dyna-Fit Program. Perhaps, then, the last sentence is more appropriately viewed as the topic sentence. Actually, though, since the main idea of the whole paragraph combines information from both the first and last sentences, supplemented by what you infer about the author's intentions, you can best capture the main idea in a general statement of your own: *Men who wish to improve their physiques should invest in the Harrigan Dyna-Fit Program.*

A similar question arises in regard to the paragraph about Australopitheca. Here, the author's main idea is stated twice—first in the short second sentence and again, more concretely, in the final sentence. But since neither sentence expresses the entire idea of the paragraph, you could once again formulate your own statement of the main idea: *Despite most people's assumption to the contrary, Australopitheca was probably no hairier than modern woman.*

Paragraphs with Implied Main Ideas

Many paragraphs have no explicit topic sentence. Often, these paragraphs deal with several different ideas joined together for convenience, as in the following example:

> [Joseph] Smith set up the first Mormon community in Kirtland, Ohio, in 1830, but persecutions drove the Mormons to Missouri and then to a spot on the east bank of the Mississippi which the Prophet named Nauvoo. At first the Mormons were welcomed in Illinois, courted by both political parties and given a charter that made Nauvoo practically an autonomous theocracy. The settlement grew rapidly—even faster than Chicago; by 1844, with fifteen thousand citizens, Nauvoo was the largest and most prosperous city in Illinois. It was at Nauvoo that Joseph Smith received the "revelation" sanctioning polygamy, which he and the inner circle of "elders" were already practicing. Although supported by Isaiah iv. 1, "And in that day seven women shall take hold of one man," this revelation split the church. The monogamous "schismatics" started a paper at Nauvoo; Smith caused the press to be broken up after the first issue; he and his brother were then arrested by the authorities for destruction of property and lodged in the county jail, whence, on June 27, 1844, they were pulled out by a mob and lynched. Brigham Young, who succeeded to the mantle of the Prophet, and to five of his twenty-seven widows, directed retaliation; and for two years terror reigned in western Illinois. The Mormons were a virile, fighting people, but the time had come for them to make another move, before they were hopelessly outnumbered.
>
> —Samuel Eliot Morrison, Henry Steele Commager, and William E. Leuchtenburg, *The Growth of the American Republic*

This paragraph narrates a series of events in the early history of the Mormon Sect, but no one sentence summarizes everything.

Sometimes, a single-topic paragraph does not need a topic sentence because the main idea can easily be inferred from the context. Here is an example of such a paragraph:

> Thin soup served in a soup plate is eaten from the side of the spoon, dipped into the liquid away from you. Thick soup may be eaten from the tip and dipped toward you. Soup served in bouillon cups is usually sipped (silently) from the spoon until cool and then drunk—using one handle or both. Eat boneless and skinless fish with a fork, but to remove the skin or bones it is necessary to use a knife. According to the best modern practice, you may cut a piece of meat and lift it at once on the fork in the left hand to the mouth while holding the knife in the right.
>
> —*Britannica Junior* (1956), "Etiquette"

If the authors had wanted to introduce this paragraph with a topic sentence, they might have written something like this: *Polite people follow certain rules of table etiquette when they eat.* But since preceding paragraphs undoubtedly address other aspects of etiquette, including table manners, no topic sentence is needed in this context. In many situations, however, topic sentences are useful. One common mistake of inexperienced writers is to omit such sentences when they might aid the reader.

EXERCISES Restating the Main Idea

1. Identifying topic sentences can be useful, but the important thing is to recognize the main idea of a passage. Remember that the two do not always coincide.

   For each of the following paragraphs, try first to identify a topic sentence. If no one sentence adequately states the author's main idea, write your own one-sentence statement of that idea. Then consider whether the paragraph would have been more readable if the author had included your topic sentence. If so, should it go at the beginning, middle, or end of the paragraph?

   a. Nearly twice as heavy as gold, plutonium is silvery, radioactive, and toxic. The pure metal first delivered to Los Alamos showed wildly differing densities, and the molten state was so reactive that it corroded nearly every container it encountered. Happier as a liquid than as a solid, plutonium has seven distinct crystallographic phases and the highly democratic ability to combine with nearly every other element on the periodic table. It can change its density by twenty-five percent in response to minor changes in its environment. It can be as brittle as glass or as malleable as aluminum. Chips of plutonium can spontaneously ignite at temperatures of 150 to 200 degrees Celsius. When crushed by an explosive charge, plutonium's density increases, which decreases the distance between its nuclei, eventually causing the metal to release large amounts of energy—enough to vaporize a city.

      —David Samuels, "Buried Suns"

   b. Larry Wald . . . owns a Fort Lauderdale bar called the Cathode Ray Club. Faced with a ban on smoking in taverns, Wald spent months devising an alternative to banishing smokers to the street. He puzzled out which liqueurs would combine to make the Nicotini [cocktail] more like a smoky sensation in the back of your throat than a stinging shot of hooch; fiddled with the amounts of tobacco for the infusion process (an effort that, he says, kept him "high as a kite" until he struck the right balance); and even searched out which *blend* of tobacco to deploy, since the ordinary loose variety lacked enough nicotine kick. The end product was an all-too-healthy-looking clear fluid (spurring customers to doubt whether there was nicotine present)—so Wald added food coloring to give the drink that unmistakable amber hue that says "toxic."

—Marshall Sella, "The Nicotini"

2. In the following passage, the topic sentence has been replaced by ellipses (. . .). Using context to infer the main idea, try to guess what the topic sentence might be.

> Commander, Cavalier, Armada, Titan, Pilot, PT Cruiser, Intrepid, Magnum, Charger, Marauder, Galant, Lancer, Red Line, Trailblazer, Escape, Excursion, Expedition, Crossfire, Vanquish. The longest-lasting military name is Chevrolet's Corvette, named fifty years ago for a type of high-performance World War II destroyer. Today, the car is far more famous than the warship. . . .

—*New York Times*, "What's in a Name?"

3. Like an inductive paragraph, which ends by stating a conclusion, many scientific experiments can be called inductive, in that they lead to discovery. So too the following might be called an inductive exercise because it asks you to draw conclusions from your discoveries.

a. From books, magazines, or other kinds of texts, find one paragraph that begins with a topic sentence and another that ends with a topic sentence. Transcribe (or photocopy) them both and bring them to class.

b. Examine an example of each of the following:
- college-level textbook
- novel
- biography
- newspaper article
- magazine article

From each, select ten paragraphs at random and see how many (1) begin with a topic sentence, (2) end with a topic sentence, (3) have a topic sentence imbedded within, (4) have an implied topic sentence, or (5) have no unifying concept at all.

c. Now draw some conclusions from this experiment: How easy is it to find topic sentences? When they occur, where are topic sentences most likely to be placed? Are certain types of writing more likely than others to make use of topic sentences? If so, why? Can you draw any general conclusions about how writers construct paragraphs?

Detecting Implications

The preceding section of this chapter demonstrates how paragraphs can have topic sentences that are implied rather than explicitly stated. In such cases, discerning the main idea is left to the reader. But that is only one of many tasks involved in comprehension. Writers also leave gaps in the ideas they wish to communicate, and they expect alert readers to fill them in.

Even in everyday conversation, we do not always state everything we mean. Consider, for example, the ***implication,*** the unstated but intended meaning, in the following conversation between two students:

> COLIN: I signed up for Professor Blusterwyck's course.
>
> DANEEN: I hope you've got a large supply of caffeine tablets.

Without saying so explicitly, Daneen is implying that Professor Blusterwyck's course is difficult and requires long, late study hours. For Colin to understand her, he must draw connections, relying on past experience with college life and with how people use language. A less sophisticated listener, say, an eight-year-old, might not be able to bridge the gap between what Daneen says and what she actually means.

Being a sophisticated listener or reader demands skill at drawing inferences. Not everyone derives the same meaning under the same circumstances. Gaps can often leave messages open to more than one interpretation. In the preceding example, Colin was probably already aware of the reputation of Professor Blusterwyck's course and therefore understood exactly what Daneen meant. But someone else overhearing her remark might draw a different conclusion, inferring perhaps that Professor Blusterwyck's classes are so boring that students have difficulty staying awake. Successful communication depends on knowing your audience and adapting your message so that readers can infer what you mean.

Writers also rely on implications. Consider the following paragraph, taken from an essay about the bizarre treatment the author receives because he is blind:

> For example, when I go to the airport and ask the ticket agent for assistance to the plane, he or she will invariably pick up the phone, call a ground hostess and whisper: "Hi, Jane, we've got a seventy-six here." I have concluded that the word *blind* is not used for one of two reasons: either they fear that if the dread word is spoken, the ticket agent's retina will immediately detach, or they are reluctant to inform me of my condition, of which I may not have been previously aware.
>
> —Harold Krents, "Darkness at Noon"

The writer expects us to infer that a "seventy-six" is an airline code for a blind passenger. He also assumes our understanding that ticket agents whisper into phones because they do not want people in the vicinity, including Krents himself, to hear what they say. Earlier in his essay, Krents writes, "There are those who assume that since I can't see, I obviously also cannot hear." Having read this, a reader can infer that the whispering agents foolishly act as though Krents will neither hear nor understand their words. The final sentence of the paragraph demands even more sophistication in drawing implications. Krents probably expects readers to infer a meaning that can be spelled out like this:

> The agents don't really believe they will go blind if they say the word, and Krents isn't serious when he suggests that they may. The agents also can't really think that Krents doesn't know that he is blind. But as silly as either conclusion would be, the real reasons behind the agents' behavior are almost as absurd. They apparently

think of blindness as a condition too embarrassing to be spoken of to a blind person. They aren't giving Krents credit for being able to notice that they are evading the topic. Worse, they aren't even able to realize that a blind person is a human being with the same capacities for hearing and thinking as anyone else.

You can easily see that the passage, with its unspoken implications, is far more effective than it would have been if Krents had spelled out everything he meant. By causing us to think for ourselves and to draw conclusions, Krents enlists us as partners in creating meaning. That sense of partnership makes us more receptive to his purpose in writing. After reading the paragraph, you might draw the following, more general conclusion:

> Perhaps I, the reader (now that I see the airline agents' behavior as ridiculous), should give some thought to how I treat blind people or others with disabilities.

Drawing inferences is an important part of reading, and good readers are as alert to implied meaning as they are to that which is explicitly stated.

Detecting Implications

EXERCISES

1. What might you infer from the following bits of overheard conversation?

a. A well-dressed couple in their twenties are dining in an elegant restaurant.

Man: But darling, you've never given brandy a *chance.*
Woman: Well excuse the hell out of me, Mister Connoisseur.

b. *Investor:* Are you suggesting that I sell my shares of Pushmore Pharmaceuticals?
Broker (quoting Shakespeare): There is a tide in the affairs of men, which, taken at the flood, leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries.

2. Even though the words in the following passage express a relatively clear and explicit meaning, they don't explain everything that was on the author's mind. What inferences can you draw as you read the passage?

> As intrepid as the executives at Viacom [who paid themselves more than $50 million each when the company recorded an annual loss of $17.5 million] but more innovative in his grasp of virtual reality than the accountants at Enron, Bernard Ebbers, the former chief executive of WorldCom, conceived of an $11 billion swindle by thinking as far outside the box as did the Wright Brothers and Thomas Edison. Fearless on the threshold of the unknown, he ventured over the horizon into the kingdom of imaginary numbers and found gold where none was known to exist. At least twenty thousand people lost both their jobs and their pensions, but how else did America settle the Great Plains if not in the company of dead or dying Indians? Nor did Ebbers flinch in the face of adversity when brought into court on charges of criminal fraud. As forthright as the young George Washington contemplating the stump of the chopped-down cherry tree, Ebbers made no attempt to hide behind the screen of a lawyer's weaseling lies. "I don't know about technology," he said, "and I don't know about finance and accounting."
>
> —Lewis H. Lapham, "Be Prepared"

Questioning Implications

Implication serves a variety of purposes. It can eliminate tedious, self-evident explanation; introduce humor and irony; or demonstrate that the writer and reader share ethical values, political views, or specialized knowledge. In each case, the writer assumes that information, ideas, or attitudes are self-evident—that they go without saying.

Deliberately and conscientiously employed, implication promotes clear, effective communication. You have seen, for example, how Harold Krents uses implication to characterize the thoughtless manner in which many people engage the blind. On the other hand, consider how the fictional Senator Bob Inskip (page 84) uses implication to attack his opponent in a forthcoming election: "I'm not one of those professional politicians, and you won't find a lot of fancy degrees tacked onto my name. But then you won't find any drug charges in my record either. Now I'm not saying anything against my opponent, who's a well-meaning young fella." Senator Inskip implies that he is too polite to point out that his opponent has been arrested on a drug charge. However, a critical audience, familiar with the tactics of political mud-slinging, might draw very different conclusions: that Inskip's opponent probably has more formal education than the senator, that he may or may not have been arrested on a drug charge, that he probably hasn't been convicted of anything, and that Bob Inskip is not restrained by polite impulses.

Not all implications are as transparent as the two previous examples. Consider, for instance, the following excerpt from a profile of a discount department store, published in a recent issue of the *New York Times:*

> [One] thing that bothers me is the disconnect when mixing highbrow and lowbrow culture. At the front of the Mount Kisco [Target] store is a Starbucks, where shoppers can pause for a Mint Mocha Chip Frappuccino for $4.90 (for the venti), without tax. Three aisles into the store they can buy a pair of children's sneakers for $3.74. In what other country on the planet would you find a store that sells a cup of coffee for more than a pair of children's shoes?
>
> This is the problem of the class-and-mass approach: There will always be rich people, and there will always be poor people, and they can happily mingle in economic anonymity in the aisles of Target. But at the end of the day you'll be able to tell one from the other by who is sitting at the Starbucks counter drinking a $5.00 latte.
>
> —Alex Kuczynski, "Consumer Philosophy by Tar-zhay"

The writer of this passage seems to imply that low-income shoppers, especially those with dependent children, do not (and perhaps should not) splurge on luxury goods and that only affluent shoppers can or should spend more for a cup of coffee than for a pair of children's shoes. These appear to be reasonable assumptions. However, the following excerpt from one of the readings at the end of Chapter 1 offers logically compelling reasons to question these assumptions:

> That afternoon, I was trailing my book's main subject, Lolli, as she bought the month's groceries. She was a teenager, pregnant, homeless, and already the mother of two children. Her young family subsisted on food stamps and vouchers from the federal subsidy program, WIC. The shield of my judgment rose when she passed right by the C-Town weekly discount flier and made her way

down the dirty aisles with her shopping cart. She just grabbed things. . . . No calculation of unit price, no can'ts or shoulds or ought-not-tos, no keen eye to the comparative ounce. By the time her stuffed cart reached the checkout line, my unease was turning into anger. Didn't she know she was poor?

I cared deeply for Lolli and had spent months calculating the intricate effort she put into her daily survival. But money is a repository of unprocessed emotion, a symbol not only of one's relationship to the world but also of one's relationship to oneself. Later I realized that part of what I had felt was envy; neither I nor my mother had ever shopped like that. My mother never felt that we could afford it, and my own inability to spend freely stemmed from the immense guilt I felt at benefiting from my parents' deferral of their desires. . . .

I no longer think envy was the chief emotion at work in me that day in C-Town. It wasn't that Lolli didn't know she was poor; it was that she couldn't see her way to being anything but. Perhaps it was the justness of her disregard for the future that shocked me to the core—the surrender of tiny, mitigating hopes; perhaps I instinctively realized at that moment that the plodding strategies that had saved me could never do enough good for her. At the same time, Lolli's lack of concern for the very details that had governed my mother's existence had brought home to me the cost of fierce industriousness. I had wanted to believe that my mother's extraordinary investment in her children hadn't consumed her small pleasures, that the denial of her ordinary needs hadn't taken a toll on her.

—Adrian Nicole LeBlanc, "The Price of Parsimony"

This does not mean that Alex Kuczynski tries to mislead her audience—as Senator Inskip does—or even that her assumptions are necessarily erroneous. What it does mean is that active, critical readers are alert to implications and often tend to question them. Good writers anticipate—and respect—this tendency.

Questioning Implications

EXERCISES

In each of the following passages, the writer asserts an idea without stating it explicitly. Try to identify the implied idea, then decide whether or not you consider it a fair and ethical use of implication.

1. Many months ago, readers began asking me whether Barack Obama is Muslim. Since he identifies himself as a Christian, I said, "no," and responded that he was not raised by his Kenyan father.

   But, then, I decided to look further into Obama's background. His full name—as by now you have probably heard—is Barack Hussein Obama, Jr. Hussein is a Muslim name, which comes from the name of Ali's son—Hussein Ibn Ali. And Obama is named after his late Kenyan father, Barack Hussein Obama, Sr., apparently a Muslim.

   And while Obama may not identify as a Muslim, that's not how the Arab and Muslim streets see it. In Arab culture and under Islamic law, if your father is a Muslim, so are you. And once a Muslim, always a Muslim. You cannot go back. In Islamic eyes, Obama is certainly a Muslim. He may think he's a Christian, but they do not. . . .

> Is a man who Muslims think is a Muslim . . . a man we want as President when we are fighting the war of our lives against Islam? Where will his loyalties be?
>
> Is that even the man we'd want to be a heartbeat away from the Presidency? . . .
>
> No way, José. . . . Or, is that, Hussein?
>
> —Debbie Schlussel, "Barack Hussein Obama: Once a Muslim, Always a Muslim"

2. Occasionally, there's an athlete who comes along and makes you feel better about sports. One who doesn't complain about having to feed his family on $10 million a year. One who worries about deeper things than how late the hotel room service stays open.

   —Tim Dahlberg, "Athlete's Sacrifice Shows He Has a Heart of Gold"

A FURTHER COMMENT ON PARAGRAPHS

We re-emphasize the point that relatively few paragraphs contain explicitly stated topic sentences. The paragraph is actually a less structured unit of text than is often supposed. Most writers usually do not plan paragraphs as they compose. Instead, they often use the paragraph break as a form of punctuation—sometimes to signal a new idea or a change in direction, sometimes to provide emphasis. At other times, long topics may be divided rather arbitrarily into paragraphs, to provide pauses and to make a text appear less formidable.

Eye appeal is frequently a factor in paragraphing. Essays written in a sprawling handwriting are likely to have (and need) more paragraph breaks than typed essays. Newspapers, because of their narrow columns, contain shorter paragraphs than those found in most books. Psychologists have discovered that readers find material easiest to process when it is divided into short or medium-length paragraphs.

For all these reasons, no two writers create their paragraphs in exactly the same way. Given passages such as those featured in the following exercise, from which all paragraph breaks have been removed, any two professional authors or writing instructors chosen at random will probably disagree about where the breaks belong.

EXERCISE Supplying Paragraph Breaks

1. Paragraph breaks have been removed from the following passages. Decide where you would put them and indicate your choices, using the paragraph symbol (¶). Remember that there are different, yet appropriate, responses to this exercise.

   a. Where is the "official" birthplace of Route 66? This question has been asked many times over the years, and now we finally have the answer. On October 20, 1925, the Joint Board on Interstate Highways issued its "final" report that selected the system of roads to be known as United States Highways. The report designated 75,884 miles of road as the interstate system, with each road given a specific routing and number. The report was approved by the Secretary of Agriculture on November 18, 1925, forwarded to the American Association of State Highway and Transportation Officials (AASHTO) and accepted at their annual meeting. The Joint Board was then dissolved, and the Executive Committee of AASHTO was empowered to make "minor" changes in the recommended system "as appeared necessary or desirable." Between November 1925 and final approval of the system on November 11, 1926, the committee acted on 132 requests, many of which were not minor, resulting in changes to the route numbers and expansion of the system to 96,626 miles. This is the story of one of those changes.

—James R. Powell, "The Birthplace of Route 66"

b. Inevitably there were some lapses of judgment, but in general the sheer scale of the American landscape made it relatively easy to tuck a superhighway away unobtrusively among its folds. Problems arose where scale changes required a more delicate touch. This was often the case along coastlines, for example, where highway planners understandably wished to provide scenic drives with views of the ocean. Sometimes this was achieved brilliantly, as in Monterey and San Luis Obispo Counties, where California's Route 1 (not part of the Interstate System) snakes gracefully above the Pacific, affording spectacular vistas of Big Sur and Carmel without in any way interfering with the grandeur of the landscape. Farther north along the Pacific coast, however, there are too many instances of highways encroaching clumsily on beach areas, some of these roads being built on landfills that have altered for the worse the relationship between land and sea. The California Highway Commission permitted the razing of centuries-old redwoods to facilitate the construction of the Redwood Freeway, while in a number of instances national and state parks have been disfigured by thoughtless routing. In general, though, the rural sections of the Interstate System can be considered a success. The real problems occurred when the superhighways approached cities and penetrated the urban fabric itself.

—Christopher Finch, *Highways to Heaven: The AUTO Biography of America*

2. Compare your responses to the first exercise with those of classmates. Was there general agreement about the number of paragraph breaks you supplied? Did you agree with the authors of the two passages (who, as it happens, presented them in five paragraphs and one paragraph, respectively)? What conclusions might you draw from this exercise?

READING SELECTION

The following article was published in 2009 with the alternate title "Call It the High-Maintenance Generation. How Our Obsession with Beauty Is Changing Our Kids." Jessica Bennett writes for *Newsweek* and *The Daily Beast,* covering social issues, including gender and culture.

Tales of a Modern Diva

Jessica Bennett

1 There's a scene in *Toddlers and Tiaras,* the TLC reality series, where two-year-old Marleigh is perched in front of a mirror, smothering her face with blush and lipstick. She giggles as her mother attempts to hold the squealing toddler still, lathering her legs with self-tanner. "Marleigh loves to get tan," her mom says, as the girl presses her face against the mirror.

2 Marleigh is one of many pageant girls on the show, egged on by obsessive mothers who train their tots to strut and swagger, flip their hair, and pout their lips. I watch, mesmerized, but wonder how different Marleigh is from average girls all across America. On a recent Sunday in Brooklyn, I stumble into a spa that brands itself for the zero-to-twelve set, full of tweens getting facialed and glossed, hands and feet outstretched for manis and pedis.

3 Sounds extreme? Maybe. But this, my friends, is the new normal: a generation that primps and dyes and pulls and shapes, younger and with more vigor. Girls today are salon vets before they enter elementary school. They have spa days and pedicure parties. And instead of shaving their legs the old-fashioned way—with a ninety-nine-cent drugstore razor—teens get laser hair removal, the most common cosmetic procedure of that age group. If these trends continue, by the time your tween hits the Botox years, she'll have spent thousands on the beauty treatments once reserved for the *Beverly Hills 90210* set, not junior highs in Madison, Wisconsin.

4 Reared on reality TV and celebrity makeovers, girls as young as Marleigh are using beauty products earlier, spending more and still feeling worse about themselves. According to market-research firm Experian, forty-three percent of six- to nine-year-olds are already using lipstick or lip gloss; thirty-eight percent use hairstyling products; and twelve percent use other cosmetics. And the level of interest is making the girls of *Toddlers and Tiaras* look ordinary. "My daughter is eight, and she's, like, so into this stuff, it's unbelievable," says Anna Solomon, a Brooklyn social worker. "From the clothes to the hair to the nails, school is like number ten on the list of priorities."

5 Much has been made of the oversexualization of today's tweens. But what hasn't been discussed is what we might call their "diva-ization"—before they even hit the tween years. Consider this: according to a *Newsweek* examination of the most common beauty trends, by the time your ten-year-old is fifty, she'll have spent nearly $300,000 on just her hair and face. Today's girls are getting caught up in the beauty-maintenance game at ages when they should be learning how to read—and long before their beauty needs enhancing.

6 Why are this generation's standards different? To start, this is a group that's grown up on pop culture that screams, again and again, that everything, everything, is a candidate for upgrading. Ads for the latest fashions, makeup tips, and grooming products are circulated with a speed and fury unique to this millennium—on millions of ads, message boards, and Facebook pages. Digital cameras come complete with retouching options, and anyone can learn how to use Photoshop to blend and tighten and thin. It's been estimated that girls eleven to fourteen are subjected to some five hundred advertisements a day the majority of them nipped, tucked, and airbrushed to perfection. "None of this existed when I was growing up, and now it's just, like, in your face," says Solomon.

What that means for kids in the long term is effort and money washed down the drain each night, along with remnants of a painted face. It's constant, and exhausting. I should know: at twenty-seven, my daily maintenance regimen takes at least an hour, and I own enough products to fill a large closet, not to mention a savings account. This is what the eleven-year-olds of the world have to look forward to, times ten. Eight- to twelve-year-olds in this country already spend more than $40 million a month on beauty products, according to the NPD Group. This trend seems unaffected by the tanking economy: cosmetics sales have increased between one and forty-six percent in the last year, depending on the product, according to the Nielsen Company. 7

There's no evidence to prove that women who start primping early will primp more as they get older, but it's a safe assumption that they won't slow down. And what that means, say psychologists, is the evolution of a beauty standard that's becoming harder to achieve. New statistics from the American Society for Aesthetic Plastic Surgery show that cosmetic-surgery procedures performed on those eighteen and younger have nearly doubled over the last decade. Dr. Alan Gold, the society's president, says that nearly fourteen percent of Botox injections are given in the nineteen-to-thirty-four age group—and while his trade group doesn't break down those ages any more specifically, he's seen a significant increase in the younger end of that group. "I think what we've done is level the playing field, in that someone who may not have had great exposure to these things before—say, on a farm in Iowa—has the same options available to [her]," says Gold. "Thomas Friedman has written how the world is flat economically. Well, it's getting flatter in terms of aging and appearance, too." 8

But if the world is flat, and impossible standards have become ubiquitous, can a person ever be satisfied with the way [she looks]? In Susie Orbach's new book, *Bodies,* the former therapist to Princess Diana argues that good looks and peak fitness are no longer a biological gift but a ceaseless pursuit. And obsession at an early age, she says, fosters a belief that these are essential components of who we are. "It primes little girls to think they should diet and dream about the cosmetic-surgery options available to them, and it makes the body the primary place for self-identity." 9

The body, of course, cannot carry the weight of that—and these days, body dissatisfaction begins in grammar school. According to a 2004 study by the Dove Real Beauty campaign, forty-two percent of first- to third-grade girls want to be thinner, while eighty-one percent of ten-year-olds are afraid of getting fat. "When you have tweens putting on firming cream"—as was revealed by one percent of girls in one study—"it's clear they're looking for imaginary flaws," says Harvard psychologist Nancy Etcoff. If tweens can be convinced they need to spend to perfect their already youthful skin, it's hard to imagine what they'll believe at forty. 10

Freewriting

Freewrite for ten to fifteen minutes about Jessica Bennett's observations regarding young girls' preoccupation with personal appearance. You may write about anything that reaffirms or challenges your own perceptions, whether they are based on personal experience, observation, or other reading. Or, you may wish to consider how serious a problem "diva-ization" is.

Group Work

Share freewrites in your reading group, with each member reading aloud while others are taking notes. After everyone has read, try to reach some consensus about Bennett's reliability as an observer and reporter and about the implications of an issue that she perceives to be a social problem. If your group cannot reach a consensus, try to agree on a clear presentation of conflicting views.

Review Questions

1. How did Bennett first set out to determine whether Marleigh, of the TLC reality series, is typical of girls her age?
2. How does Anna Solomon, the social worker quoted in paragraphs 4 and 5, regard her eight-year-old daughter's attitudes toward personal appearance?
3. What concerns do therapists express about the social trends that Bennett examines?

Discussion Questions

1. Does Bennett seem more concerned about the economic ramifications of people spending too much on beauty products and treatments or about the psychological implications of negative self-image? Do you think that she under- or over-emphasizes either?
2. Lavonne Adams, author of "The Holly Pageant" (pages 46–50), seems to elicit, through implication, some of the same views that Bennett expresses explicitly. Does either approach seem better suited to the topic, or is the difference more indicative of each writer's audience and purpose?
3. Both Bennett and Adams suggest that the popularity of pre-teen beauty pageants is on the rise. At the same time, media coverage of the more traditional Miss America Pageant has been on the decline. How might one account for this?

Writing

1. Bennett states that a prevailing attitude in our culture is "that everything, *everything,* is a candidate for upgrading." Write an essay that applies this generalization to one or more areas other than enhancing personal appearance.
2. Bennett reports that "girls eleven to fourteen are subjected to some five hundred advertisements a day—the majority of them nipped, tucked, and airbrushed to perfection." Test the validity of that assertion by first examining the back issues of a magazine that targets teenage or pre-teen girls (more likely to be available in a community public library than in a university library). Then watch one or two television programs aimed at a similar audience. Report your findings.

ADDITIONAL READING

The following selection, an excerpt from the book *Real Boys' Voices* by clinical psychologist William Pollack, explores connections between gender and violence. Pollack's book reports the results of his extensive interviews with adolescent boys regarding "the things that hurt them" and their reluctance to acknowledge them openly.

Listening to Boys' Voices

WILLIAM POLLACK

In my travels throughout this country—from the inner-city neighborhoods of Boston, New York, and San Francisco to suburbs in Florida, Connecticut, and Rhode Island; from small, rural villages in New Hampshire, Kentucky, and Pennsylvania to the pain-filled classrooms of Littleton, Colorado—I have discovered a glaring truth: America's boys are absolutely desperate to talk about their lives. They long to talk about the things that are hurting them—their harassment from other boys, their troubled relationships with their fathers, their embarrassment around girls and confusion about sex, their disconnection from parents, the violence that haunts them at school and on the street, their constant fear that they might not be as masculine as other boys. 1

But this desperate coast-to-coast longing is silenced by the Boy Code—old rules that favor male stoicism and make boys feel ashamed about expressing weakness or vulnerability. Although our boys urgently want to talk about who they really are, they fear that they will be teased, bullied, humiliated, beaten up, and even murdered if they give voice to their truest feelings. Thus, our nation is home to millions of boys who feel they are navigating life alone—who on an emotional level are alone—and who are cast out to sea in separate lifeboats and feel they are drowning in isolation, depression, loneliness, and despair. 2

Our sons, brothers, nephews, students are struggling. Our boyfriends are crying out to be understood. But many of them are afraid to talk. Scotty, a thirteen-year-old boy from a small town in northern New England, recently said to me, "Boys are supposed to shut up and take it, to keep it all in. It's harder for them to release or vent without feeling girly. And that can drive them to shoot themselves." 3

I am particularly concerned about the intense angst I see in so many of America's young men and teenaged boys. I saw this angst as I did research for *Real Boys,* and then again in talking with boys for this book. Boys from all walks of life, including boys who seem to have made it—the suburban high-school football captain, the seventh-grade prep-school class president, the small-town police chief's son, the inner-city student who is an outstanding cartoonist and son of a welfare mother—all were feeling so alone that I worried that they often seemed to channel their despair into rage not only toward others but toward themselves. An ordinary boy's sadness, his everyday feelings of disappointment and shame, push him not only to dislike himself and to feel private moments of anguish or self-doubt, but also, impulsively, to assault, wound, and kill. Forced to handle life's emotional ups and downs on their own, many boys and young men—many good, honest, caring boys—are silently allowing their lives to wither away, or explode. 4

5 We still live in a society in which our boys and young men are simply not receiving the consistent attention, empathy, and support they truly need and desire. We are only listening to parts of what our sons and brothers and boyfriends are telling us. Though our intentions are good, we've developed a culture in which too often boys feel comfortable communicating only a small portion of their feelings and experiences. And through no fault of our own, frequently we don't understand what they are saying to us when they do finally talk.

6 Boys are acutely aware of how society constrains them. They also notice how it holds back other boys and young men, including their peers, their male teachers, and their fathers. "When bad things happen in our family," Jesse, an astute twelve-year-old boy from a large middle-class suburb of Los Angeles, recently told me, "my father gets blocked. Like if he's upset about something that happened at work, he can't say anything and we have no idea what he's thinking. He just sits in front of the television, spends time on the Internet, or just goes off on his own. You can't get through to him at all. He just gets totally blocked." Of course, Jesse is learning to do the same. And if we don't allow, even teach, boys like Jesse to express their emotion and cry tears, some will cry bullets instead.

A NATIONWIDE JOURNEY

7 I began a new nationwide journey to listen to boys' voices last summer in my native Massachusetts. In one of the very first interviews, I sat down with Clayton, a sixteen-year-old boy living in a modest apartment in Arlington, a medium-sized suburb of Boston. Clay introduced me to his mother and older sister, and then brought me to his attic hideaway, a small room with only two small wooden windows that allowed light into the room through a series of tiny slits. Clay decided to share some of his writing with me—poetry and prose he had written on leaves of white and yellow paper.

8 His writings were deeply moving, but even more extraordinary were the charcoal sketches that, once he grew comfortable with my presence, he decided he would also share. His eyes downcast, his shoulders slumped inward, he opened his black sketchbook and flipped gently through the pages.

9 On each consecutive sheet of parchment, Clay had created a series of beautiful images in rich, multicolored charcoal and pastels. "You're a talented artist," I said, expressing my real enthusiasm.

10 "I haven't shown these to too many people," he said, blushing. "I don't think anyone would really be too interested." Clay's pictures revealed his angst in graphic, brutal detail. There was a special series of drawings of "angels." They were half human, half creature, with beautiful wings, but their boyish faces were deeply pained. Soaring somewhere between earth and heaven, the angels seemed to be trying to free themselves from earthly repression, striving for expression, longing to reach the freedom of the skies. They evoked the mundane world where Clayton's psychological pain felt real and inescapable, yet they also evoked an imaginary place where he could feel safe, relaxed, and free.

11 In our conversation, Clayton revealed that his inner sense of loss and sadness had at times been so great that on at least one occasion he had seriously contemplated suicide.

12 "I never actually did anything to commit suicide. I was too afraid I'd end up in a permanent hell . . . but that's how bad I felt. I wanted to end it all."

13 I thought to myself that maybe that's what these tortured angels were about—a combination of heavenly hope mixed up with a boy's suppressed "voice" of pain.

14 Clayton then revealed "The Bound Angel," a breathtaking sketch of one of his winged, half-man creatures bent over in pain, eyes looking skyward, but trunk and legs bound like an animal awaiting slaughter.

Clayton explained, "His hands are tied, and his mouth is sealed so he cannot 15
speak. He's in pain, but he has no way to run from it, to express it, or to get to heaven."

"Your angel wants to shout out his troubles to the high heavens, but he is bound 16
and gagged. He wants to move toward someone, but he is frozen in space. He needs to release his voice, but he cannot and fears he will not be heard. That's why he's so tortured."

"Yes, exactly," he said. 17

"I guess if he's tied up long enough," I responded, "and can't release that voice, 18
he'll want to die, like you did."

"I think so," Clay said. 19

There is no reason we should wait until a boy like Clay feels hopeless, suicidal, or 20
homicidal to address his inner experience. The time to listen to boys is now.

5

Paraphrasing

When you ***paraphrase*** a statement, a brief passage, or a longer excerpt from a text, you recast information and ideas in different words. College students engage in paraphrasing almost daily. When you take notes during class, for example, you usually try to capture the main points of your instructor's lecture in your own words. Likewise, essay examinations often ask you to distill important concepts from lectures, reading, and class discussion. In fact, the ability to present unfamiliar information and explain complex ideas in your own language is a crucial academic skill because it helps you demonstrate knowledge and understanding.

PARAPHRASE AS A READING STRATEGY

Let's begin with the most informal, and probably most frequent, use of paraphrase. Whenever skillful readers encounter a challenging passage, they try to construct an interpretation—to reach some understanding of it. One way they do this is to paraphrase. Consider the following sentence from *Talking Power,* a book by Robin Lakoff, a scholar of language study:

> When it is important that language be forceful, we attempt to buttress it in some tangible ways.

A fluent reader might pause for less than a second to process this sentence by mentally recasting it in different terms: "When we want people to pay attention to our words, we try to back them up with something concrete." Sometimes, readers write these interpretive paraphrases in the margins; other times, they simply read further to see whether their mental paraphrase turns out to be correct. In the case of Robin Lakoff's sentence, the accuracy of our paraphrase is confirmed by an illustration that appears later in the same paragraph:

> Nowadays we often think of . . . oaths as mere words themselves, *pro forma* declarations. But they originated as dire threats. . . . The very words *testify, testimony* recall one ancient link between words and reality. They are derived from the Latin *testes,* its meaning the same as in current English. In swearing, the Roman male . . . placed his right hand upon his genitals; the implication was that, if he swore falsely, they would be rendered sterile—a potent threat.

Sometimes, a marginal paraphrase proves useful later on. If, for example, you plan to review material for an exam, paraphrasing an important idea could be helpful. There are, however, limits to how much you can fit into the margins, just as there are limits to how much time you can devote to paraphrasing, either in your head or on paper. And since a paraphrase, unlike a summary, restates every idea from its source, writers seldom paraphrase more than two or three contiguous sentences. Likewise, proficient readers rarely recast multiple sentences in their heads, even when they encounter a challenging passage such as the following, also from Lakoff's book:

> We are not mere passive recipients of manipulative communicative strategies. Orwell and other worriers ignore the truth, whether unpleasant or happy: we all manipulate language, and we do it all the time. Our every interaction is political, whether we intend it to be or not; everything we do in the course of a day communicates our relative power, our desire for a particular sort of connection, our identification of the other as one who needs something from us, or vice versa.

Adhering to one common, though naive, bit of advice, a baffled reader might look up every unfamiliar or confusing word and try to recast the passage in simpler language. After five minutes with a dictionary, this reader might render the first sentence as follows: "We are not inactive receivers of influencing talkative plans." The same industrious reader would learn also that "Orwell" refers to George Orwell, a British novelist and essayist who lived from 1903 to 1950. But all this effort produces little clarification. To make matters worse, the strategy is even less effective in dealing with the next sentence, in which the words are familiar to almost any English-speaking adult. Here, a dictionary offers no help at all.

Efficient readers, therefore, paraphrase sparingly. Often, they delay understanding for a few sentences to see whether subsequent text will provide clarification. Later in the paragraph from which we have quoted, for example, Lakoff says, ". . . We are always involved in persuasion, in trying to get another person to see the world or some piece of it our way, and therefore to act as we would like them to act." Now, the foregoing sentences become clear, and most readers will not need to return to them for paraphrasing.

This first type of paraphrase lies at one end of a spectrum on which every act of reading and interpretation might be placed; more personal types of response lie at the opposite end. When we want to explore our individual responses and connections to a text, we read and write subjectively, less concerned with literal understanding of what the writer is trying to say. But when we want to get down exactly what a sentence or passage says, we paraphrase it. The figure below illustrates the spectrum of which we speak:

Responses to Reading

Objective	Subjective
⟵	⟶
Paraphrase (author's ideas)	Personal Response (reader's interpretation)

USING PARAPHRASE IN WRITING

Up to this point, we have treated paraphrase as a reading strategy—a way to understand or come to terms with concepts in academic texts. Whether performed mentally or recorded on paper, this private type of paraphrase differs from others in one important way: it is usually not accompanied by an ***acknowledgment phrase*** (e.g., "according to Robin Lakoff") or any ***formal documentation*** (e.g., a parenthetical note keyed to a bibliographical entry). In other words, since this kind of paraphrase will not be read by anyone else, you are not obligated to identify its source explicitly. For example, if you wrote a marginal paraphrase of the main idea of this paragraph, you probably would not begin with "Veit and Gould say that . . ." or end with a note citing the authors' names and a page number.

Notice how we qualify this advice. A *private* paraphrase—one that *no one else* is going to read—is *usually* not accompanied by an acknowledgment phrase and documentation. However, if you were to place such a paraphrase in a notebook or index card, or on a photocopied page that does not clearly identify the author, title, and location of the source, failure to acknowledge and document could prevent future use of the paraphrased ideas. If you ever wanted to cite or even refer to those ideas in any kind of writing intended for other readers (including your instructor), you would have to relocate the source and cite it appropriately. This is necessary because every public use of paraphrase—every use involving a reader other than yourself—demands acknowledgment and proper documentation.*

One public use of paraphrase involves rewording a difficult passage for an audience unfamiliar with its concepts or terminology. Legal experts often paraphrase complex, ambiguous texts such as contracts, court decisions, and legislation; and when they do so, they usually interpret as well as translate. Others may paraphrase an argument with which they disagree in an effort to demonstrate good faith and a willingness to listen and understand. Finally, in research projects particularly, writers paraphrase sources to cite important information, to place a topic or issue in context, or to support an interpretation or opinion. Subsequent sections of this chapter will consider each of these occasions for paraphrasing.

Before continuing, we must emphasize one crucial point about paraphrasing for *any* purpose. Whenever you paraphrase, you must *completely* rephrase your source, using your own words and your own style. Neither substitution of words nor rearrangement of word order produces a legitimate paraphrase of another writer's ideas. Suppose, for example, that you wanted to paraphrase the following sentence from an article about Walt Disney World written by columnist Manuela Hoelterhoff for the *Wall Street Journal:*

*The conventions of acknowledgment and documentation are presented in subsequent chapters. In particular, the parenthetical note, a short annotation usually citing the source of paraphrased ideas or quoted words and the page(s) on which they can be found, is explained in Chapter 7. Although the scope of the present chapter is confined to techniques of paraphrasing, the significance of proper documentation should not be overlooked or minimized.

> I did not have a great time. I ate food no self-respecting mouse would eat, stayed in a hotel that could have been designed by the Moscow corps of engineers, and suffered through entertainment by smiling, uniformed young people who looked like they had their hair arranged at a lobotomy clinic.

The original passage

The following sentence illustrates one of several acceptable paraphrases:

> Visitors to Disney World can expect unappetizing food, uncomfortable lodging, and sappy young singers and dancers who all look alike.

An acceptable paraphrase

On the other hand, the following sentence would not be an acceptable paraphrase because it merely tinkers with Hoelterhoff's sentences:

> Don't expect to enjoy yourself. You will eat food unfit for rodents, let alone humans; sleep in a hotel that looks like a relic of the Soviet Union; and endure performances by grinning teenagers who appear to have had brain surgery.

An unacceptable paraphrase

Whenever you write a paraphrase that others will read, as in a research paper, you are bound by certain rules of fair play. Specifically, you must completely recast material borrowed from your source, using your own words and your own style. Failure to do so is ***plagiarism,*** an act of dishonesty. Unless you quote your sources exactly (either set off with quotation marks or indented as a blocked quotation), readers will assume that the language and style you use are entirely your own. You must also give full credit for a source's contribution to your writing.

Upcoming chapters will provide more detail about the use of sources in research writing, including paraphrase and quotation, citation of sources, and avoidance of plagiarism.

Paraphrasing for a Different Audience

Writers sometimes paraphrase a source in order to express its ideas more clearly for a particular audience. For example, a reference to Shakespeare might, in certain contexts, benefit from a clarifying paraphrase:

> "That which we call a rose," wrote the Bard, "by any other name would smell as sweet." His point is that we should not judge people by their names or things by the words that refer to them, since names do not alter essence.

The second sentence paraphrases the first. However, it does more than just restate an idea in different words (e.g., "A rose is just as fragrant no matter what we call it"). It goes further, stating the implicit meaning of the source—a meaning that Shakespeare left unstated.

Likewise, a newspaper reporter might want to review recent discoveries in genetic engineering. Rather than quote extensively from articles in professional journals, where such discoveries are introduced and explained to scientists, the reporter would paraphrase crucial information in familiar, everyday language. The technical vocabulary and style appropriate to an audience of professional research scientists would confuse most newspaper readers.

Specialized and General Audiences

When you write for an audience that shares knowledge about a particular field, you customarily adopt the language, or ***jargon,*** appropriate to that field, even though it confuses most outsiders. (You can find a host of magazines and journals aimed at specialized audiences in the periodical section of your college library.) Writers for *Field and Stream* expect readers to understand specialized words and abbreviations relating to game animals and rifle scopes; an article in *PC Computing* would not explain the difference between RAM and ROM; and authors who publish in the scholarly journal *Linguistic Inquiry* assume that readers are familiar with terms like *anaphoric dependencies* and *surface filters*. We all have special interests that allow us to interpret texts that baffle others.

Often in research writing you must translate the specialized jargon of a source into a clearer, more accessible language that suits the needs of a general audience. Paraphrasing technical information for laypersons is therefore a useful skill for college students.

Consider two passages relating to periodicity, the rhythmic behavior exhibited in many plant and animal species. The first passage, from *Physiological Zoology,* a scientific journal, presents difficulties for most readers:

Passage for a specialized audience

> Recent studies have provided reasons to postulate that the primary timer for long-cycle biological rhythms that are closely similar in period to the natural geophysical ones that persist in so-called constant conditions is, in fact, one of organismic response to subtle geophysical fluctuations which pervade ordinary constant conditions in the laboratory (Brown, 1959, 1960). In such constant laboratory conditions a wide variety of organisms have been demonstrated to display, nearly equally conspicuously, metabolic periodicities of both solar-day and lunar-day frequencies, with their interference derivative, the 29.5-day synodic month, and in some instances even the year. These metabolic cycles exhibit day-by-day irregularities and distortions which have been established to be highly significantly correlated with aperiodic meteorological and other geophysical changes. These correlations provide strong evidence for the exogenous origins of these biological periodisms themselves, since cycles exist in these meteorological and geophysical factors.
>
> —Emma D. Terracini and Frank A. Brown, Jr., "Periodisms in Mouse 'Spontaneous' Activity Synchronized with Major Geophysical Events"

If you were researching periodicity, you might get the gist of this specialized writing. But if you wanted to report information to readers who do not share your background and interests, you would paraphrase parts of the passage in more familiar language.

In the following passage, Frank Brown recasts some of the same information for an article published in the less-specialized *Science* magazine:

Passage for a less specialized but professional audience

> Familiar to all are the rhythmic changes in innumerable processes of animals and plants in nature. . . .
>
> These periodisms of animals and plants, which adapt them so nicely to their geophysical environment with its rhythmic fluctuations in light, temperature, and ocean tides, appear at first glance to be exclusively simple responses of the organisms to these physical factors. However, it is now known that rhythms of

> all these natural frequencies may persist in living things even after the organisms have been sealed in under conditions constant with respect to every factor biologists have conceded to be of influence. The presence of such persistent rhythms clearly indicates that organisms possess some means of timing these periods which does not depend directly upon the obvious environmental physical rhythms. That means has come to be termed "living clocks."
>
> —Frank A. Brown, Jr., "Living Clocks"

Though accessible to many educated adults, this passage assumes the reader's interest in scientific research (a valid assumption about readers of *Science* magazine).

Notice how Brown once again paraphrases the same basic information, this time adapting it to a still broader audience for an article published in the *Saturday Evening Post:*

Passage for a general audience

> One of the greatest riddles of the universe is the uncanny ability of living things to carry out their normal activities with clocklike precision at a particular time of the day, month, and year. . . .
>
> Though it might appear that such rhythms are merely the responses of organisms to rhythmic changes in light, temperature, or the ocean tides, this is far from being the whole answer. For when living things . . . are removed from their natural habitat and placed under conditions where no variations occur in any of the forces to which they are generally conceded to be sensitive, they commonly continue to display the same rhythms they displayed in their natural environment.
>
> —Frank A. Brown, Jr., "Life's Mysterious Clocks"

In each of these cases, writing is adapted to the needs of a particular group of readers. The first passage targets research scientists. Consequently, the authors avoid assigning "agency"—telling who performs critical actions. They say, for example, that "*recent studies* have provided reasons" and that "organisms *have been demonstrated* to display"; they do not say "*scientists* have provided reasons" or "*we and our colleagues* have demonstrated." Although writing that does not assign agency is often harder to understand, scientists prefer this style because they consider it more objective. In the third passage, written for the *Saturday Evening Post,* the author uses simpler vocabulary (like *living things*) and explains concepts (like *controlled conditions,* described as "conditions where no variations occur in any of the forces to which [living things] are generally conceded to be sensitive").

You may wonder whether writers ever paraphrase in language more formal than that of an original source. Because the results may sound peculiar or pretentious, writers who do this often seek a comic effect. For example, in a well-known essay about misuses of language, George Orwell translates a passage from the Old Testament into modern political jargon. The original passage, from *Ecclesiastes,* reads:

> I returned, and saw under the sun, that the race *is* not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skills, but time and chance happeneth to them all.

Ridiculing what he calls "modern English," Orwell paraphrases the source as follows:

> Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be

> commensurate with innate capacity, but that a considerable element of the unpredictable must invariably be taken into account.

Orwell's aim is not to communicate the ideas or sentiments expressed in a source, but to show how a particular type of language renders them obscure and inelegant. The paraphrase draws attention to its own vocabulary and style and away from the content of its source.

The following sentence from a magazine that targets an audience of gay men presents a different kind of situation in which a writer might paraphrase a source in more formal language:

> Chubby, fat, and obese queers suffer outcast status.

The word *queer,* used in reference to homosexuals, is traditionally an abusive term that still offends many readers. (However, since the author of the source is himself a gay man, clearly he does not mean to be offensive.) Words like *chubby, fat,* and *obese* also carry negative connotations—or implicit meanings, as opposed to objective "dictionary" definitions. Therefore, if our aim is to report ideas objectively, an appropriate paraphrase might be the following:

> According to one observer, gay men are not usually attracted to people who are overweight.

Some may object to this paraphrase because it substitutes intentionally strong language with euphemisms (polite equivalents for unpleasant or controversial words), blunting the impact of the original source. Therefore, a better strategy might be a carefully introduced quotation:

> Writing for *Outweek* magazine, Jay Blotcher asserts, "Chubby, fat, and obese queers suffer outcast status."

Notice that in each case, the writer stands at a distance from the paraphrased or quoted source. This is often appropriate when citing controversial or highly subjective opinions. Some textbooks, in fact, distinguish between ***informative paraphrases***—those that adopt the tone of a source, reporting facts and opinions as though the writer accepted their validity—and ***descriptive paraphrases,*** which take a more detached stance, *describing* a source rather than *reporting* its information or opinions without qualification. Thus, an informative paraphrase of the forgoing sentence might begin this way:

An informative paraphrase

> Textbooks sometimes differentiate between informative and descriptive paraphrases. . . .

A descriptive paraphrase, on the other hand, might open like this:

A descriptive paraphrase

> Veit and Gould report that textbooks sometimes differentiate between informative and descriptive paraphrases. . . .

Though valid, the distinction between informative and descriptive paraphrases is not emphasized in this chapter; instead, we demonstrate how and when writers may detach themselves from certain sources. (The principle will be discussed in Chapter 13 as well.)

Paraphrasing for a Different Audience

EXERCISES

1. The following sentences appear in another article about periodism, or "biological clocks," the topic addressed in preceding excerpts. This article, also by Frank Brown, was published in *The Biological Bulletin.* Try to paraphrase the sentences for a general audience, similar to the one targeted in Brown's article in the *Saturday Evening Post:*

   > Much has been learned, particularly in recent years, as to the properties, including modifiability, of this endogenous rhythmicity. The fundamental problem, however, that of the timing mechanism of the rhythmic periods, has largely eluded any eminently reasonable hypotheses. . . .

2. Recast the passage from the article in the *Saturday Evening Post* (page 153), adapting it to *National Geographic World,* a magazine for children.

3. Copy a passage from a textbook for one of your advanced courses that some people might find difficult. Write a paraphrase accessible to most readers.

4. The following referendum initiative appeared on ballots in New Jersey. Write a paraphrase to assist voters who are nonnative speakers of English:

   > Should the "Jobs, Science, and Technology Bond Act of 1984," which authorizes the State to issue bonds in the amount of $90,000,000.00 for the purpose of creating jobs by the establishment of a network of advanced technology centers at the State's public and private institutions of higher education and for the construction and improvement of technical and engineering-related facilities and equipment as well as job training and retraining programs in high-technology fields at these institutions; and in a principal amount sufficient to refinance all or any such bonds if the same will result in a present value savings; providing the ways and means to pay that interest of such debt and also to pay and discharge the principle thereof, be approved?

Formal and Informal Writing

When you paraphrase a passage from the *Saturday Evening Post* for the readers of *National Geographic World,* as you did in the preceding exercise, you write something that sounds different from the original. After all, the two versions satisfy different purposes and target different audiences. Good writers, able to negotiate a range of styles and levels of formality, have learned to adapt what they say to specific occasions. Official documents often demand formal usage, while notes to friends call for a more casual tone. Between these extremes lies a range of stylistic levels. Examples that follow illustrate various points along this spectrum.

First is a passage from the Gospel of Saint Luke in the King James Bible, a translation undertaken by English scholars of the early seventeenth century, the age of Shakespeare:

> And it came to pass in those days, that there went out a decree from Caesar Augustus that all the world should be taxed. (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one to

> his own city. And Joseph also went from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem (because he was of the house and lineage of David) to be taxed with Mary his espoused wife, being great with child. And so it was that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn.
>
> And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shown round about them, and they were sore afraid. And the angel said unto them, "Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people." For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God and saying, "Glory to God in the highest, and on earth peace, good will toward men." And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, "Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord hath made known unto us." And they came with haste and found Mary and Joseph and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child.

The language of this passage is lofty and formal. Its vocabulary is elevated, even obscure in places; there are no contractions or colloquialisms (words or expressions more appropriate to conversation than public speech or writing). Still, a great many, probably most, English-speaking adults are so familiar with this narrative that it presents no real difficulties for them.

However, the following passage from *The Best Christmas Pageant Ever*, a play by Barbara Robinson, shows how this biblical passage might confuse some native speakers of English. In this scene, the mother is directing a rehearsal for a nativity play. The Herdman children—Ralph, Leroy, Claude, and Imogene—have never attended a Christian worship service:

> **Mother:** All right now *(finds the place and starts to read).* There went out a decree from Caesar Augustus that all the world should be taxed. . . . *(All the kids are visibly bored and itchy, except the HERDMANS, who listen with the puzzled but determined concentration of people trying to make sense of a foreign language.)* . . . and Joseph went up from Galilee with Mary his wife, being great with child. . . .
>
> **Ralph:** *(Not so much trying to shock, as he is pleased to understand something.)* Pregnant! She was pregnant! *(There is much giggling and tittering.)*
>
> **Mother:** All right now, that's enough. We all know that Mary was pregnant. *(MOTHER continues reading, under the BETH-ALICE dialogue.)* . . . And it came to pass, while they were there, that the days were accomplished that she should be delivered, and she brought forth her firstborn son. . . .
>
> **Alice:** *(to BETH)* I don't think it's very nice to say Mary was pregnant.
>
> **Beth:** Well, she was.
>
> **Alice:** I don't think *your mother* should say Mary was pregnant. It's better to say she was "great with child." I'm not supposed to talk about people being pregnant, especially in church.

Mother: *(reading)* . . . and wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn. . . .

Leroy: What's a manger? Some kind of bed?

Mother: Well, they didn't have a bed in the barn, so Mary had to use whatever there was. What would you do if you had a new baby and no bed to put the baby in? . . .

Claude: What were the wadded-up clothes?

Mother: The what?

Claude: *(pointing to the Bible)* It said there . . . she wrapped him in wadded-up clothes.

Mother: *Swaddling* clothes. People used to wrap babies up very tightly in big pieces of material, to make them feel cozy. . . .

Imogene: You mean they tied him up and put him in a feedbox? Where was the Child Welfare?

To Alice (described in the cast of characters as a "prim, proper pain in the neck"), familiar words like *pregnant* seem irreverent in this context. However, stage directions—the parenthetical comments in italic type—show that the Herdmans intend no disrespect. Thus, the excerpt highlights an important fact about language. As our nation grows more culturally diverse, we are less justified in assuming that any one way of phrasing information and ideas is inherently better, clearer, or more appropriate than all others.

Consider how the same Gospel passage appears in a more recent version of the Bible:

> At that time Emperor Augustus ordered a census to be taken throughout the Roman Empire. When this first census took place, Quirinius was the governor of Syria. Everyone, then, went to register himself, each to his own home town.
>
> Joseph went from the town of Nazareth in Galilee to the town of Bethlehem in Judea, the birthplace of King David. Joseph went there because he was a descendant of David. He went to register with Mary, who was promised in marriage to him. She was pregnant, and while they were in Bethlehem, the time came for her to have her baby. She gave birth to her first son, wrapped him in cloths and laid him in a manger—there was no room for them to stay in the inn.
>
> There were some shepherds in that part of the country who were spending the night in the fields, taking care of their flocks. An angel of the Lord appeared to them, and the glory of the Lord shone over them. They were terribly afraid, but the angel said to them, "Don't be afraid! I am here with good news for you, which will bring great joy to all the people. This very day in David's town your Savior was born—Christ the Lord! And this is what will prove it to you: you will find a baby wrapped in cloths and lying in a manger."
>
> Suddenly a great army of heaven's angels appeared with the angel, singing praises to God: "Glory to God in the highest heaven, and peace on earth to those with whom he is pleased!"
>
> When the angels went away from them back into heaven, the shepherds said to one another, "Let's go to Bethlehem and see this thing that has happened, which the Lord has told us."

This version of the narrative uses familiar words, like *pregnant,* yet few people would consider it fundamentally less reverent than the one found in the King James version.

EXERCISES

Paraphrasing in a Different Style

1. The following two texts are *parodies,* works that adopt—and often exaggerate—the language and style of a specialized field or variety of text. After reading each, try to determine what type of language or document it parodies.
2. Translate two or three paragraphs from either of the following texts into a fundamentally different type of language: informal (adapted to the readers of newspapers and popular magazines), colloquial (conversational), or slang.
3. Write a short parody similar to either of the following, imitating or exaggerating a particular type of specialized language or document.

a. Postal System Input Buffer Device

Robertson Osborne

Although no public announcement of the fact has been made, it is known that the United States Post Office Department for some time has been installing Postal System Input Buffer Devices as temporary information storage units on pseudo-randomly selected street corners. Several models are in use: some older ones are still to be found painted in a color which may be described as yellow-greenish in hue, low saturation, and low in brilliance, but a significantly large proportion are now appearing in a red, white, and blue combination which seems to provide greater user satisfaction although the associational-algebra value-functions remain obscure. Access to the majority of these devices is from the sidewalk, although a recent modification (including a 180-degree rotation about a vertical centerline) makes some of them accessible from an automobile, provided that the vehicle is equipped with either (a) a passenger in normal working condition, mounted upright on the front seat or (b) a driver having at least one arm on the right-hand side which is six feet long and double-jointed at the wrist and elbow. Figure 5.1 shows a typical sidewalk-access model Postal Input Buffer Device.

Most normal adults without previous experience can be readily trained to operate the machine. Children and extremely short adults may find it necessary to obtain assistance from a passerby[1] in order to complete steps 4 (Feed Cycle) and 6 (Verification), or both. The machine is normally operated as described below.

1. Position of Operator. Locate the Control Console (see Figure 5.1). Stand in front of the machine so that the control console is facing you.[2]
2. Initial Setup. Grasp the Multi-Function Control Lever (Figure 5.1). This lever performs several functions, each being uniquely determined by that portion of the Operation Cycle during which it is activated. The lever may be grasped with either hand. With the other hand, position the input in preparation for step 4 (Feed Cycle).
3. Start Operation. Pull the Multi-Function Control Lever toward you until it is fully extended. It will travel in a downward arc, as it is attached to a mechanical

[1] In this context, *passerby* may be defined as a member of the set of human beings having a maximized probability of occupying the event space.

[2] The Novice Operator Trainee may prefer to face the console.

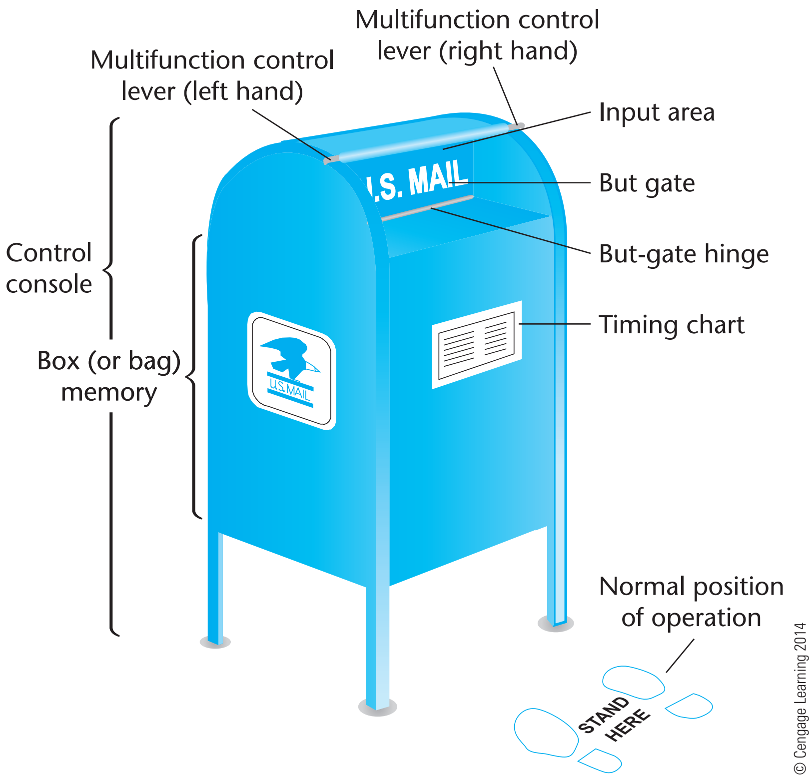

Figure 5.1

But Gate hinged at the bottom. (The But Gate, so named because it allows but one operation at a time, is specially designed to make feedback extremely difficult.) Pulling the Multi-Function Control Lever at this time accomplishes an Input Buffer Reset and Drop-Chute Clear. These actions are of interest only to the technician, but are mentioned here in preparation for the following note.

> NOTE: The lever should move freely. If it does not, the memory is full and cannot accept further information until it has been unloaded. The operator may elect to (a) wait for a Postal System Field Engineer (a "mail carrier") or (b) find another Postal System Input Buffer Device. If choice (b) is elected, refer to Description, above; also see Figure 5.1.
>
> WARNING: Under no circumstances should the operator attempt to clear the unit; loss of a ring or wristwatch may result. In extreme cases, some individuals have lost thirty years.

4. Feed Cycle. Visually check to see that the input area is clear. The input area may be recognized because it is totally dark and makes a 90-degree downward turn; obstructions are hence not visible under normal circumstances. While holding the Multi-Function Control Lever in the extended position, start the input feed by manually inserting the information package.[3]

[3] Perhaps better known to some readers as a "letter" or "postcard."

NOTE: One particularly advantageous feature of the Postal Service Input Buffer Device is that, at this stage, the address field may be mixed alphanumerics (including special characters) and may be presented to the unit in normal format (reading left-to-right and top-to-bottom), backward, or even upside down.

5. Transfer Cycle. Release the Multi-Function Control Lever. The machine will now automatically transfer the input to the delay-box memory (delay-bag in some models). The operator will soon become familiar with the typical "squeak" and "clank" signals, provided on all models to indicate satisfactory operation of the But Gate. Actual transfer of the information, however, is not signalled unless the information is very densely packed, in which case a "thump" signal may occasionally be heard.

   NOTE: A "boing" signal indicates that the information is unsuited to the Input Buffer Device and that a programming error has therefore occurred.

6. Verification. Pull the Multi-Function Control Lever again (see step 3), check to see that the Input Zone (Figure 5.1) is clear (see step 4), and release the lever. This completes one full Operation Cycle. Additional cycles, when necessitated by large input quantities, may be initiated by returning to step 1 (above).

   NOTE: Step 6 is not actually necessary for machine operation. The Postal Service Input Buffer Device has been designed to permit this step, however, to satisfy the requirements of the overwhelming "Post-Mailing Peek Compulsion," which affects most users of the unit and which has been linked by some writers[4] to the "Unsatisfied Sex-Curiosity" Syndrome.

[4] Op. cit.

b. The Etiology and Treatment of Childhood[1,2]

Jordan W. Smoller, University of Pennsylvania

Childhood is a syndrome that has only recently begun to receive serious attention from clinicians. The syndrome itself, however, is not at all recent. As early as the eighth century, the Persian historian Kidnom made reference to "short, noisy creatures," who may well have been what we now call "children." The treatment of children, however, was unknown until this century, when so-called "child psychologists" and "child psychiatrists" became common. Despite this history of clinical neglect, it has been estimated that well over half of all Americans alive today have experienced childhood directly (Suess, 1983). In fact, the actual numbers are probably much higher, since these data are based on self-reports, which may be subject to social desirability biases and retrospective distortion.

The growing acceptance of childhood as a distinct phenomenon is reflected in the proposed inclusion of the syndrome in the upcoming *Diagnostic and Statistical Manual of Mental Disorders, 4th Edition,* or *DSM-IV,* of the American Psychiatric Association (1985).

[1]The author would like to thank all the little people.

[2]This research was funded in part by a grant from Bazooka Gum.

Clinicians are still in disagreement about the significant clinical features of childhood, but the proposed *DSM-IV* will almost certainly include the following core features:

1. Congenital onset
2. Dwarfism
3. Emotional liability and immaturity
4. Knowledge deficits
5. Legume anorexia

CLINICAL FEATURES OF CHILDHOOD

Although the focus of this paper is on the efficacy of conventional treatment of childhood, the five clinical markers mentioned above merit further discussion for those unfamiliar with this patient population.

Congenital Onset

In one of the few existing literature reviews on childhood, Temple-Black (1982) has noted that childhood is almost always present at birth, although it may go undetected for years or even remain subclinical indefinitely. This observation has led some investigators to speculate on a biological contribution to childhood. As one psychologist has put it, "We may soon be in a position to distinguish organic childhood from functional childhood" (Rogers, 1979).

Dwarfism

This is certainly the most familiar marker of childhood. It is widely known that children are physically short relative to the population at large. Indeed, common clinical wisdom suggests that the treatment of the so-called "small child" (or "tot") is particularly difficult. These children are known to exhibit infantile behavior and display a startling lack of insight (Tom & Jerry, 1967).

Emotional Lability and Immaturity

This aspect of childhood is often the only basis for a clinician's diagnosis. As a result, many otherwise normal adults are misdiagnosed as children and must suffer the unnecessary stigma of being labeled a "child" by professionals and friends alike.

Knowledge Deficits

While many children have IQs within or even above the norm, almost all will manifest knowledge deficits. Anyone who has known a real child has experienced the frustration of trying to discuss any topic that requires some general knowledge. Children seem to have little knowledge about the world they live in. Politics, art, and science—children are largely ignorant of these. Perhaps it is because of this ignorance, but the sad fact is that most children have few friends who are not, themselves, children.

Legume Anorexia

This last identifying feature is perhaps the most unexpected. Folk wisdom is supported by empirical observation—children will rarely eat their vegetables (see Popeye, 1957, for review).

CAUSES OF CHILDHOOD

Now that we know what it is, what can we say about the causes of childhood? Recent years have seen a flurry of theory and speculation from a number of perspectives. Some of the most prominent are reviewed below.

Sociological Model

Emile Durkind was perhaps the first to speculate about sociological causes of childhood. He points out two key observations about children: 1) the vast majority of children are unemployed, and 2) children represent one of the least educated segments of our society. In fact, it has been estimated that less than twenty percent of children have had more than a fourth-grade education.

Clearly, children are an "out-group." Because of their intellectual handicap, children are even denied the right to vote. From the sociologist's perspective, treatment should be aimed at helping assimilate children into mainstream society. Unfortunately, some victims are so incapacitated by their childhood that they are simply not competent to work. One promising rehabilitation program (Spanky & Alfalfa, 1978) has trained victims of severe childhood to sell lemonade.

Biological Model

The observation that childhood is usually present from birth has led some to speculate on a biological contribution. An early investigation by Flintstone and Jetson (1939) indicated that childhood runs in families. Their survey of over eight thousand American families revealed that over half contained more than one child. Further investigation revealed that even most non-child family members had experienced childhood at some point. Cross-cultural studies (e.g., Mowgli & Din, 1950) indicate that familial childhood is even more prevalent in the Far East. For example, in Indian and Chinese families, as many as three out of four family members may have childhood.

Impressive evidence of a genetic component of childhood comes from a large-scale twin study by Brady and Partridge (1972). These authors studied over 106 pairs of twins, looking at concordance rates for childhood. Among identical or monozygotic twins, concordance was unusually high (.92); i.e., when one twin was diagnosed with childhood, the other twin was almost always a child as well.

Psychological Models

A considerable number of psychologically based theories of the development of childhood exist. They are too numerous to review here. Among the more familiar models is Seligman's "learned-childishness" model. According to this model, individuals who are treated like children eventually give up and become children. As a counterpoint to such theories, some experts have claimed that childhood does not really exist. Szasz (1980) has called "childhood" an expedient label. In seeking conformity, we handicap those whom we find unruly or too short to deal with by labeling them "children."

TREATMENT OF CHILDHOOD

Efforts to treat childhood are as old as the syndrome itself. Only in modern times, however, have humane and systematic treatment protocols been applied. In part, this increased attention to the problem may be due to the sheer number of individuals suffering from childhood. Government statistics (DHHS) reveal that there are more children alive today than at any time in our history. To paraphrase P. T. Barnum: "There's a child born every minute."

The overwhelming number of children has made government intervention inevitable. The nineteenth century saw the institution of what remains the largest single program for the treatment of childhood—so-called "public schools." Under this colossal program, individuals are placed into treatment groups based on the severity of their condition. For example, those most severely afflicted may be placed in a "kindergarten" program. Patients at this level are typically short, unruly, emotionally immature, and intellectually deficient. Given this type of individual, therapy is of necessity very basic. The strategy is essentially one of patient management and of helping the child master basic skills (e.g., finger-painting).

Unfortunately, the "school" system has been largely ineffective. Not only is the program a massive tax burden, but it has failed even to slow down the rising incidence of childhood.

Faced with this failure and the growing epidemic of childhood, mental health professionals are devoting increasing attention to the treatment of childhood. Given a theoretical framework by Freud's landmark treatises on childhood, child psychiatrists and psychologists claimed great successes in their clinical interventions.

By the 1950s, however, the clinicians' optimism had waned. Even after years of costly analysis, many victims remained children. The following case (taken from Gumbie & Poke, 1957) is typical.

> Billy J., age eight, was brought to treatment by his parents. Billy's affliction was painfully obvious. He stood only four feet, three inches, high and weighed a scant seventy pounds, despite the fact that he ate voraciously. Billy presented a variety of troubling symptoms. His voice was noticeably high for a man. He displayed legume anorexia, and, according to his parents, often refused to bathe. His intellectual functioning was also below normal—he had little general knowledge and could barely write a structured sentence. Social skills were also deficient. He often spoke inappropriately and exhibited "whining behavior." His sexual experience was nonexistent. Indeed, Billy considered women "icky."
>
> His parents reported that his condition had been present from birth, improving gradually after he was placed in a school at age five. The diagnosis was "primary childhood." After years of painstaking treatment, Billy improved gradually. At age eleven, his height and weight have increased, his social skills are broader, and he is now functional enough to hold down a "paper route."

After years of this kind of frustration, startling new evidence has come to light which suggests that the prognosis in cases of childhood may not be all gloom. A critical review by Fudd (1972) noted that studies of the childhood syndrome tend to lack careful follow-up. Acting on this observation, Moe, Larrie, and Kirly (1974) began a large-scale longitudinal study. These investigators studied two groups. The first group comprised thirty-four children currently engaged in a long-term conventional treatment program. The second was a group of forty-two children receiving no treatment. All subjects had been diagnosed as children at least four years previously, with a mean duration of childhood of 6.4 years.

At the end of one year, the results confirmed the clinical wisdom that childhood is a refractory disorder—virtually all symptoms persisted and the treatment group was only slightly better off than the controls.

The results, however, of a careful ten-year follow-up were startling. The investigators (Moe, Larrie, Kirly, & Shemp, 1984) assessed the original cohort on a variety of measures. General knowledge and emotional maturity were assessed with standard measures. Height was assessed by the "metric system" (see Ruler, 1923), and legume appetite by the Vegetable Appetite Test (VAT) designed by Popeye (1968). Moe et al. found that subjects improved uniformly on all measures. Indeed, in most cases, the subjects appeared to be symptom-free. Moe et al. report a spontaneous remission rate of ninety-five percent, a finding which is certain to revolutionize the clinical approach to childhood.

These recent results suggest that the prognosis for victims of childhood may not be so bad as we have feared. We must not, however, become too complacent. Despite its apparently high spontaneous remission rate, childhood remains one of the most serious and rapidly growing disorders facing mental health professionals today. And, beyond the psychological pain it brings, childhood has recently been linked to a number of physical disorders. Twenty years ago, Howdi, Doodi, and Beauzeau (1965) demonstrated a six-fold increased risk of chicken pox, measles, and mumps among children as compared with normal controls. Later, Barby and Kenn (1971) linked childhood to an elevated risk of accidents—compared with normal adults, victims of childhood were much more likely to scrape their knees, lose their teeth, and fall off their bikes.

Clearly, much more research is needed before we can give any real hope to the millions of victims wracked by this insidious disorder.

Paraphrasing an Argument

Objectivity is difficult when you must paraphrase an argument with which you disagree. Nevertheless, a fair, accurate paraphrase allows you to present yourself as a person of integrity and good will whose views deserve careful consideration.

The need to paraphrase an argument with which you disagree may arise under various circumstances, but let's consider one of the most familiar. Suppose you want to refute a commonly held opinion. You may wish to begin by demonstrating that you understand, have considered, and respect that opinion. One obstacle may be your ***personal commitments.*** Consider the following sentence from an essay by English professor Paul McBrearty, who argues for the elimination of anonymous student evaluations of college instructors:

A source that makes an argument

> Anonymity in student evaluations virtually assures lowered academic standards and inflated grades. The pressures on teachers to *give* good grades so as to *get* good grades are severe, pervasive, unremitting, and inescapable.

Though we happen to disagree with this argument, we do not consider the following a fair, objective paraphrase of the first sentence:

An unacceptable paraphrase

> Some college professors fear that students will use anonymous evaluations to get even with them for grading unfairly.

This paraphrase states a claim that the author of the original passage is not really making. Specifically, it implies that *because* some college professors grade unfairly, they are afraid of student reprisals. What McBrearty is actually saying is that instructors should be able to grade both *fairly* and *rigorously* without fear of reprisal.

Another obstacle to paraphrase is overdependence on familiar patterns or ***schemas.*** Schemas are recurrent structures that help us make predictions about what a writer or speaker is going to say next. Most of the time, schemas allow us to read and listen efficiently. For example, the fourth sentence in the previous paragraph—"One obstacle can be your personal commitments"—leads most readers to expect that another obstacle will be discussed in a subsequent sentence or paragraph. A problem with schemas is, of course, that readers may take too much for granted and draw hasty assumptions about what a writer is about to say. Consider, for instance, the second sentence in the excerpt from McBrearty's article:

> The pressures on teachers to *give* good grades so as to *get* good grades are severe, pervasive, unremitting, and inescapable.

The original phrasing

At first glance, the following sentence may seem an appropriate paraphrase:

> Popular professors sometimes bribe students with high grades.

A hasty paraphrase

Having encountered this claim before, a reader might be tempted to conclude that the author is preparing to make the same argument. Later in his essay, however, McBrearty asserts:

> Whenever student evaluations are used in any way by administrators as a basis for the denial of promotion, retention, or salary increase, or for assigning a less-than-satisfactory rating to a faculty member, the faculty member is denied the constitutional right of due process if not permitted to confront what are in effect his or her accusers.

A statement made later in the same source

Although we still do not find this argument valid, we must recognize that McBrearty is not suggesting that popular instructors are offering bribes, but rather that they may be responding to pressure in order to protect their jobs. Therefore, the following is a fairer paraphrase of the second sentence from the original passage:

> Professors fear that they will face the consequences of poor student evaluations if they grade rigorously.

A fairer paraphrase

Sometimes, writers must paraphrase arguments that not only diverge from their own opinions but also challenge their personal values. On these occasions, the best approach is to be explicit in attributing such an argument to its source. Suppose, for example, a writer who opposes censorship had to paraphrase the following passage from an essay by Barbara Lawrence titled "Four-Letter Words Can Hurt You":

> Obscene words . . . seem to serve a similar purpose: to reduce the human organism (especially the female organism) and human functions (especially sexual and procreative) to their least organic, most mechanical dimension; to substitute a trivializing or deforming resemblance for the complex human reality of what is being described.

A source that makes an argument

A writer might emphasize that Lawrence's argument is incompatible with his own views by engaging in what we have referred to as descriptive paraphrase. In other words, he might use an ***attribution phrase*** to distance himself from the source—perhaps "According to Barbara Lawrence" or one of these alternatives:

Acceptable attribution phrases

In an essay often cited by proponents of censorship, Barbara Lawrence argues . . . .

Lawrence presents an argument often raised by those who wish to suppress pornography. . . .

On the other hand, it would not be fair to use a slanted or loaded attribution phrase like "According to radical feminist Barbara Lawrence."

Earlier in this chapter, we spoke of the rare occasion for paraphrasing a source that uses language offensive to many readers. Equally unusual is the need to cite arguments that violate the generally permissive boundaries of academic inquiry and conversation. Though scholars must respect those with whom they disagree, we sometimes encounter ideas so distasteful that we feel compelled to express disapproval. A number of years ago, one of our students found a periodical in the university library that he considered abusive and insulting to gay men and women as well as to religious minorities. To voice his indignation, the student wrote to the head librarian and, hoping to get his point across, paraphrased some of the views expressed in the periodical. Considering the circumstances, he felt justified in using these judgmental attribution phrases:

Judgmental attribution phrases

Here we find the familiar homophobic claim that . . .

Overt anti-Semitism emerges later, when . . .

Determining when to express judgment about paraphrased sources—or deciding that a particular opinion is out of bounds and therefore unworthy of paraphrase—is a sensitive issue in academic communities. However, it is generally best to avoid judgmental citations of sources unless there are clear and compelling reasons for doing so.

EXERCISE

Paraphrasing an Argument

Try to paraphrase each of the following arguments. Paraphrase only the argument, which appears in italic type; preceding sentences merely provide context.

a. In the United States today, women have access to just about every educational opportunity and career. But access doesn't guarantee outcomes. *A gendered culture, mostly in unconscious ways, limits women's expectations for themselves and our expectations for them.*

—MaryAnn Baenninger, "For Women on Campuses, Access Doesn't Equal Success"

b. [The most successful college graduates] often—though happily not always—come from highly educated families and attend highly selective colleges and universities. They are already members of an economic and cultural elite. *Our great democratic university system has [ironically] become a pillar of social stability—a broken community many of whose members drift through, learning little, only to return to the economic and social box that they were born into.*

—Anthony Grafton, "Our Universities: Why Are They Failing?"

c. The authority of education has diminished, and students are increasingly thought of, by themselves and their colleges, as "clients" or "consumers." *When eighteen-year-olds are emboldened to see themselves in this manner, many look for ways to attain an educational credential effortlessly and comfortably.*

—Richard Arum and Josipa Roksa, "Your So-Called Education"

Paraphrasing in Research Papers

As we have said earlier in this chapter, research writing often uses paraphrased sources in order to cite important information, to place a topic or issue in context, or to support an interpretation or opinion. In these cases, a writer must be careful to identify sources by name (usually in the form of parenthetical notes, which will be introduced in Chapter 7).

Uses of paraphrase in research writing—particularly conventions of style and documentation—will be explained in greater detail in Chapter 13. The following examples simply illustrate various contexts in research writing that might call for paraphrase.

Paraphrasing to Cite Information

Suppose you are writing a research paper arguing for curtailed consumption of red meat. Using a direct quotation with an acknowledgment phrase, you might open your paper this way:

> In his book, *Beyond Beef: The Rise and Fall of the Cattle Culture,* Jeremy Rifkin cites the following facts:
>
>> Some 100,000 cows are slaughtered every twenty-four hours in the United States. In a given week, ninety-one percent of all United States households purchase beef. . . . Americans currently consume twenty-three percent of all the beef produced in the world. Today, the average American consumes sixty-five pounds of beef per year (154).

Quoting to cite information

On the other hand, you might paraphrase the source with or without an acknowledgment phrase. Consider this alternative:

> Americans are so addicted to beef that every week ninety-one percent of all families in the U.S. buy it. Because of this dietary preference, our country lays claim to nearly a fourth of the world's supply. Individually, each of us devours, on average, sixty-five pounds of beef each year, requiring a daily slaughter of 100,000 cows (Rifkin 154).

Better: paraphrasing to cite information

Although it may be easier simply to quote Jeremy Rifkin, there is no compelling reason to do so. Since there is nothing particularly unusual about his vocabulary or style, the basic information that he reports can be presented just as effectively in your own words. (Notice also that even with the acknowledgment phrase, a parenthetical note is needed to identify the precise location of the paraphrased text—page 154 of Rifkin's book.)

Paraphrasing to Place a Topic or Issue in Context

Suppose that the college you attend has imposed restrictions on the use of air conditioning during summer sessions. Responding to outcries of opposition, you write an objective, researched study of the possible consequences of this unpopular policy—both its advantages as a conservation measure and its inevitable drawbacks. Recognizing the need for open-minded inquiry, you begin your report by addressing the widely held belief that air conditioning has become an indispensable comfort for nearly everyone in the United States. You might do this by paraphrasing the following passage from an essay by Frank Trippett:

A source that provides context for an issue

> [Air conditioning has] seduced families into retreating into houses with closed doors and shut windows, reducing the commonality of neighborhood life and all but obsoleting the front-porch society whose open casual folkways were an appealing feature of a sweatier America. Is it really surprising that the public's often noted withdrawal into self-pursuit and privatism has coincided with the epic spread of air conditioning? Though science has little studied how habitual air conditioning affects mind or body, some medical experts suggest that, like other technical avoidance of natural swings in climate, air conditioning may take a toll on the human capacity to adapt to stress.

Your opening paragraph might begin like this:

A paraphrase of the source

> Although most of us regard air conditioning as an unqualified blessing if not an absolute necessity, our dependence on it carries seldom-examined consequences. Author Frank Trippett enumerates some of these consequences. For one thing, air conditioning has altered notions of neighborliness, luring people away from the front porch and into airtight rooms where they have little contact with anyone outside the family. This seclusion may contribute to certain antisocial tendencies, such as self-absorption and extreme competitiveness. Also, Trippett suggests that while it remains an unproven theory, some scientists have suggested that air conditioning impairs our ability to cope with stress (75).

Notice that in this case the author of the source, Trippett, is cited at the beginning of the paraphrase, and therefore his name should not be repeated in the parenthetical note at the end. Again, the parenthetical note must be retained to identify the precise location of the borrowed ideas—page 75 of the magazine in which Trippett's article was published.

Paraphrasing to Support an Interpretation or Opinion

Suppose that you are writing a paper arguing that the recording industry has grown too powerful. In the course of your research, you find the book *Music for Pleasure: Essays in the Sociology of Pop,* in which Simon Frith, a scholar of popular culture, argues that one consequence of the recording industry's power is the suppression of certain kinds of musical talent:

A source that expresses an opinion

> The industrialization of music means a shift from active musical production to passive pop consumption, the decline of folk or community or subcultural traditions, and a general loss of musical skill. The only instruments people like me can play today are their [CD] players. (Frith 11.)

A paragraph in your research paper might open as follows:

> One consequence of the recording industry's power is the gradual decline of amateur musical talent. Simon Frith, a scholar of popular culture, has argued that the mass marketing of CDs has discouraged music-making by amateurs and undermined regional and ethnic traditions, thus limiting the acquisition and exercise of individual talent. Says Frith, "The only instruments people like me can play today are their [CD] players" (11).

A paraphrase of the source

There are two things to note about this paraphrase. First, when you use a source to support an opinion or interpretation, you normally choose a recognized authority. You are therefore more likely to identify the source in an acknowledgment phrase rather than a parenthetical note. (Notice that the writer also cites the basis of Frith's authority—his being a scholar of popular culture—though she would not do so if Frith were a universally recognized person like Albert Einstein or Hillary Clinton.) The other thing you may notice about this paraphrase is that it incorporates a direct quotation. Since there really isn't any way to rephrase the last sentence without losing something, it is best to quote it directly.

Paraphrasing in Research Papers

EXERCISE

For each of the following quotations, write a paraphrase appropriate to the situation at hand. You may either put the last name of the source in a parenthetical note at the end, along with the page number, or name the source before paraphrasing it, in which case only the page number should appear in the parenthetical note.

a. In a course titled Introduction to Women's Studies, you are writing a research paper about how television propagates oppressive attitudes about beauty and femininity. A paraphrase of the following quotation can be used to demonstrate how one particular type of program, the TV makeover, exemplifies this trend.

   Source:
   A passage from page 255 of *Makeover TV: Selfhood, Citizenship, and Celebrity,* a recent book by Brenda R. Weber, Professor of English at Indiana University.

   Quotation:
   As we see demonstrated in these shows, part of the underlying rationale embedded in the television makeover is that it positions spectacular-to-be-looked-at-ness as normal. Thus, the mediation offered through the makeover enables people to be "like everyone else."

b. In a biology course titled Humans and Ecology, you are writing a research paper that surveys policy issues relating to biodiversity. A paraphrase of the following quotation will allow you to explain the rationale for public funding of research aimed at cataloguing more than ten million undiscovered plant and animal species.

   Source:
   A passage by Edward O. Wilson, a world-famous biologist and environmental advocate.

Quotation:
In amnesiac revery it is easy to overlook the services that ecosystems provide humanity. They enrich the soil and create the very air we breathe. Without these amenities, the remaining tenure of the human race would be nasty and brief. The life-sustaining matrix is built of green plants with legions of microorganisms and mostly small, obscure animals.

GUIDELINES Effective Paraphrasing

The general principles set forth in this chapter can be summed up in the following guidelines:

- Paraphrasing is a special kind of response, appropriate when the occasion calls for close literal interpretation and accurate reporting.
- When you paraphrase a passage to make it suitable for a different audience, you should make appropriate adjustments in style, vocabulary, and degree of formality.
- When you paraphrase an argument, particularly one with which you disagree, you must be fair and objective.
- When you paraphrase a source in your research writing, you must completely recast information and ideas in your own language and style. Simple word substitution does not constitute a legitimate paraphrase; neither does rearrangement of word order.

READING SELECTION

With a PhD in biology, Barbara Ehrenreich began her career as a political essayist and social critic. In researching her book, *Nickel and Dimed: Surviving in Low-Wage America*, Ehrenreich worked in a variety of jobs at the minimum wage. The following essay, which describes one of her jobs, appeared in the *New York Times*.

Another Day, Another Indignity

BARBARA EHRENREICH

1 Only a person of unblemished virtue can get a job at Wal-Mart—a low-level job, that is, sorting stock, unloading trucks, or operating a cash register. A drug test eliminates the chemical miscreants; a detailed "personality test" probes the job applicant's horror of theft and willingness to turn in an erring co-worker.

Extreme submissiveness to authority is another desirable trait. When I applied for a job at Wal-Mart in the spring of 2000, I was reprimanded for getting something "wrong" on this test: I had agreed only "strongly" to the proposition, "All rules have to be followed to the letter at all times." The correct answer was "totally agree." 2

Apparently the one rule that need not be slavishly adhered to at Wal-Mart is the federal Fair Labor Standards Act, which requires that employees be paid time and a half if they work more than forty hours in a week. Present and former Wal-Mart employees in twenty-eight states are suing the company for failure to pay overtime. 3

A Wal-Mart spokesman says it is company policy "to pay its employees properly for the hours they work." Maybe so, but it wasn't a policy I remember being emphasized in the eight-hour orientation session all new "associates" are required to attend. The session included a video on "associate honesty" that showed a cashier being caught on videotape as he pocketed some bills from the cash register. Drums beat ominously as he was led away in handcuffs and sentenced to four years in prison. 4

The personnel director warned us, in addition, against "time theft," or the use of company time for anything other than work—"anything at all," she said, which was interpreted in my store as including trips to the bathroom. We were to punch out even for our two breaks, to make sure we did not exceed the allotted fifteen minutes. 5

It turns out, however, that Wal-Mart management doesn't hold itself to the same standard of rectitude it expects from its low-paid employees. My first inkling of this came in the form of a warning from a co-worker not to let myself be persuaded to work overtime because, she explained, Wal-Mart doesn't pay overtime. Naively, I told her this was impossible; such a large company would surely not be flouting federal law. 6

I should have known better. We had been apprised, during orientation, that even after punching out, associates were required to wait on any customers who might approach them. Thanks to the further requirement that associates wear their blue and yellow vests until the moment they went out the door, there was no avoiding pesky last-minute customers. 7

Now some present and former employees have filed lawsuits against Wal-Mart. They say they were ordered to punch out after an eight-hour shift and then continue working for no pay. In a practice, reported in the [New York] *Times*, that you might expect to find only in a third-world sweatshop, Wal-Mart store managers in six states have locked the doors at closing time, some employees say, forcing all present to remain for an hour or more of unpaid labor. 8

This is "time theft" on a grand scale—practically a mass mugging. Of course, in my brief experience while doing research for a book on low-wage work, I found such practices or milder versions of them by no means confined to Wal-Mart. 9

At a Midwestern chain store selling hardware and lumber, I was offered an eleven-hour shift five days a week—with no overtime pay for the extra fifteen hours. A corporate-run housecleaning service paid a starting wage of only $6.65 an hour but required us to show up in the morning forty minutes before the clock started running—for meetings and to prepare for work by filling our buckets with cleaning supplies. 10

What has been revealed in corporate America . . . is a two-tiered system of morality: Low-paid employees are required to be hard-working, law-abiding, rule-respecting straight arrows. More than that, they are often expected to exhibit a selfless generosity toward the company, readily "donating" chunks of their time free of charge. Meanwhile, as we have learned from the cases of Enron, Adelphia, ImClone, WorldCom, and others, many top executives have apparently felt free to do whatever they want—conceal debts, lie about profits, engage in insider trading—to the dismay and sometimes ruin of their stockholders. 11

12 But investors are not the only victims of the corporate crime wave. Workers also suffer from management greed and dishonesty. In Wal-Mart's case, the moral gravity of its infractions is compounded by the poverty of its "associates," many of whom are paid less than $10 an hour. As workers discover that their problem is not just a rogue store manager or "bad apple" but management as a whole, we can expect at the very least widespread cynicism, and perhaps an epidemic of rule-breaking from below.

Freewriting

Freewrite for ten to fifteen minutes about Barbara Ehrenreich's account of working conditions at Wal-Mart. You may write about anything you've learned, perhaps comparing or contrasting your own experiences as an employee with those of the author. On the other hand, you might consider whether and how this essay influences your perspectives as a customer or consumer.

Group Work

Share freewrites in your group, with each member reading aloud while others are taking notes. As you listen, try to develop a list of rules (often unwritten) and expectations (often unstated) that influence employee behavior, relationships between workers and employers, and notions about ethical conduct in the workplace.

Review Questions

1. What screening techniques do Wal-Mart managers use to avoid hiring persons they consider undesirable?
2. How does Wal-Mart define "time theft"? In what sense, according to Ehrenreich, does the company itself engage in a different variety of time theft?
3. What "two-tiered system of morality" does Ehrenreich perceive in corporate culture?

Discussion Questions

1. Do you think Ehrenreich's audience, readers of the *New York Times,* is any more or less likely to shop or work at Wal-Mart than Americans in general? Does it matter? How do you think Ehrenreich hopes to influence her audience? That is, what would she like them to feel, understand, or do?
2. Is Ehrenreich challenging or affirming the traditional American work ethic? If both, which aspects of the work ethic does she challenge, and which does she affirm?
3. While co-workers struggled to make a living, Ehrenreich was conducting surreptitious research. Does this affect her reliability as an observer or reporter? If so, how? How do you suppose her co-workers would respond to her article?

Writing

1. Citing the same kinds of information that Ehrenreich presents in her article, freewrite for at least fifteen minutes about your worst (or best) job. Using details from your freewriting along with information from Ehrenreich's article, write an essay that explains and illustrates the defining features of a bad (or good) job.
2. Each December, *Multinational Monitor* names its "Ten Worst Corporations"; in January, *Fortune* magazine releases its annual list of "The Hundred Best Companies to Work for in America." Locate the appropriate issues of both periodicals for the past three years, looking either in your college library or at the two following websites:
   <http://www.essential.org/monitor>
   <http://www.fortune.com/fortune/lists/bestcompanies/index.html>
   Use your findings to develop criteria for evaluating a future workplace.

ADDITIONAL READING

After publishing *Nickel and Dimed* in 2001, Barbara Ehrenreich began work on *Bait and Switch: The (Futile) Pursuit of the American Dream*. While her earlier book depicted the daily experiences of employees who work for minimum wage, *Bait and Switch* examines the dilemma of college-educated managers laid off by corporations due to "downsizing" or "outsourcing." In the course of her research, Ehrenreich surveyed self-help literature aimed at these unemployed white-collar workers.

Who Moved My Ability to Reason?

BARBARA EHRENREICH

There they are, massed in every airport bookstore, their titles lunging out to slap you in the face. Some are straight-out commands, like *First, Break All the Rules* and *Now, Discover Your Strengths*. Others pose quirky metaphorical questions: *How Full Is Your Bucket?* or *Who Moved My Cheese?* Several of them trumpet forth a kind of numerological majesty: *The Eighth Habit, The Five Dysfunctions of a Team*. All lay claim to the almost infinite territory of "work and life," as in the *Cheese* subtitle, *An A-Mazing Way to Deal with Change in Your Work and in Your Life*. Clearly you are not in the literature section, or even ordinary diet and mood-boosting self-help; this is the bustling genre of business success books, descended from Dale Carnegie's mid-twentieth-century oeuvre and ready to transform you into a CEO now. 1

Fortunately, these books are easy to read, since they're directed at an audience more familiar with PowerPoint than Proust. Few words clutter the pages of Spencer Johnson's mega-best-seller *Who Moved My Cheese?* or his follow-up book, *The Present,* whose covers are emblazoned with a kind of badge that reads "a gem—small and valuable." In place of words, one often finds graphics, like the little buckets that help fill the pages of *How Full Is Your Bucket?* The caption on one tells us: "Everyone has an invisible bucket. We are at our best when our buckets are overflowing—and at our worst 2 when they are empty." Even the unusually prolix four hundred pages of *The Eighth Habit* are heavily padded with graph-like diagrams, including one depicting a wrinkled sine wave—or perhaps it's a mountain—labeled "Passion." The mountain rises from a sea swimming with "positive" words, like *hope, synergistic, fun,* and *motivating.*

3 The few words that do appear in these books are likely to be bolded, bulleted, or boxed. Lists are unavoidable. *Now, Discover Your Strengths* includes a list with thirty-four possible strength-related "themes," from *achiever* to *maximizer* to *woo.* Chapters are often embedded with simple exercises you can perform at home, like this one from *Secrets of the Millionaire Mind*: "Place your hand on your heart and say . . . 'I admire rich people!' 'I bless rich people!' 'I love rich people!' 'And I'm going to be one of those rich people too!'" In some cases, the author seems ready to abandon print altogether, ending the book with instructions to visit his Web site, purchase his non-book products, or attend his motivational seminars (and they are, in the current batch of business success books, always "his"). For members of the post-reading generation, *How Full Is Your Bucket?* and *The Eighth Habit* tuck in a convenient CD.

4 But why read these books at all? Herewith are "The Five Essential Principles of Business Success Books," conveniently condensed for consumption in five minutes or less. Yes, they overlap and sometimes contradict one another. No, the headings are not parallel, some being nouns, some adjectives, and some entire sentences. Welcome to the genre!

5 ***The 24/7 Happy Hour.*** Be positive, upbeat, and perky at all times. Once, the job of corporate functionaries was to make things happen. Today, their mission is apparently to keep their colleagues company in the office. As *How Full Is Your Bucket?* asserts, "Ninety-nine out of every hundred people report that they want to be around more positive people." Every book in the genre enjoins a relentless positivity of outlook. In the *Tuesdays with Morrie*–like fable of *The Present,* the anonymous "young man" chirps to the wise "old man": "So, if what I believe and do today is positive, I help create a better tomorrow!"

6 In fact, negative thoughts—as toward the boss who laid you off or passed you over for a promotion—will not only be visible to your comrades; they "can be harmful to your health and might even shorten your life span." If you happen to be downsized, right-sized, or outsourced again, just grin and bear your smiley face to the next potential employer, as the happy folks in *We Got Fired! . . . And It's the Best Thing That Ever Happened to Us* advise.

7 ***Avoid Victimism and Anyone Who Indulges in It.*** People who fail at being positive—and dwell morbidly on their last demotion or downsizing, for example—easily fall into what *The Eighth Habit* diagnoses as "the mind-set of victimism and culture of blame." Avoid them, even though "it's very easy to hang out and share suffering with people who are committed to lose." Poor people, we discover in *Secrets of the Millionaire Mind,* are that way because they "choose to play the role of the victim." Avoid them too.

8 ***Masters of the Universe.*** Being positive and upbeat not only improves your health and popularity; it actually changes the world. Yes, your thoughts can alter the physical universe, which, according to *Secrets of the Millionaire Mind,* "is akin to a big mail-order department," in which you "'order' what you get by sending energetic messages out to the universe." The author ascribes this wisdom to the "Law of Attraction," which was explained scientifically in the 2001 book *The Ultimate Secret to Getting Absolutely Everything You Want.* Thoughts exert a gravitational-type force on the world, so that "whenever you think something, the thought immediately attracts its physical equivalent." If you think money—in a totally urgent, focused and positive way, of course—it will come flying into your pockets.

The Mice Come Out Ahead. Although the plot of *Who Moved My Cheese?* centers on two tiny, maze-dwelling, cheese-dependent people named Hem and Haw, there are also two subsidiary characters, both mice. When the cheese is moved, the tiny people waste time ranting and raving "at the injustice of it all," as the book's title suggests. But the mice just scurry off to locate an alternative cheese source. They prevail, we learn, because they "kept life simple. They didn't overanalyze or overcomplicate things." In the mysteriously titled *QBQ! The Question Behind the Question,* we are told that questions beginning with "who" or "why" are symptoms of "victim thinking." Happily, rodents are less prone to it than humans. That may be why we never learn the identity of the Cheese Mover; the who-question reveals a dangerous human tendency to "overanalyze," which could lead you to look upward, resentfully, toward the C-suites where the true Masters of the Universe dwell. 9

Passionate. According to *The Eighth Habit,* in the old days, it was good enough to be effective. But "being effective . . . is no longer optional in today's world—it's the price of entry to the playing field." The endlessly churning, cutthroat, twenty-first-century business world demands greatness—which means being not only enthusiastic but also passionate about your work. Presumably, you will pull all-nighters, neglect your family—whatever it takes. And when you do lose your job, you will embrace your next one—in, say, modular-building construction—with the same raging passion for greatness. 10

There you have it, the five highly condensed secrets of business success. If you find them immoral, delusional, or insulting to the human spirit, you should humbly consider the fact that, to judge from the blurbs on the backs of these books, they have won the endorsement of numerous actual CEOs of prominent companies. Maybe the books tell us what these fellows want their underlings to believe. Be more like mice, for example. Or—and this is the truly scary possibility—maybe the principles embody what the CEOs themselves believe, and it is in fact the delusional, the immoral, and the verbally challenged who are running the show. 11

6

Summarizing

A *summary* of a text or passage is a brief distillation of its salient points—its main ideas and essential information—that typically excludes supporting details, such as examples or illustrations. Summaries save time, but they serve other purposes as well, such as focusing attention and stimulating recall. A textbook chapter, for example, may end with a summary that reinforces new concepts and reemphasizes important information. A scientific or technical article may open with an ***abstract,*** a summary of findings that allows a reader to recognize the main point quickly and, perhaps, decide whether to proceed through the entire text. As a student, you have probably written a fair number of summaries already. A book review or "report on the literature" requires you to summarize the contents of one or more texts. A lab report contains a brief account of your experimental procedures and results. An argumentative paper (like a trial lawyer's *brief*) may conclude with a forceful summation of the evidence you have presented. Less familiar, perhaps, are the uses of summary in research writing. As you consult sources filled with detailed information and expert analysis, you must determine which is most important and relevant, recording only that information on note cards. In fact, your completed research paper is by nature a summary, a carefully condensed and focused presentation of what you have discovered during the course of an investigation.

Whenever you read, your mind engages in something like summarizing: seeking out main ideas, making connections among them (as well as drawing associations with your other experiences), and creating a framework for efficient storage in your memory. You can assist that process when you annotate your reading. For example, a student reading a textbook to learn how the human eye works might write this summary note in the margin:

Rods and cones in the retina encode images

> In the human visual system the initial coding of the image occurs in the *retina,* a layer of neural cells at the rear of the eyeball. The retina contains a two-dimensional layer of sensory cells, called *rods* and *cones,* which are sensitive to light. Each of these cells is a *transducer* that is capable of generating a neural signal when struck by light.
>
> —Neil A. Stillings, *Cognitive Science: An Introduction*

Writing the note allows the reader to capture the main point of the passage and remember it.

SUMMARY AND PARAPHRASE

As you saw in Chapter 5, a marginal note sometimes paraphrases. The preceding note, on the other hand, summarizes. It omits details, including definitions of terms. As you will see, summary and paraphrase share similarities in both form and function. Before introducing those similarities, however, we need to consider two ways that summary and paraphrase differ. First, a summary is more likely to quote a phrase or two, or even a short sentence, from the original source, provided that it is set off with quotation marks. Second, summarizing involves decisions about what is most important and what can be left out. A summary of the following passage, which deals with the processing and marketing of groceries in European countries, illustrates both principles:

The original source

> All these techniques, originating in the United States and vigorously marketed by American businessmen, have spread across the industrialized communities of Europe.
>
> One of these has been a significant change in shopping habits. When food retailers still purchased their supplies in bulk—flour and sugar by the sack, tea in a chest, butter in a keg, and cheeses whole—the local store was a place of resort. It was a social center as well as a distribution point. Today, standard articles, prepackaged and preserved by canning or freezing in a large-scale modern factory, are distributed with more efficiency, even if with the loss of social intercourse, in an equally efficient large-scale supermarket. Hence it is reasonable to suggest that one of the effects American food technology has had on the character of European society has been to accelerate the extinction of the general store on the street corner, of the specialized butcher, baker, greengrocer, and dairy and to substitute the supermarket. Great Britain, moving forward a decade behind the United States, possessed 175 supermarkets in 1958, 367 in 1960, and 4,800 in 1970.
>
> —Magnus Pyke, "The Influence of American Food Technology in Europe"

Notice the difference between a paraphrase and a summary of this passage. A student wishing to use the information in a paper might paraphrase as follows:

A paraphrase of the source

> New methods of processing and distributing food, developed in America and sent overseas, have brought social change to Europe. For one thing, many Europeans no longer shop for groceries in the same manner as they once did when stores bought large containers of flour, sugar, tea, and butter and whole cheeses. In those days, the food store was a place to meet friends as well as to buy groceries. Though impersonal by comparison, today's supermarkets are more efficient, selling products that come individually packaged from the factory, where they have been canned or frozen to keep them fresh. Consequently, American methods have led to the gradual disappearance of butcher shops, bakeries, produce markets, and dairy stores, all of which have been supplanted by supermarkets. The number of supermarkets in Britain, which is about ten years behind trends established in the U.S., grew from 175 in 1958 and 367 in 1960 to 4,800 in 1971 (Pyke 89–90).

This paraphrase alters the writer's language while retaining all his ideas, including examples and minor details. The following summary, on the other hand, presents only the most important ideas:

A summary of the source

> American innovations in the production and distribution of food have brought supermarkets to Europe. Once a neighborly "place of resort," the corner store has been supplanted by the more efficient, though less sociable, supermarket (Pyke 89–90).

Notice that the summary omits details and examples found in the paraphrase. Nevertheless, it provides a faithful representation of the author's ideas and attitudes. You may also notice that this particular summary retains a phrase from the original source, placed in quotation marks.

A summary, like a paraphrase, makes an author's ideas clear, perhaps even clearer than they are in the original, and it may also incorporate a quotation—a phrase or short sentence from the source—set off with quotation marks. Both the summary and the paraphrase, however, acknowledge their common sources in a parenthetical note.

EXERCISE

Summary and Paraphrase

A process for writing summaries follows this exercise, but you already can summarize a passage with a main idea. The following excerpt comes from the preface to *Finding Darwin's God: A Scientist's Search for Common Ground between God and Evolution,* a book by Kenneth R. Miller, Professor of Biology at Brown University. Paraphrase the passage; then write a brief summary. Both paraphrase and summary must be written in your own words, though you may quote a short phrase or two in the summary. Avoid any reference to the author, ending both paraphrase and summary with a parenthetical note: (Miller xii).

> The common assumption, widely shared in academic and intellectual circles, is that Darwinism is a fatal poison to traditional religious belief. One may, of course, accept the scientific validity of evolution and profess belief in a supreme being, but not without diluting traditional religion almost beyond recognition, or so the thinking goes. Incredibly, all too many traditional believers accept this view, not realizing that it is based more on a humanistic culture of disbelief than on any finding of evolutionary science. In a curious way, this allows each side to validate the extremes of the other. Religion leads one side to reject the cornerstone of the life sciences, while the other delights in telling us that science can determine the meaning of life—which is, of course, that it does not have one.

WRITING SUMMARIES

One way to summarize a short passage resembles the process introduced in Chapter 4, where you created topic sentences for paragraphs with main ideas that were implied but not stated: *read the passage once or twice until its meaning is clear, put it aside, and then write a brief summary from memory.* As the length of a passage increases, however, summarizing becomes more of a challenge. Since college students are expected to summarize a variety of texts and passages, some of which are long and complex, you can benefit from a reliable, efficient method of composing summaries. The following process can save time and minimize frustration. As in most other types of writing, time spent in the preliminary stages pays off later on.

Summarizing Longer Passages

GUIDELINES

- ***Read carefully.*** To summarize a text or a passage, you must understand it thoroughly. Read it, look up unfamiliar words, and, if possible, discuss its meaning with others.
- ***Read with a pencil.*** Underlining and marginal notes can increase comprehension. Be selective; underline main ideas only. Use your own symbols and marginal comments to highlight important ideas. Good notes and underlining will make later review quick and easy, so it pays to concentrate the first time through.
- ***Write a one-sentence paraphrase of the main idea.*** If the text or passage has a thesis statement, paraphrase it. If not, state what you take to be the main idea in your own words. This statement should provide a focus for everything else in the summary.
- ***Write a first draft.*** Compose a miniature version of the text or passage based on portions you have underlined and marginal notes you have written. Keep this draft simple, following the order of ideas found in the original. Paraphrase where possible, although parts of the first draft may still be close to the phrasing of the original.
- ***Paraphrase your draft.*** Treat your draft as a passage to be paraphrased. Restate its ideas and information in your own language and style, quoting no more than an isolated phrase or two or a single short sentence if there is an idea you cannot express as effectively in your own words. Remember that a summary expresses the ideas of the text or passage smoothly and clearly as well as concisely. Provide transitions, eliminate unnecessary words, combine ideas, and clarify any confusing sentences.

To illustrate this process, let's suppose that you need to summarize the following passage from pages 76–78 of *Telling It Like It Isn't,* a book by J. Dan Rothwell, a scholar of semantics, the study of how language affects the way we think. First, read it with care until you are sure that you understand it (step 1).

Once you are satisfied that you understand the passage, go back and reread it with a pencil (step 2). Following is the passage as it was marked by one reader. (Since readers differ, it is unlikely that you would have marked it in exactly the same way.)

PRACTICE READING

Stereotyping: Homogenizing People

J. Dan Rothwell

We all carry around images of what members of particular groups are like. For instance, what image is conjured in your mind for a dope smoker, New York cab driver, black athlete, college professor, construction worker? These images are often shared by others. Typically, they stress similarities and ignore differences among members of a group. These images, then, become stereotypes—the attribution of certain characteristics to a group, often without the benefit of firsthand knowledge.

Stereotypes are judgments . . . of individuals not on the basis of direct interaction with those individuals specifically . . . but based instead on preconceived images for the category they belong to. Stereotypes, however, are not inherently evil. Some stereotypes, when predicated upon personal experience and empirical data, can be valid generalizations about a group.

Some stereotypes are valid?!

1

There are several potential problems with stereotypes, however. First, these preconceived images of groups may produce a frame of reference, a perpetual set in our minds concerning the group as a whole. Then, when faced with an individual from the group, the preconceived image is applied indiscriminately, screening out individual differences. Individuals become mere abstractions devoid of unique qualities, pigeonholed and submerged in the crowd, a crowd that is thought to be homogeneous.

The group becomes more important.

Indiscriminate application of stereotypes is particularly troublesome because stereotypes are not necessarily grounded on evidence or even direct experience. The classic study of stereotyping by Katz and Braly (1933) clearly revealed that stereotypes are often formulated in ignorance. They reflect attitudes toward labels, racial, ethnic, and others, frequently without benefit of actual contact with members of the group stereotyped. Student subjects held Turks in low esteem, yet most had never interacted with any member of this group.

2

A second problem with stereotypes is what general semanticists term allness. This is the tendency to characterize an individual or an entire group in terms of only one attribute or quality. This one characteristic becomes all that is necessary to know about a person. Once you realize that the person is a woman, or a Jew, or a Southerner, no more information is sought. This unidimensional view of a person is nothing more than a simplistic conception of an individual. You may be a Jew but also a brother, son, brilliant lawyer, charming compassionate individual, devoted father, loving husband, and so forth. Allness sacrifices complexity and substitutes superficiality. Racial and ethnic characteristics do not lend themselves to change, yet racial or ethnic labels may be the prepotent characteristic that supersedes all others. In fact, allness orientation may produce an exaggerated perception of group characteristics. Secord et al. (1956) showed "prejudiced" and "unprejudiced" subjects several pictures of blacks and whites. The prejudiced observers exaggerated the physical characteristics of blacks such as thickness of lips and width of nose. Racial labels accentuated the stereotyped differences between "races" for prejudiced (allness-oriented) subjects.

A final problem associated with stereotyping is that it can produce frozen evaluations. Juvenile delinquents or adult felons may never shed their stigmatizing label despite "going straight." Zimbardo and Ruch (1977) summarize studies conducted at Princeton University over several decades regarding stereotypes by Princeton students of various ethnic groups. While the stereotypes did change, they tended to do so relatively slowly. In 1933, blacks were deemed superstitious by eighty-four percent of Princeton students, forty-one percent in 1951, and thirteen percent in 1967. Thirty-four years is a very long time for people to acquire an accurate image of blacks on this one item.

3
When we see stereotypes, we can't see people!!

Stereotypes are thus troublesome because they are often indiscriminate, exhibit an allness orientation, and can produce frozen evaluations. Considering the pervasiveness of stereotyping in our society, one should not take it lightly. When we stereotype, we define a person, and this definition, superficial at best, can be quite powerful.

Summary of above

To stereotype is to define, and to define is to control, especially if the definition is widely accepted regardless of its accuracy. In a male-dominated society women may be stereotyped as empty-headed and illogical. The fact that the stereotype has persisted for years manifests the control men have over women, control that excludes women from executive positions and relegates them to mindless housekeeping duties. Women's liberation is fundamentally the struggle to define, to reject male stereotypes of females.

Stereotypes are sometimes seductive, however. When women are told repeatedly that they are stupid, they may begin believing it. A self-fulfilling prophecy may develop. Low self-esteem produced from male definitions of women as unintelligent can lead to poor performance and the consequent belief that the stereotype has merit. The stereotype is thus nurtured and perpetuated. Stereotyping can thus control, insidiously imprisoning its victims in constraining roles.

Vicious circle

So while stereotyping isn't intrinsically evil, most stereotypes lack empirical foundations and are assertions of power and dominance over less powerful groups. Reduced to an abstraction, victims of stereotyping must struggle to define themselves or be content to accept roles others have carved out for them. It is little wonder our society has been experiencing turmoil.

SUMMARY ★

Now write the thesis, a sentence stating the main idea of the passage (step 3):

> Stereotypes are judgments of people based on preconceived images about a group they supposedly belong to.

Thesis

Next, a first draft might look like this (step 4):

> Each of us carries around images of what groups of people are like, and these images are often shared by others. The images called stereotypes stress similarities and ignore differences. They assign certain characteristics to a group without benefit of firsthand knowledge. They are judgments of individuals based on preconceived images, not on direct interaction. However, stereotypes are not inherently evil. Some are valid.
>
> Nevertheless, there are problems with stereotypes. When you have a preconceived image of a group, it induces a perceptual set that screens out individual

A first draft

differences. Indiscriminate stereotypes are not grounded on evidence and are often formulated in ignorance without actual contact. A second problem is allness: characterizing an individual or group in terms of only one attribute or quality. When you realize that someone is a woman, a Jew, or a Southerner, you may not look for other information. This is a very simplistic idea of a person. It is superficial and does not account for the complexities that real people exhibit. A final problem with stereotypes is frozen evaluations: judgments that have stayed the same for a long time and change slowly.

So we can see that stereotypes are dangerous because they are indiscriminate, are inclined toward allness, and give a frozen evaluation. They also define and control people if the stereotypes are widely accepted. Women, for example, have to struggle to reject men's stereotypes of females. Sometimes stereotypes are seductive. People believe these images, so they become self-fulfilling. An image can control its victims, imprisoning them in roles. Even though most stereotypes aren't valid, victims of stereotyping must either struggle to define themselves or accept the bad image others have made up for them.

The final step is to revise and proofread (step 5). Here you can concentrate on condensing, on avoiding repetition, and on focusing the sentences around the thesis. Because you are seeking economy, see if your first draft can be shortened. The result is a final draft that is, in effect, a summary of a summary, as in this final version:

The final draft

Stereotypes are perceptions of individuals based on unexamined assumptions about a group they belong to. Although some stereotypes may be valid, they often create problems. First, stereotypes prevent us from regarding people as individuals. Second, they cause us to characterize people or groups on the basis of only one superficial attribute, a problem known as *allness*. Third, stereotypes become frozen and take years to change. When these false images are widely accepted, they define and therefore control people so thoroughly that unless victims struggle to disprove a stereotype, they often subscribe to it themselves (Rothwell 76–78).

EXERCISES Writing Summaries

1. Using the process outlined on page 179, summarize the following passage from page 29 of "Rethinking the Revolution," an article by John Ferling published in the magazine *American History.*

Civil War soldiers were equipped with weapons capable of producing greater casualties than those available to Washington's soldiers. Union and Confederate soldiers carried rifles with an effective range nearly six times that of the muskets packed by the men in the Continental Army, and Civil War artillerymen operated more powerful cannons.

That does not mean fighting on Revolutionary War battlefields was a cakewalk. To maximize the effectiveness of the weaponry at their disposal, eighteenth-century armies fought at close range, and engagements frequently ended in terrifying bayonet charges and vicious hand-to-hand combat. Men often fought in the open at a distance no greater than that from home plate to second base on a baseball diamond, and the losses were substantial. One of the British who survived the march up Bunker Hill remarked that they nearly "picked us all off." An American at Princeton "loaded my musket with ball and buckshot. Our fire was most destructive. Their ranks grew thin."

2. Summarize the following article, which appeared on page 18 of an issue of the *New York Times.*

Is Your Religion Your Financial Destiny?

David Leonhardt

The economic differences among the country's various religions are strikingly large, much larger than the differences among states and even larger than those among racial groups.

The most affluent of the major religions—including secularism—is Reform Judaism. Sixty-seven percent of Reform Jewish households made more than $75,000 a year at the time the Pew Forum on Religion and Public Life collected the data, compared with only thirty-one percent of the population as a whole. Hindus were second, at sixty-five percent, and Conservative Jews were third, at fifty-seven percent.

On the other end are Pentecostals, Jehovah's Witnesses, and Baptists. In each case, twenty percent or fewer of followers made at least $75,000. Remarkably, the share of Baptist households making $40,000 or less is roughly the same as the share of Reform Jews making $100,000 or more. Overall, Protestants, who together are the country's largest religious group, are poorer than average and poorer than Catholics. That stands in contrast to the long history, made famous by Max Weber, of Protestant nations generally being richer than Catholic nations.

Many factors are behind the discrepancies among religions, but one stands out. The relationship between education and income is so strong that you can almost draw a line through the points on this graph. Social science rarely produces results this clean.

What about the modest outliers—like Unitarians, Buddhists, and Orthodox Christians—all of whom are less affluent than they are educated (and are below the imaginary line)? One possible explanation is that some religions are more likely to produce, or to attract, people who voluntarily choose lower-paying jobs, like teaching.

Another potential explanation is discrimination. Scott Keeter of Pew notes that researchers have used more sophisticated versions of this sort of analysis to look for patterns of marketplace discrimination. And a few of the religions that make less than their education would suggest have largely nonwhite followings, including Buddhism and Hinduism. Pew also created a category of traditionally black Protestant congregations, and it was somewhat poorer than could be explained by education levels. These patterns don't prove discrimination, but they raise questions.

Some of the income differences probably stem from culture. Some faiths place great importance on formal education. But the differences are also self-reinforcing. People who make more money can send their children to better schools, exacerbating the many advantages they have over poorer children. Round and round, the cycle goes. It won't solve itself.

USES OF SUMMARY

Thus far we have said little about why a writer might summarize a text or a passage, beyond the obvious reason of saving the reader's time. Basically, however, summary serves most of the same purposes as paraphrase. The marginal note beside the textbook passage on page 176 shows how summary, like paraphrase, can help you understand and internalize complex and important ideas. Likewise, you can use summary to make a challenging passage accessible to others who may be unfamiliar with its terminology and concepts. (Our summary on page 178 of Magnus Pyke's account of European grocery shopping provides an example.)

Summarizing an Argument

Another frequent use of summary is to demonstrate understanding of a controversial point of view or argument. Suppose you need to summarize the following excerpt from an essay about nonsexist language written by the late conservative columnist William Safire:

A source that makes an argument

> It makes sense to substitute *worker* for *workingman* . . . , *firefighter* for *fireman,* and *police officer* for *policeman.* Plenty of women are in those occupations, and it misleads the reader to retain the old form. . . .
>
> But do we need *woman actor* for *actress,* or *female tempter* for *temptress?* And what's demeaning about *waitress* that we should have to substitute *woman waiter* or the artificial, asexual *waitron?* We dropped *stewardess* largely because the occupation was being maligned—a popular book title suggesting promiscuity was *Coffee, Tea, or Me?*—a loss that also took the male *steward* out the emergency exit, and now we have the long and unnecessarily concealing *flight attendant.* We were better off with *steward* and *stewardess.*
>
> The abolition of the *-ess* suffix tells the reader or listener, "I intend to conceal from you the sex of the person in that job." Thus, when you learn that the *chairperson* or *chair* is going to be Pat Jones or Leslie Smith, or anyone not with a sexually recognizable first name like Jane or Tarzan, you will be denied the information about whether that person is a man or a woman.
>
> Ah, that's the point, say the language police, sex-eraser squad: it should not matter. But information does matter—and does it really hurt to know? What's wrong with *chairwoman* or *Congresswoman?* Let's go further: now that the antisexist point has been made in this generation, wouldn't it be better for the next generation to have more information rather than less?

Regardless of whether you agree with these views, your summary will probably employ one or more attribution phrases in addition to the required parenthetical note, thus emphasizing that you are summarizing opinions rather than facts. Notice how the highlighted phrases in the following summary do that:

A summary with attribution phrases

> Some purists argue that certain forms of nonsexist language are awkward and unnecessary, contributing little if anything to gender equity. These writers contend that occupational titles like *flight attendant* and *waitron* are awkward or silly and that they conceal relevant information about people's identities. One such critic, William Safire, believes that the injustices of sexist language have been sufficiently addressed already and that some traditional job designations should be retained (10).

Summarizing an Argument

EXERCISES

Write a summary of the following argument from a *New York Times* editorial by Zachary B. Shemtob, a professor of criminal justice at Central Connecticut State University, and David Lat, a former federal prosecutor. Your summary should refer to the authors by name and close with a parenthetical note indicating that the passage appears on page 4.

> Executions in the United States ought to be made public.
>
> Right now, executions are generally open only to the press and a few select witnesses. For the rest of us, the vague contours are provided in the morning paper. Yet a functioning democracy demands maximum accountability and transparency. As long as executions remain behind closed doors, those are impossible. The people should have the right to see what is being done in their name and with their tax dollars.
>
> This is particularly relevant given the current debate on whether specific methods of lethal injection constitute cruel and unusual punishment and therefore violate the Constitution.
>
> There is a dramatic difference between reading or hearing of such an event and observing it through image and sound. (This is obvious to those who saw the footage of Saddam Hussein's hanging in 2006 or the death of Neda Agha-Soltan during the protests in Iran in 2009.) We are not calling for opening executions completely to the public—conducting them before a live crowd—but rather for broadcasting them live or recording them for future release, on the Web or TV.
>
> When . . . Georgia inmate Roy Blankenship was executed in June, the prisoner jerked his head, grimaced, gasped and lurched, according to a medical expert's affidavit. The *Atlanta Journal-Constitution* reported that [Andrew] DeYoung, [another inmate] executed in the same manner, "showed no violent signs in death." Voters should not have to rely on media accounts to understand what takes place when a man is put to death.

Summarizing in Research Papers

Summary also serves the same purposes as paraphrase in research writing: to cite important information, to place a topic or issue in context, and to support an interpretation or opinion. (It is, of course, equally important to use parenthetical notes to identify summarized sources.) The following examples illustrate these occasions for using summary in research writing.

Summarizing to Cite Information

Suppose you are writing a research paper about homelessness. One of your sources, an article by David Levi Strauss, cites the following facts:

> "Home" has increasingly become a site of violent conflict and abuse. Half of all homes are "broken" by divorce; many more are broken by spousal abuse. Child abuse in the home is a national epidemic. Poverty kills twenty-seven children every day in America. Ozzie and Harriet are dead, and the Cosbys don't live around here.

A source that cites information

> Every year in the United States a million and a half kids run away from home. Many of them end up on city streets. Right now, today, there are some thirty thousand kids living on the streets of New York City. Contrary to popular belief, most of them run away not because they want to but because they have to; because even the streets are safer than where they're running from, where many of them have been physically and sexually abused by their families. Even so, they are not running *to* anything but death. Nationwide, more than five thousand children a year are buried in unmarked graves.

A summary of these facts might be useful in a paragraph that dispels misconceptions about homeless people, including the belief that they are primarily adults who have made poor choices. Your summary might look like this:

A brief summary

> One of the most brutal facts about homelessness is the number of victims who are minors. Driven from their families by domestic violence, huge numbers of children (thirty thousand in New York alone) have taken to the streets, vainly hoping to find safety. Thousands of them die (Strauss 753).

Basically, this summary presents facts, including one statistic. Though obliged to identify your source, you would probably do so in a parenthetical note rather than in an introductory acknowledgment phrase, since there is nothing about the manner in which you present these facts that is uniquely his. If, on the other hand, you wanted to quote a bit, you probably would employ an acknowledgment phrase. A slightly longer summary, then, might look like this:

A longer summary quoting the source

> One of the most brutal facts about homelessness is the number of victims who are minors. One reason is a dramatic increase in domestic violence, especially in poor neighborhoods. As journalist David Levi Strauss puts it, "Ozzie and Harriet are dead, and the Cosbys don't live around here." Strauss points to some alarming facts: on any given day, thirty thousand children are homeless in New York City; thousands of homeless children die every year in the United States (753).

Summarizing to Place a Topic or Issue in Context

Suppose that a member of the student government on your campus has voiced opposition to Black Culture Week, arguing that such an event is unwarranted without a comparable celebration of white European culture. If you wished to examine and refute this familiar argument in a research paper, you might wish to demonstrate that most white Americans know far less about African cultures than they suppose—certainly a great deal less than most African Americans know about western European culture. In the course of your research, you locate a book review by Neal Ascherson, which includes the following paragraph:

A source that provides context for an issue

> This is a book perfectly designed for an intelligent reader who comes to the subject of Africa reasonably fresh and unprejudiced. Unfortunately, those are still fairly uncommon qualifications in Europe. The first category of baffled consumers will be those who until yesterday spent much energy denying Africans their history. They did not quite say, like [one] Cambridge professor, that Africa

> had no history at all. They said that anything ancient, beautiful, or sophisticated found on the continent could have had nothing to do with the talentless loungers incapable of making a decent cup of tea or plowing in a straight line. The ruins of Great Zimbabwe had been built by the Phoenicians; the Benin bronzes were probably Portuguese; and all ironwork was Arab. A more sophisticated version of this line was that although Africa had made a promising start, some unknown disaster or lurking collective brain damage had immobilized Africans halfway down the track. This meant, among other things, that the history and archaeology of Africa belonged to the Europeans, who had dug it up and were alone able to understand it. Back to Europe it went, and there, to a great extent, it remains.

A summary of this passage would allow you to place Black Culture Week in a different context from the one in which your fellow student views it. Consequently, your paper might include a paragraph like this somewhere in its introduction:

A paragraph containing a summary of the source

> Black Culture Week is more than just an occasion for celebrating African heritage. It is an opportunity to dispel some of the demeaning misperceptions and stereotypes that diminish respect or even curiosity among white Americans. Among these is the belief, held by many educated people of European descent, that Africa has no native history or culture at all—that whatever artifacts are found there were brought by non-Africans, who are also the only people capable of understanding or appreciating their beauty or significance (Ascherson 26). Black Culture Week, therefore, is not so much a matter of promoting African heritage as it is a matter of correcting pervasive misinformation so that educated people can decide whether to study a field that many assume to be nonexistent or unworthy of serious attention.

Summarizing to Support an Interpretation or Opinion

When we discussed the paraphrasing of arguments in Chapter 5, we examined various ways of citing the source of a debatable point of view. Specifically, we looked at these options:

- Stating an argument without an attribution phrase, but putting both the author's name and appropriate page number(s) in a parenthetical note.
- Identifying the source with an attribution phrase and leaving only the page number(s) in the parenthetical note. (Attribution phrases that might be used to introduce a paraphrase of Barbara Lawrence's argument appear on page 166.)
- Expressing judgment about the credibility of the source in an attribution phrase. (Judgmental attribution phrases used in a letter to a library director appear on page 166.)

The effects of attributing an opinion to its source are equally important in the case of summary. Consider the following passage from an essay by Charles R. Lawrence III, a professor of law at Georgetown University. Lawrence argues that racial insults are not protected by the constitutional guarantee of free speech when they occur on college campuses.

A source that expresses an opinion

> If the purpose of the First Amendment is to foster the greatest amount of speech, racial insults disserve that purpose. Assaultive racist speech functions as a preemptive strike. The invective is experienced as a blow, not as a proffered idea, and once the blow is struck, it is unlikely that a dialogue will follow. Racial insults are particularly undeserving of First Amendment protection because the perpetrator's intention is not to discover truth or initiate dialogue but to injure the victim. In most situations, members of minority groups realize that they are likely to lose if they respond to epithets by fighting and are forced to remain silent and submissive.
>
> Courts have held that offensive speech may not be regulated in public forums such as streets, where the listener may avoid the speech by moving on, but the regulation of otherwise protected speech has been permitted when the speech invades the privacy of the unwilling listener's home or when the unwilling listener cannot avoid the speech. Racist posters, fliers, and graffiti in dormitories, bathrooms, and other common living spaces would seem to clearly fall within the reasoning of these cases. Minority students should not be required to remain in their rooms in order to avoid racial assault. Minimally, they should find a safe haven in their dorm rooms and in all other common rooms that are part of their daily routine.
>
> I would also argue that the university's responsibility for insuring that these students receive an equal educational opportunity provides a compelling justification for regulations that insure them safe passage in all common areas. A minority student should not have to risk becoming the target of racially assaulting speech every time he or she chooses to walk across campus.

If you were arguing in favor of a speech code that prohibits racial insults, you might summarize Lawrence's argument as follows:

A paragraph summarizing the source

> The First Amendment was designed to protect the free exchange of ideas, but racial insults are designed to injure or intimidate others, to discourage rather than promote discussion. It would be different if minority students were able to walk away from such insults, but when they occur in dorms and other university buildings, offended students are compelled to endure them (Lawrence 1).

If you wanted to add the weight of authority to this opinion, you might introduce your summary with an attribution phrase—for example, "Georgetown University law professor Charles Lawrence concludes that . . ." or "Legal experts have argued . . . ."

If, on the other hand, you disagreed with Lawrence, you certainly would introduce your summary with an attribution phrase—perhaps, "Professor Charles Lawrence expresses views typical of those who argue that protecting the interests of minorities takes priority over preserving unrestricted free speech." You might even consider a more judgmental attribution phrase—for example, "Professor Charles Lawrence rationalizes the abridgment of free speech, presenting it as a means of promoting equality and justice."

Summarizing in Research Papers

EXERCISE

Write a summary of each of the following passages—one that is appropriate to the given situation. Remember that you may either put the last name of the source in a parenthetical note at the end, along with page number(s), or name the source at the beginning of your summary, in which case only the page number(s) should appear in the parenthetical note.

a. *Source:*
The following passage appears on page B7 of an article in the *Washington Post.* The author, Deborah Tannen, is a prominent scholar in the field of linguistics who has written several recent books relating to verbal communication among family members.

Situation:
In a course titled Language and Meaning, you are writing a research paper about differences in how men and women use spoken language. A summary of the following passage can introduce your topic by challenging familiar assumptions about gender and the use of language.

Passage:
For women and girls, talk is the glue that holds a relationship together. Their best friend is the one they'll tell everything to. Spending an evening at home with a spouse is when this kind of talk comes into its own. . . .

Women's rapport-talk probably explains why many people think women talk more. A man wants to read the paper; his wife wants to talk; his girlfriend or sister spends hours on the phone with her friend or her mother. He concludes: Women talk more.

Yet [researchers have] observed an overall pattern of men speaking more. That's a conclusion women often come to when men hold forth at meetings, in social groups, or when delivering one-on-one lectures. All of us—women and men—tend to notice others talking more in situations where we talk less.

b. *Source:*
The following passage appears on page 34 of an article in the *New York Review of Books.* The author, the late Tony Judt, was a professor of European history at New York University.

Situation:
In a course titled Historic Preservation in the United States, you are writing a research paper about protecting public buildings. A summary of the following passage will allow you to introduce information about the causes and effects of demolishing nineteenth-century railroad stations.

Passage:
In continental Europe, despite some closures and reductions in services, a culture of public provision and a slower rate of automobile growth preserved most of the railway infrastructure. In most of the rest of the world, poverty and backwardness helped preserve the train as the only practicable form of mass communication. Everywhere, however, railways—the harbingers of an age of public investment and civic pride—fell victim to a dual loss of faith: in the self-justifying benefits of public

> services, now displaced by considerations of profitability and competition; and in the physical representation of collective endeavor through urban design, public space, and architectural confidence.
>
> The implications of these changes could be seen, most starkly, in the fate of stations. Between 1955 and 1975 a mix of antihistoricist fashion and corporate self-interest saw the destruction of a remarkable number of terminal stations. . . . In some cases . . . the edifice that was demolished had to be replaced in one form or another, because the station's core people-moving function remained important. In other instances . . . a classical structure was simply removed and nothing planned for its replacement. In many of these changes, the actual station was moved underground and out of sight, while the visible building—no longer expected to serve any uplifting civic purpose—was demolished and replaced by an anonymous commercial center or office building or recreation center; or all three. [New York's] Penn Station—or its contemporary, the monstrously anonymous Gare Montparnasse in Paris—is perhaps the most notorious case in point.

GUIDELINES

Effective Summarizing

The general principles set forth in this chapter can be summed up in the following guidelines for effective summarizing:

- Like paraphrasing, summarizing calls for close literal reading, but it also involves recognizing main ideas—distinguishing them from minor points and illustrative details.
- Like a paraphrase, a summary is written in your own language, although it may contain a short quotation or two—never more than a single sentence.
- Although there is no single correct way to compose a summary, one useful method is detailed on page 179.
- Summaries serve the same basic functions in research writing as paraphrases do.

READING SELECTION

In the following essay, Daniel Akst, a contributing editor for *Wilson Quarterly,* advances the provocative argument that most Americans do not demonstrate enough concern about their physical appearance. As you read Akst's essay, which was originally published in a journal of opinion, you may note that, like many other articles in newspapers and magazines, it does not adhere to one of the conventions of formal academic writing introduced in Chapters 6 and 7—a list of works cited and parenthetical notes with page numbers indicating the precise location of quoted passages or paraphrases.

What Meets the Eye

DANIEL AKST

Everyone knows looks shouldn't matter. Beauty, after all, is only skin deep, and no right-thinking person would admit to taking much account of how someone looks outside the realm of courtship, that romantic free-trade zone traditionally exempted from the usual tariffs of rationality. Even in that tender kingdom, where love at first sight is still readily indulged, it would be impolitic, if not immature, to admit giving too much weight to a factor as shallow as looks. Yet perhaps it's time to say what we all secretly know, which is that looks do matter, maybe even more than most of us think. 1

We infer a great deal from people's looks—not just when it comes to mating (where looks matter profoundly), but in almost every other aspect of life as well, including careers and social status. It may not be true that blondes have more fun, but it's highly likely that attractive people do, and they start early. Mothers pay more attention to good-looking babies, for example, but, by the same token, babies pay more attention to prettier adults who wander into their field of vision. Attractive people are paid more on the job, marry more desirable spouses, and are likelier to get help from others when in evident need. Nor is this all sheer, baseless prejudice. Human beings appear to be hard-wired to respond to how people and objects look, an adaptation without which the species might not have made it this far. The unpleasant truth is that, far from being only skin deep, our looks reflect all kinds of truths about difference and desire—truths we are, in all likelihood, biologically programmed to detect. 2

Sensitivity to the signals of human appearances would naturally lead to successful reproductive decisions, and several factors suggest that this sensitivity may be bred in the bone. Beauty may even be addictive. Researchers at London's University College have found that human beauty stimulates a section of the brain called the ventral striatum, the same region activated in drug and gambling addicts when they're about to indulge their habit. Photos of faces rated unattractive had no effect on the volunteers to whom they were shown, but the ventral striatum did show activity if the picture was of an attractive person, especially one looking straight at the viewer. And the responses occurred even when the viewer and the subject of the photo were of the same sex. Good-looking people just do something to us, whether we like it or not. 3

People's looks speak to us, sometimes in a whisper and sometimes in a shout, of health, reproductive fitness, agreeableness, social standing, and intelligence. Although looks in mating still matter much more to men than to women, the importance of appearance appears to be rising on both sides of the gender divide. In a fascinating cross-generational study of mating preferences, every ten years different groups of men and women were asked to rank eighteen characteristics they might want enhanced in a mate. The importance of good looks rose "dramatically" for both men and women from 1939 to 1989, the period of the study, according to David M. Buss, an evolutionary psychologist at the University of Texas. On a scale of one to three, the importance men gave to good looks rose from 1.50 to 2.11. But for women, the importance of good looks in men rose from 0.94 to 1.67. In other words, women in 1989 considered a man's looks even more important than men considered women's looks fifty years earlier. Since the 1930s, Buss writes, "physical appearance has gone up in importance for men and women about equally, corresponding with the rise in television, fashion magazines, advertising, and other media depictions of attractive models." 4

In all likelihood this trend will continue, driven by social and technological changes that are unlikely to be reversed anytime soon—changes such as the new ubiquity of media images, the growing financial independence of women, and the world- 5 wide weakening of the institution of marriage. For better or worse, we live now in an age of appearances. It looks like looks are here to stay.

6 The paradox, in such an age, is that the more important appearances become, the worse most of us seem to look—and not just by comparison with the godlike images alternately taunting and bewitching us from every billboard and TV screen. While popular culture is obsessed with fashion and style, and our prevailing psychological infirmity is said to be narcissism, fully two-thirds of American adults have abandoned conventional ideas of attractiveness by becoming overweight. Nearly half of this group is downright obese. Given their obsession with dieting—a $40 billion-plus industry in the United States—it's not news to these people that they're sending an unhelpful message with their inflated bodies, but it's worth noting here nonetheless.

7 Social scientists have established what most of us already know in this regard, which is that heavy people are perceived less favorably in a variety of ways. Across cultures—even in places such as Fiji, where fat is the norm—people express a preference for others who are neither too slim nor too heavy. In studies by University of Texas psychologist Devendra Singh, people guessed that the heaviest figures in photos were eight to ten years older than the slimmer ones, even though the faces were identical. (As the nation's bill for hair dye and facelifts attests, looking older is rarely desirable, unless you happen to be an underage drinker.)

8 America's weight problem is one dimension of what seems to be a broader-based national flight from presentability, a flight that manifests itself unmistakably in the relentless casualness of our attire. Contrary to the desperate contentions of some men's clothiers, for example, the suit really is dying. Walk around midtown Manhattan, and these garments are striking by their absence. Consumer spending reflects this. In 2004, according to NPD Group, a marketing information firm, sales of "active sportswear," a category that includes such apparel as warm-up suits, were $39 billion, nearly double what was spent on business suits and other tailored clothing. The irony is that the more athletic gear we wear, from plum-colored velour track suits to high-tech sneakers, the less athletic we become.

9 The overall change in our attire did not happen overnight. America's clothes, like America itself, have been getting more casual for decades, in a trend that predates even Nehru jackets and the "full Cleveland" look of a pastel leisure suit with white shoes and belt, but the phenomenon reaches something like an apotheosis in the vogue for low-riding pajama bottoms and flip-flops outside the home. Visit any shopping mall in summer—or many deep-Sunbelt malls year round—and you'll find people of all sizes, ages, and weights clomping through the climate-controlled spaces in tank tops, T-shirts, and running shorts. Tops—and nowadays often bottoms—emblazoned with the names of companies, schools, and places make many of these shoppers into walking billboards. Bulbous athletic shoes, typically immaculate on adults who go everywhere by car, are the functional equivalent of SUVs for the feet. Anne Hollander, an observant student of clothing whose books include *Sex and Suits* (1994), has complained that we've settled on "a sandbox aesthetic" of sloppy comfort; the new classics—sweats, sneakers, and jeans—persist year after year, transcending fashion altogether.

10 We've come to this pass despite our seeming obsession with how we look. Consider these 2004 numbers from the American Society of Plastic Surgeons: 9.2 million cosmetic surgeries (up twenty-four percent from 2000) at a cost of $8.4 billion, and that doesn't count 7.5 million "minimally invasive" procedures, such as skin peels and Botox injections (collectively up thirty-six percent). Cosmetic dentistry is also booming, as is weight-loss surgery. Although most of this spending is by women, men are focusing more and more on their appearance as well, which is obvious if you look

at the evolution of men's magazines over the years. Further reflecting our concern with both looks and rapid self-transformation is a somewhat grisly new genre of reality TV: the extreme makeover show, which plays on the audience's presumed desire to somehow look a whole lot better fast.

But appearances in this case are deceiving. The evidence suggests that a great many of us do not care nearly enough about how we look, and that even those who care very much indeed still end up looking terrible. In understanding why, it's worth remembering that people look the way they do for two basic reasons—on purpose and by accident—and both can be as revealing as a neon tube top. 11

Let's start with the purposeful. Extremes in casual clothing have several important functions. A big one nowadays is camouflage. Tent-like T-shirts and sweatsuits cover a lot of sins, and the change in our bodies over time is borne out by the sizes stores find themselves selling. In 1985, for example, the top-selling women's size was eight. Today, when, as a result of size inflation, an eight (and every other size) is larger than it used to be, NPD Group reports that the top-selling women's size is fourteen. Camouflage may also account for the popularity of black, which is widely perceived as slimming as well as cool. 12

That brings us to another motive for dressing down—way down—which is status. Dressing to manifest disregard for society—think of the loose, baggy hipsters in American high schools—broadcasts self-determination by flaunting the needlessness of having to impress anybody else. We all like to pretend we're immune to "what people think," but reaching for status on this basis is itself a particularly perverse—and egregious—form of status seeking. For grownups, it's also a way of pretending to be young, or at least youthful, since people know instinctively that looking young often means looking good. Among the truly young, dressing down is a way to avoid any embarrassing lapses in self-defining rebelliousness. And for the young and fit, sexy casual clothing can honestly signal a desire for short-term rather than long-term relationships. Indeed, researchers have shown that men respond more readily to sexy clothing when seeking a short-term relationship, perhaps because more modest attire is a more effective signal of sexual fidelity, a top priority for men in the marriage market, regardless of nation or tribe. 13

Purposeful slovenliness can have its reasons, then, but what about carelessness? One possible justification is that, for many people, paying attention to their own looks is just too expensive. Clothes are cheap, thanks to imports, but looking good can be costly for humans, just as it is for other species. A signal such as beauty, after all, is valuable in reproductive terms only if it has credibility, and it's been suggested that such signals are credible indicators of fitness precisely because in evolutionary terms they're so expensive. The peacock's gaudy tail, for example, attracts mates in part because it signals that the strutting bird is robust enough not only to sustain his fancy plumage but to fend off the predators it also attracts. Modern humans who want to strut their evolutionary stuff have to worry about their tails too: They have to work them off. Since most of us are no longer paid to perform physical labor, getting exercise requires valuable time and energy, to say nothing of a costly gym membership. And then there is the opportunity cost—the pleasure lost by forgoing fried chicken and Devil Dogs. Eating junk food, especially fast food, is probably also cheaper, in terms of time, than preparing a low-calorie vegetarian feast at home. 14

These costs apparently strike many Americans as too high, which may be why we as a culture have engaged in a kind of aesthetic outsourcing, transferring the job of looking good—of providing the desired supply of physical beauty—to the specialists known as "celebrities," who can afford to devote much more time and energy to the task. Offloading the chore of looking great onto a small, gifted corps of professionals 15 saves the rest of us a lot of trouble and expense, even if it has opened a yawning aesthetic gulf between the average person (who is fat) and the average model or movie star (who is lean and toned within an inch of his or her life).

16 Although the popularity of Botox and other such innovations suggests that many people do want to look better, it seems fair to conclude that they are not willing to pay any significant price to do so, since the great majority do not in fact have cosmetic surgery, exercise regularly, or maintain anything like their ideal body weight. Like so much in our society, physical attractiveness is produced by those with the greatest comparative advantage, and consumed vicariously by the rest of us—purchased, in a sense, ready made.

17 Whether our appearance is purposeful or accidental, the outcome is the same, which is that a great many of us look awful most of the time, and as a consequence of actions or inactions that are at least substantially the result of free will.

18 Men dressed liked boys? Flip-flops at the office? Health care workers who never get near an operating room but nevertheless dress in shapeless green scrubs? These sartorial statements are not just casual. They're also of a piece with the general disrepute into which looking good seems to have fallen. On its face, so to speak, beauty presents some serious ideological problems in the modern world. If beauty were a brand, any focus group that we convened would describe it as shallow and fleeting or perhaps as a kind of eye candy that is at once delicious and bad for you. As a society, we consume an awful lot of it, and we feel darn guilty about it.

19 Why should this be so? For one thing, beauty strikes most of us as a natural endowment, and as a people we dislike endowments. We tax inheritances, after all, on the premise that they are unearned by their recipients and might produce something like a hereditary aristocracy, not unlike the one produced by the competition to mate with beauty. Money plays a role in that competition; there's no denying that looks and income are traditionally awfully comfortable with each other, and today affluent Americans are the ones least likely to be overweight. By almost any standard, then, looks are a seemingly unfair way of distinguishing oneself, discriminating as they do on the basis of age and generally running afoul of what the late political scientist Aaron Wildavsky called "the rise of radical egalitarianism," which was at the very least suspicious of distinction and advantage, especially a distinction as capricious and as powerful as appearance.

20 Appearance can be a source of inequality, and achieving some kind of egalitarianism in this arena is a long-standing and probably laudable American concern. The Puritans eschewed fancy garb, after all, and Thoreau warned us to beware of enterprises that require new clothes. Nowadays, at a time of increased income inequality, our clothes paradoxically confer less distinction than ever. Gender distinctions in clothing, for instance, have been blurred in favor of much greater sartorial androgyny, to the extent that nobody would any longer ask who wears the pants in any particular household (because the correct answer would be, "everybody"). The same goes for age distinctions (short pants long ago lost their role as uniform of the young), class distinctions (the rich wear jeans too), and even distinctions between occasions such as school and play, work and leisure, or public and private. Who among us hasn't noticed sneakers, for example, at a wedding, in a courtroom, or at a concert, where you spot them sometimes even on the stage?

21 The problem is that, if anything, looks matter even more than we think, not just because we're all hopelessly superficial, but because looks have always told us a great deal of what we want to know. Looks matter for good reason, in other words, and delegating favorable appearances to an affluent elite for reasons of cost or convenience is a mistake, both for the individuals who make it and for the rest of us as well. The slovenliness of

our attire is one of the things that impoverish the public sphere, and the stunning rise in our weight (in just twenty-five years) is one of the things that impoverish our health. Besides, it's not as if we're evolving anytime soon into a species that's immune to appearances. Looks seem to matter to all cultures, not just our image-besotted one, suggesting that efforts to stamp out looksism (which have yet to result in hiring quotas on behalf of the homely) are bucking millions of years of evolutionary development.

The degree of cross-cultural consistency in this whole area is surprising. Contrary to the notion that beauty is in the eye of the beholder, or at the very least in the eye of the culture, studies across nations and tribal societies have found that people almost everywhere have similar ideas about what's attractive, especially as regards the face. (Tastes in bodies seem to vary a bit more, perhaps allowing for differing local evolutionary ecologies.) Men everywhere, even those few still beyond the reach of Hollywood and Madison Avenue, are more concerned about women's looks than women are about men's, and their general preference for women who look young and healthy is probably the result of evolutionary adaptation. 22

The evidence for this comes from the field of evolutionary psychology. Whatever one's view of this burgeoning branch of science, one thing it has produced (besides controversy) is an avalanche of disconcerting research about how we look. Psychologists Michael R. Cunningham, of the University of Louisville, and Stephen R. Shamblen cite evidence that babies as young as two or three months old look longer at more attractive faces. New mothers of less attractive offspring, meanwhile, have been found to pay more attention to other people (say, hospital room visitors) than do new mothers of better-looking babies. This may have some basis in biological necessity, if you bear in mind that the evolutionary environment, free as it was of antibiotics and pediatricians, might have made it worthwhile indeed for mothers to invest themselves most in the offspring likeliest to survive and thrive. 23

The environment today, of course, is very different, but it may only amplify the seeming ruthlessness of the feelings and judgments we make. "In one study," reports David M. Buss, the evolutionary psychologist who reported on the multi-generational study of mating preferences, 24

> after groups of men looked at photographs of either highly attractive women or women of average attractiveness, they were asked to evaluate their commitment to their current romantic partner. Disturbingly, the men who had viewed pictures of attractive women thereafter judged their actual partners to be less attractive than did the men who had viewed analogous pictures of women who were average in attractiveness. Perhaps more important, the men who had viewed attractive women thereafter rated themselves as less committed, less satisfied, less serious, and less close to their actual partners.

In another study, men who viewed attractive nude centerfolds promptly rated themselves as less attracted to their own partners. 25

Even if a man doesn't personally care much what a woman looks like, he knows that others do. Research suggests that being with an attractive woman raises a man's status significantly, while dating a physically unattractive woman moderately lowers a man's status. (The effect for women is quite different; dating an attractive man raises a woman's status only somewhat, while dating an unattractive man lowers her status only nominally.) And status matters. In the well-known "Whitehall studies" of British civil servants after World War II, for example, occupational grade was strongly correlated with longevity: The higher the bureaucrat's ranking, the longer the life. And it turns out that Academy Award-winning actors and actresses outlive other movie performers by about four years, at least according to a study published in the *Annals* 26 *of Internal Medicine* in 2001. "The results," write authors Donald A. Redelmeier and Sheldon M. Singh, "suggest that success confers a survival advantage." So if an attractive mate raises a man's status, is it really such a wonder that men covet trophy wives?

27 In fact, people's idea of what's attractive is influenced by the body types that are associated with status in a given time and place (which suggests that culture plays at least some role in ideas of attractiveness). As any museum goer can tell you, the big variation in male preferences across time and place is in plumpness, and Buss contends that this is a status issue: In places where food is plentiful, such as the United States, high-status people distinguish themselves by being thin.

28 There are reasons besides sex and status to worry about how we look. For example, economists Daniel S. Hamermesh, of the University of Texas, and Jeff E. Biddle, of Michigan State University, have produced a study suggesting that better-looking people make more money. "Holding constant demographic and labor-market characteristics," they wrote in a well-known 1993 paper, "plain people earn less than people of average looks, who earn less than the good-looking. The penalty for plainness is five to ten percent, slightly larger than the premium for beauty." A 1998 study of attorneys (by the same duo) found that some lawyers also benefit by looking better. Yet another study found that better-looking college instructors—especially men—receive higher ratings from their students.

29 Hamermesh and some Chinese researchers also looked into whether primping pays, based on a survey of Shanghai residents. They found that beauty raises women's earnings (and, to a lesser extent, men's), but that spending on clothing and cosmetics helps only a little. Several studies have even found associations between appearance preferences and economic cycles. Psychologists Terry F. Pettijohn II, of Ohio State University, and Abraham Tesser, of the University of Georgia, for example, obtained a list of the Hollywood actresses with top box-office appeal in each year from 1932 to 1995. The researchers scanned the actresses' photos into a computer, did various measurements, and determined that, lo and behold, the ones who were the most popular during social and economic good times had more "neoteny"—more childlike features, including bigger eyes, smaller chins, and rounder cheeks. During economic downturns, stronger and more rectangular female faces—in other words, faces that were more mature—were preferred.

30 It's not clear whether this is the case for political candidates as well, but looks matter in this arena too. In a study that appeared recently in *Science,* psychologist Alexander Todorov and colleagues at Princeton University showed photographs of political candidates to more than eight hundred students, who were asked to say who had won and why based solely on looks. The students chose correctly an amazing sixty-nine percent of the time, consistently picking candidates they judged to look the most competent, meaning those who looked more mature. The losers were more likely to have baby faces, meaning some combination of a round face, big eyes, small nose, high forehead, and small chin. Those candidates apparently have a hard time winning elections.

31 To scientists, a convenient marker for physical attractiveness in people is symmetry, as measured by taking calipers to such body parts as wrists, elbows, and feet to see how closely the pairs match. The findings of this research can be startling. As summarized by biologist Randy Thornhill and psychologist Steven W. Gangestad, both of the University of New Mexico:

> In both sexes, relatively low asymmetry seems to be associated with increased genetic, physical, and mental health, including cognitive skill and IQ. Also, symmetric men appear to be more muscular and vigorous, have a lower basal metabolic rate, and may be larger in body size than asymmetric men. . . . Symmetry is a major component of developmental health and overall condition and appears to be heritable.

The researchers add that more symmetrical men have handsomer faces, more sex partners, and their first sexual experience at an earlier age, and they get to sex more quickly with a new romantic partner. "Moreover," they tell us, "men's symmetry predicts a relatively high frequency of their sexual partners' copulatory orgasms." 32

Those orgasms are sperm retaining, suggesting that symmetric men may have a greater chance of getting a woman pregnant. It doesn't hurt that the handsomest men may have the best sperm, at least according to a study at Spain's University of Valencia, which found that men with the healthiest, fastest sperm were those whose faces were rated most attractive by women. There's evidence that women care more about men's looks for short-term relationships than for marriage, and that as women get closer to the most fertile point of the menstrual cycle, their preference for "symmetrical" men grows stronger, according to Thornhill and Gangestad. Ovulating women prefer more rugged, masculinized faces, whereas the rest of the time they prefer less masculinized or even slightly feminized male faces. Perhaps predictably, more-symmetrical men are likelier to be unfaithful and tend to invest less in a relationship. 33

Asymmetric people may have some idea that they're behind the eight ball here. William Brown and his then-colleagues at Dalhousie University in Halifax, Nova Scotia, looked at fifty people in heterosexual relationships, measuring such features as hands, ears, and feet, and then asked about jealousy. The researchers found a strong correlation between asymmetry and romantic jealousy, suggesting that asymmetrical lovers may suspect they're somehow less desirable. Brown's explanation: "If jealousy is a strategy to retain your mate, then the individual more likely to be philandered on is more likely to be jealous." 34

In general, how we look communicates something about how healthy we are, how fertile, and probably how useful in the evolutionary environment. This may be why, across a range of cultures, women prefer tall, broad-shouldered men who seem like good reproductive specimens, in addition to offering the possibility of physical protection. Men, meanwhile, like pretty women who appear young. Women's looks seem to vary depending on where they happen to be in the monthly fertility cycle. The University of Liverpool biologist John Manning measured women's ears and fingers and had the timing of their ovulation confirmed by pelvic exams. He found a thirty percent decline in asymmetries in the twenty-four hours before ovulation—perhaps more perceptible to our sexual antennae than to the conscious mind. In general, symmetrical women have more sex partners, suggesting that greater symmetry makes women more attractive to men. 35

To evolutionary biologists, it makes sense that men should care more about the way women look than vice versa, because youth and fitness matter so much more in female fertility. And while male preferences do vary with time and place, there's also some remarkable underlying consistency. Devendra Singh, for instance, found that the waist-to-hip ratio was the most important factor in women's attractiveness to men in the eighteen cultures he studied. Regardless of whether lean or voluptuous women happen to be in fashion, the favored shape involves a waist/hip ratio of about 0.7. "Audrey Hepburn and Marilyn Monroe represented two very different images of beauty to filmgoers in the 1950s," writes Nancy Etcoff, who is a psychologist at Massachusetts General Hospital. "Yet the 36-24-34 Marilyn and the 31.5-22-31 Audrey both had versions of the hourglass shape and waist-to-hip ratios of 0.7." Even Twiggy, in her ninety-two-pound heyday, had a waist/hip ratio of 0.73. 36

Is it cause for despair that looks are so important? The bloom of youth is fleeting, after all, and the bad news that our appearance will inevitably broadcast about us cannot be kept under wraps forever. Besides, who could live up to the impossible standards propagated by our powerful aesthetic industrial complex? It's possible that 37 the images of models and actresses and even TV newscasters, most of them preternaturally youthful and all selected for physical fitness, have driven most Americans to quit the game, insisting that they still care about how they look even as they retire from the playing field to console themselves with knife and fork.

38 If the pressure of all these images has caused us to opt out of caring about how we look, that's a shame, because we're slaves of neither genes nor fashion in this matter. By losing weight and exercising, simply by making ourselves healthier, we can change the underlying data our looks report. The advantages are almost too obvious to mention, including lower medical costs, greater confidence, and a better quality of life in virtually every way.

39 There's no need to look like Brad Pitt or Jennifer Lopez, and no reason for women to pursue Olive Oyl thinness (a body type men do not especially prefer). Researchers, in fact, have found that people of both sexes tend to prefer averageness in members of the opposite sex: The greater the number of faces poured (by computer) into a composite, the higher it's scored in attractiveness by viewers. That's in part because "bad" features tend to be averaged out. But the implication is clear: You don't need to look like a movie star to benefit from a favorable appearance, unless, of course, you're planning a career in movies.

40 To a bizarre extent, looking good in America has become the province of an appearance aristocracy—an elect we revere for their seemingly unattainable endowment of good looks. Physical attractiveness has become too much associated with affluence and privilege for a country as democratically inclined as ours. We can be proud at least that these lucky lookers no longer have to be white or even young. Etcoff notes that, in tracking cosmetic surgery since the 1950s, the American Academy of Facial Plastic and Reconstructive Surgery reports a change in styles toward wider, fuller-tipped noses and narrower eyelids, while makeup styles have tended toward fuller lips and less pale skin shades. She attributes these changes to the recalibration of beauty norms as the result of the presence of more Asian, African, and Hispanic features in society.

41 But what's needed is a much more radical democratization of physical beauty, a democratization we can achieve not by changing the definition of beauty but by changing ourselves. Looking nice is something we need to take back from the elites and make once again a broadly shared, everyday attribute, as it once was when people were much less likely to be fat and much more likely to dress decently in public. Good looks are not just an endowment, and the un-American attitude that looks are immune to self-improvement only breeds the kind of fatalism that is blessedly out of character in America.

42 As a first step, maybe we can stop pretending that our appearance doesn't—or shouldn't—matter. A little more looksism, if it gets people to shape up, would probably save some lives, to say nothing of some marriages. Let's face it. To a greater extent than most of us are comfortable with, looks tell us something, and right now what they say about our health, our discipline, and our mutual regard isn't pretty.

Freewriting

In your notebook, write for ten to fifteen minutes about "What Meets the Eye," speculating on the writer's audience and purpose. Is Daniel Akst addressing readers who do not share his views, trying to alter their perceptions or to persuade them to care more about their personal appearance? Or is he targeting readers who tacitly agree with him, reassuring them that they are justified in judging other people by their appearance? Is he engaging in subtle irony? Is he merely trying to provoke a debate?

Group Work

Share freewrites in your reading group, with each member reading aloud while others are taking notes. As you listen to each other read, try to develop a consensus about Akst's audience and purpose in "What Meets the Eye."

Review Questions

1. What trends does Akst cite as possible reasons for the increasing importance of physical appearance to women as well as men?
2. Why, according to Akst, do so many people invest in cosmetic surgery, then exert so little effort to dress attractively?
3. How has "the rise of radical egalitarianism" influenced public attitudes about attractiveness?
4. How does Akst answer the question posed in paragraph 35: "Is it cause for despair that looks are so important?"

Discussion Questions

1. In paragraph 8, Akst refers to a "national flight from presentability." What are the rhetorical consequences of this choice of words? Suppose that instead of using the word *presentability* he had substituted *beauty, grace, style,* or *shapeliness*? How might such an alteration influence a reader's response to this portion of Akst's essay?
2. Try to identify the unstated assumptions contained in the following passage from paragraph 21 of Akst's essay. (You may want to review the section of Chapter 4 titled "Detecting Implications," pages 135–137.)

   > The problem is that, if anything, looks matter even more than we think, not just because we're all hopelessly superficial, but because looks have always told us a great deal of what we want to know. Looks matter for good reason, in other words, and delegating favorable appearances to an affluent elite for reasons of cost or convenience is a mistake, both for the individuals who make it and for the rest of us as well. The slovenliness of our attire is one of the things that impoverish the public sphere.

   Do you consider any or all of Akst's assumptions unwarranted? If so, why?
3. How might Hannah Lobel, author of "Shame on Us" (pages 200–201), respond to parts of Akst's essay?

Writing

1. In a careful rereading of "What Meets the Eye," pay close attention to the author's use of emotionally charged words like *clomping* and *bulbous,* both of which appear in paragraph 9. After you have developed a list of a dozen or so of these words and phrases, write a short analysis of the essay's language and how Akst uses connotation to influence readers. You may wish to assess the fairness or effectiveness of this writing strategy.

2. Find a thesaurus of quotations in your college library and look under the terms "Beauty" and "Dress." See if you can detect any consensus or dominant attitude about either topic. If not, try to classify some of the quotations under competing points of view. Finally, look for contradictions or inconsistencies, as in the two following statements attributed to Samuel Johnson:

   - A man with a good coat upon his back meets with a better reception than he who has a bad one.
   - Fine clothes are good only as they supply the want [i.e., lack] of other means of procuring respect.

Write an essay in which you compare or contrast some of Akst's ideas with those of famous men and women from the past.

ADDITIONAL READING

The following magazine article, also about discrimination based on personal appearance, addresses the topic in more concrete, even personal, terms. Notice that the article does not contain a list of works cited and parenthetical notes with page numbers indicating the precise locations of quoted passages or paraphrases, unlike scholarly or academic writing.

Shame on Us: How an Obsession with Obesity Turned Fat into a Moral Failing

HANNAH LOBEL

1 To be fat in our culture is to be labeled not only a glutton, but also a vessel of disease. Sinners incapable of keeping food from their mouths, say waistline watchers in the media, government, and health industry, are literally weighing society down. Demand for supersized coffins is on the rise! Tubby tykes are clogging schoolyard slides! A costly health crisis looms. . . .

2 We are obsessed with obesity. We have become hysterical. Yes, people have gotten a bit heavier, but we're not committing mass suicide by doughnuts. The once-ubiquitous mantra that "overweight" Americans have higher mortality rates than the "normals" has been debunked in the pages of the *Journal of the American Medical Association*. And the standards that peg some sixty-six percent of us as overweight or obese are not only arbitrary, they've shifted: Some 31 million people became overweight in 1997 when the top end of the body mass index's "overweight" category was lowered from twenty-seven to twenty-five.

3 If the problem of obesity is overstated, the solution—self-willed weight loss—is science fiction. As recent studies have shown, to abandon the ranks of the overweight or obese, an American must achieve some Herculean combination of the following: overcome a genetically predisposed weight; starve through the hunger that naturally stems from exercise; resist the savvy marketing cues that trick us into consuming ever larger portions; and move into a better neighborhood, one with access to fresh foods, fewer fast-food joints, and safer sidewalks.

We continue to treat obesity as if it's either an original sin we're born with and must repent or a cardinal sin we choose to commit. "At best, fat people are seen as victims of food, genetic codes, or metabolism; at worst, they are slovenly, stupid, or without resolve," writes Julie Guthman, an associate professor at the University of California, Santa Cruz, who tracks the politics of obesity. 4

Take the reaction to a study published in a July issue of the *New England Journal of Medicine* that found that obesity can "spread" among social networks as people (primarily males) relax their norms about what constitutes an acceptable weight. The findings set off a new wave of media panic (Are your friends making you fat? Can you catch obesity?), which made *Slate*'s national correspondent William Saletan frantic. If we start thinking of obesity as literally contagious, he warned, we're letting fat people off the hook for their bad choices. 5

The reader response to Saletan's harangue was so fervid that he banged out an apology a week later. His line of thinking: Some people, the good fatties, can't help being obese; they've just "been dealt a bad hand" by genetics. But the bad fatties, the ones who give in to their friends' insidious notions that being fat is OK, they need a good, hard shamin'. For them, "the current level of stigma isn't doing the job." 6

Short of burning obese people in effigy, it's hard to imagine how we could stigmatize fat more in this culture. Body hatred is regarded as a feminine virtue. An estimated eight million Americans—a million of them men—already wrestle with eating disorders like bulimia and anorexia nervosa, the country's deadliest mental illness. 7

Last fall, the Ad Council and the U.S. Department of Health and Human Services skipped the shaming tack and took a more enlightened approach with their latest "Small Steps" campaign, which offered encouragement to be more active. The ads even had a sense of humor: Two kids poked at a belly shed by someone walking on the beach; a man coaxed his dog away from a butt lost by someone playing with his kids in the park. 8

The health police weren't laughing. The Associated Press parroted the backlash, noting that, while anti-smoking ads featured tumor-ridden corpses and anti-drug public service announcements portrayed users wallowing in loserdom at their parents' houses, the fat ads offered no horror or villains. "For example," the AP relayed, "none have offered a surgeon's view of fat, or dramatized a death from type-two diabetes, or shown a person complaining about how a fat neighbor's medical bills are costing taxpayers." 9

Righteous myopia has a pathology of its own; it stems from our unyielding faith in self-determination and our quickness to judge others' moral shortcomings. "While talk of the obesity epidemic is everywhere, honest conversation about our knee-jerk disdain for fat people is nowhere," writes Courtney Martin in *Perfect Girls, Starving Daughters: The Frightening New Normalcy of Hating Your Body.* 10

And that is the real shame, because our inability to see past our obsession with fat is making things worse. We're sending people into prisons of self-loathing that have them seeking refuge in yo-yo diets that feed a multibillion-dollar weight-loss industry but do nothing to keep the pounds off and, in fact, often contribute to health problems later. Our narrow vision has other side effects, too. As the *Ecologist* reported in 2006, there are other culprits—endocrine disruption caused by pollution, increasing sleep deficits, the surge in prescription drugs—that may be contributing to obesity, and we desperately need to be researching them. 11

The plain truth is that fat people make easy targets in public policy and debate, just as they do on the playground. And until we are able to view our bodies as something more than never-ending renovation projects, we won't be able to make sense of our weight, no matter what the science tells us. 12

7

Synthesizing

In previous chapters, you have paraphrased and summarized isolated texts and passages. More often, research writing involves combining, or synthesizing, ideas and information from several sources. If, for example, you wanted to learn more about dirigibles or the early history of your hometown, you would probably consult books, articles, and websites. A report of what you discovered would synthesize information from those sources.

There are several techniques for synthesizing sources, the simplest of which consists of two steps: writing a separate summary of each source and then linking those summaries with transitional devices. Following is a demonstration.

A BRIEF SUMMARY REPORT

Suppose you are enrolled in an art appreciation course. Your instructor has divided the class into small groups, providing each group with several brief critical appraisals of the work of a contemporary painter. Groups are expected to synthesize these sources in a summary report to be shared with the entire class. Your instructor has made it clear that for this particular assignment—unlike others that will come later in the course—you are not expected to include a list of works cited. Instead, you are to attach copies of your sources and to cite only each author's last name in parentheses at the end of the paragraph in which you summarize his or her appraisal of the artist's work.

A first step is to read carefully each of the three sources that have been assigned to your group, looking for important ideas and underlining noteworthy information.

PRACTICE READING

Readings on Thomas Kinkade

Brooke Cameron, Professor of Art, University of Missouri

1 [Thomas] Kinkade is reinventing the wheel: His work is like Currier and Ives. It presents no particular challenge; it's just a nice, nostalgic look at the little stone cottage. His only gimmick is [that] he's the painter of light. So the lights are on in the houses. But this is not exactly breaking new ground. Plenty of painters did this in the nineteenth century. He's offering a warm, fuzzy buzz for people. And if that's what they want, fine. I'm not against that, but he's gotten way more than his due.

I can't imagine why somebody would want one of these things when they could have a real Currier and Ives print. I own some, and I'm very fond of them. They're real. But no way in my darkest day would I ever consider buying a Thomas Kinkade; if I'm going to pay money for art, I want it to offer me something either that I have not seen before or that's an authentic piece of art history. When all is said and done, no one's going to remember Thomas Kinkade as an artistic innovator. They may remember him as a businessman. He's selling something that's very comfortable. There's no poetry in there—it's kitsch. He's sort of a male Martha Stewart. 2

Karal Ann Marling, Professor of Art History, University of Minnesota–Twin Cities

Most of his works are landscapes with little houses in them. They are suffused with nostalgia, but the people I've interviewed about them think his paintings create a sense of safety and light in a darkened world. So in a way, they're a perfect metaphor for the re-nesting of America. There's nothing controversial about his painting; there's often something religious at least in their implication. He also puts the number of Scripture verses in his pictures, and he shows his devotion to family by putting his wife's initials in the pictures. They repay close attention to detail. 3

I'm sitting here in my office surrounded by Thomas Kinkade picture puzzles, Thomas Kinkade calendars, Kinkade throws to put on the end of your couch. Clearly this is a major cultural phenomenon, and I thought it was interesting that no one seemed to pay any attention to it. The *New Yorker,* the snottiest of American magazines, wrote a kind of exposé—as though the rest of us didn't already know this. This is popular art, this is how it's made, and all of a sudden, all of these people who've never heard of Thomas Kinkade—presumably they never go to the mall—are insulted by this art movement they know nothing about. 4

I'm not so sure the critical reception is what counts in any event. People who flock to the Guggenheim don't want to see another damn thing except the Norman Rockwells. It's about time we started paying some respect to artists who manage to engage the popular imagination. 5

Kinkade knows what he's doing—he writes about it quite compellingly, in fact. He's seen artists such as Albert Bierstadt in the nineteenth century who used landscape painting to say great things about American westward expansion and patriotism. Bierstadt was able to bridge the gap between fine and popular art. We've lost that sensibility, and Kinkade knows about that stuff. He's not some ignorant pissant out there making velvet paintings to hang in the gas station. He's really tapped a deep wellspring of need. 6

Mark Pohlad, Associate Professor of Art and Art History, DePaul University

He fulfills a need for people to surround themselves with what we used to call craft, which provides for escape and is lovely, and is something that doesn't really ask questions but provides solace and something predictable. It would be so easy to trash Thomas Kinkade, but he meets some kind of need for a great many people who are bright, reasonable, and articulate. 7

8 What you can really do with Thomas Kinkade's art that you can't do with real art or great art is own it. If you like something of his work, you can buy a great Thomas Kinkade for $1,500, and he makes it really easy. In the same way, if you go to the Van Gogh exhibition, the final room is a gift shop. They seem to know that people want to have something to prove their artistic experience. There's this appetite to own things that he's good at supplying. They are clearly [in] hideous taste, but there's a sense in which a million people can't be wrong. It's really easy to shrug it off and say it's crap, the equivalent of a Schwarzenegger movie, but something has to be going on there.

Summarizing each source is easy enough, but you also need to unify the report with a theme that relates to all three sources. Certainly they all present critical appraisals of the work of Thomas Kinkade. But is there a single statement that can connect all three? Your group could start by paraphrasing the main idea of each source as we have done below:

- Kinkade may be a marketing genius, but his work is so imitative that it offers little if anything to consumers, let alone serious collectors.
- In their disdain for the work of Thomas Kinkade, highbrow critics overlook its subtleties and misunderstand its societal impact.
- Regardless of its dubious value as art, Kinkade's work satisfies the needs of a great many intelligent people who want to own paintings.

In search of a unifying theme, we can begin with these three observations:

- Few if any traditional art critics esteem the paintings of Thomas Kinkade.
- Kinkade's work is nevertheless in great demand.
- Its popularity may tell us something about the American public.

From these observations, you can discern a central idea that can provide a unifying theme for the group report: Although many art critics disparage the paintings of Thomas Kinkade, his commercial success indicates that he appeals to the tastes and values of millions of Americans.

Writing the report now becomes easier. Group members can begin by drafting two or three sentences that introduce the topic and state a central idea, then follow them with summaries of the three sources, as in the essay that follows.

I Know What I Like . . . But Is It Art?

The paintings of Thomas Kinkade are seen everywhere—in calendars and jigsaw puzzles and, of course, above living-room sofas. Consumers and amateur collectors appreciate their warmth, wholesomeness, and religious imagery. Those who study and analyze art, on the other hand, are often skeptical. Nevertheless, regardless of what art critics may say about Kinkade, his commercial success indicates that he appeals to the tastes and values of many Americans.

Many critics are disdainful of Kinkade's work. They tend to see it as so derivative of nineteenth-century landscape painting as to be unworthy of collecting or even owning. If these critics commend anything at all, it is the marketing genius of an artist who has been compared to Martha Stewart (Cameron).

There are, however, some scholars and critics who take a different view. They are impressed by the minute details in Kinkade's paintings and by the artist's familiarity with canonical works of art like those of Albert Bierstadt. Those who hold this view dismiss Kinkade's detractors as elitists who underestimate his sophistication and fail to recognize or refuse to respect what contributes to his popularity (Marling).

Finally, there are a few critics who, despite their distaste for Kinkade's work, are fascinated by its marketing appeal. They suggest that the paintings satisfy a fundamental desire to own works of art. Kinkade's paintings fulfill that desire because they are affordable (Pohlad).

The debate over Thomas Kinkade probably comes down to the question of whether artistic worth is incompatible with popular appeal. Although the mass marketing of literary fiction has been around for more than two centuries, at least for some the jury is still out in the case of oil paintings.

There are several things to note about this report. First, it concludes with a paragraph that extends the main idea stated in the introduction. Second, it is divided into five paragraphs: one to introduce the main idea, one to conclude the paper, and one for each summary. Although this report could have been a single long paragraph, indentations assist the reader by signaling changes in topic. On the other hand, if the writers had used more or longer sources or had taken more information from each source, more than five paragraphs might have been needed.

Regardless of how such a report is structured, it is called *objective* because it presents information from sources without any overt expression of the report writers' opinions. (In Chapter 8, we consider more subjective, critical reporting, in which a writer analyzes or evaluates sources.) Nevertheless, objectivity is relative. For example, this particular report skims over details about the images in Thomas Kinkade's paintings. This may reflect the report writers' personal interests and observations, or simply their assumption that readers are already familiar with the artist's work. Suppose, however, that the same three sources had been read and synthesized by someone very different from these writers—say, a business major, a devout Muslim fundamentalist, a subscriber to the *New Yorker,* or a fan of Martha Stewart. An objective report by the business major might devote more attention to the marketing of Kinkade's art. The Muslim fundamentalist, struck by Marling's claim that there is "something religious" about the paintings, might respond to Cameron's analysis of light or Pohlad's comments about ownership in ways that others would not predict. Likewise, one who subscribes to the *New Yorker* or who reveres Martha Stewart might be influenced by remarks that other readers would consider insignificant. The point is that each of these readers, indeed all readers, unavoidably—and often unconsciously—connect what they read with other texts and with their personal experiences and interests.

In short, no synthesis is ever entirely objective. Nor is any synthesis a completely definitive report on a topic. Consider, for example, how the writers of the foregoing synthesis might have changed their approach after reading the following article as a fourth source.

PRACTICE READING

Gallery of Accusations: New Wave of Gallery Owners Allege Fraud by Thomas Kinkade

*Brad A. Greenberg**

1 "Painter of Light" Thomas Kinkade is being accused of hoodwinking investors and leaving them in the dark. After arbiters awarded two former Thomas Kinkade Signature Gallery owners $860,000 this year, other former dealers have filed claims that accuse Kinkade of using his Christian faith to defraud them.

2 "I take no pleasure in being the one to cast the first stone," said Norman Yatooma, the attorney representing twenty-five former dealers from seven states. "But fraud is a terrible thing. It is horrifying when it is done in the name of God. The bottom line is Kinkade has used God for profit."

*This article appeared on pages 24–25 of the November 2006 issue of *Christianity Today.*

Now the FBI is apparently investigating. Though the bureau does not confirm or deny its investigations, Yatooma told *Christianity Today* that agents have contacted him. A few former dealers, speaking anonymously with the *Los Angeles Times,* confirmed the same. But Thomas Kinkade Company's CEO, Dan Byrne, denied that federal agents have contacted the Morgan Hill, California-based company, and flatly stated that Kinkade has never used Christianity to seduce investors. 3

"Thom's faith is simply a fact of who he is," Byrne told *Christianity Today.* "But it is not part of a business plan or a business presentation." 4

At issue, Byrne said, were a few disgruntled investors who failed as gallery operators. "All these plaintiffs owe the company significant sums of money," he said. And the plaintiffs' attorney has courted media interest, Byrne said, "to get the company to settle and bring embarrassment and pressure on Thom." 5

Controversy has surrounded Kinkade for the past four years, after stock of the company he took public (Media Arts Group) plummeted from a high of $23 a share to less than $3. In 2004, he bought the company back at about $4 a share. Kinkade is now the sole owner. 6

His paintings are known for their vibrant colors and idyllic settings, their country cottages, chilly creeks, and glowing clouds. "The critics may not endorse me," the artist told *Christianity Today* in 2000. "But I own the hearts of the people." 7

Individual investors run some five hundred Kinkade galleries worldwide, with the overwhelming majority in the United States. Signature Galleries, which sell only Kinkade art, cost upwards of $50,000 to open. Media Arts Group required that new owners attend a training conference called "Thomas Kinkade University." Yatooma said this is where his clients drank "the Kinkade Kool-Aid." 8

"Thomas Kinkade University had a revival-like atmosphere. They would close in prayer and join together in worship. Everybody would leave with their head spinning—now sign the dotted line," Yatooma said. "They thought they were going to make money by sharing the light." 9

But other dealers say they weren't coaxed into investing. "When I hear that, it is almost comical," said Mike Koligman, who owns four stores and chairs the Thomas Kinkade Signature Gallery Council. "We are in business to make money, and if we aren't making money, we aren't in business." 10

Still, Christians are eager to support businesses they believe will share God with others, said Stephen Christensen, managing director of the Center for Faith and Business at Concordia University in Irvine, California. "Perhaps we would not do our diligence in counting the cost because the business seems like it would be a good way to advance God's kingdom." 11

If the writers who synthesized the first three sources had considered this article, they might have reached a different conclusion. The four sources could, for example, be synthesized with a thesis like this: "Thomas Kinkade has aroused controversy both as an artist and as the founder of a business empire."

Although synthesis is rarely, if ever, a simplistic, rule-governed process, the following guidelines can assist you in composing one rudimentary type of report.

GUIDELINES

Writing a Brief Summary Report

1. Read each source carefully, looking for important ideas and underlining noteworthy information.
2. Write a one-sentence summary of each writer's main idea.
3. Look for a theme that links the sources. If you can find one, state it in a sentence that can serve as the thesis statement for your report.
4. Write the report:
   - Begin with your thesis statement.
   - Follow with a summary of each source.
   - Link the sources with transitional phrases.
   - End with a general concluding statement or paragraph.

EXERCISE

Writing a Brief Summary Report

Write a brief summary report on the following three sources using the guidelines detailed above.

Small, Yes, But Mighty: The Molecule Called Water

*Natalie Angier**

Some 380 million years ago, a few pioneering vertebrates first made the leap from water to land. And today, tens of millions of their human descendants seek summer amusement by leaping the other way. According to the travel industry, close to ninety percent of vacationers choose as their holiday destination an ocean, lake, or other scenic body of water.

We may have lungs rather than gills, and the weaker swimmers among us may be perfectly capable of drowning in anything deeper than a bathtub, yet still we feel the primal tug of the tide. Consciously or otherwise, we know we're really all wet.

As fetuses, we gestate in bags of water. As adults, we are bags of water: roughly sixty percent of our body weight comes from water, the fluidic equivalent of forty-five quarts. Our cells need water to operate, and because we lose traces of our internal stores with every sweat we break, every breath and excretion we out-take, we must constantly consume more water, or we will die in three days.

Thirstiness is a universal hallmark of life. Sure, camels can forgo drinking water for five or six months and desert tortoises for that many years, and some bacterial and plant spores seem able to survive for centuries in a state of dehydrated, suspended animation. Yet sooner or later, if an organism plans to move, eat, or multiply, it must find a solution of the aqueous kind.

Life on Earth arose in water, and scientists cannot imagine life arising elsewhere except by water's limpid grace. In the view of Geraldine Richmond, a chemistry professor at the University of Oregon who often talks to the public on the wonders of water, Mark Twain put it neatest: "Whiskey is for drinking; water is for fighting over."

*This article appeared on page D1 of the national edition of the July 10, 2007, issue of the *New York Times*.

Water Shortage Strains Urban Areas in Western United States

Greg Flakus

The population of Dallas and its suburbs has grown by more than 12 percent in recent years.

The urban area relies for the most part on nearby reservoirs, artificial lakes, for its water. But drought has reduced the volume of one of the principal lakes, Lake Lavon, which has dropped around five meters in the past two years.

The lake is managed by the US Army Corps of Engineers. The chief manager for Lake Lavon is Ken Robinson. "What has happened is that the water gradually goes down and, as it does, the silt in the bottom of the lake holds the moisture," he explains, "and so you get this green growth coming up on what is essentially, normally under water."

The drop in water level has reduced the lake's recreational and aesthetic appeal.

"People like to build houses where they have a view of the lake, but they also like to have a lake that has water in it," says Robinson.

The drop in Lake Lavon's water level has put some strain on the North Texas Municipal Water District, which uses water from the lake to supply one-and-a-half million people in the Dallas area.

Executive Director Jim Parks says lower rainfall over the past couple of years is a reminder that water should not be taken for granted. "I think people have come to consider this area of Texas as if it were a semi-tropical area, when, in reality, this part of Texas is more semi-arid."

The water district has imposed mandatory restrictions on water usage and is encouraging even more conservation by consumers. But as more houses go up and more people move into the area, the demand for water is growing.

At Texas A and M University, Professor Ron Griffin studies urban water use. He says the abundant water that supported growth in urban areas is reaching its limits. "We have already tapped the cheap sources of water and so, as we proceed further with more and more growth, we will progressively tap more and more expensive sources of water."

Professor Griffin says there is water available to support more urban growth, but not necessarily at current levels of usage. "We can deal with large population increases, but only if we curtail, on a per-person basis, our water use."

He says the rising cost of water will eventually force hard decisions on its use for such things as large lawns and landscaping.

"It will be a gradual process, it won't be an overnight sort of thing," says the professor. "It will be something motivated by the increasing cost of water supply and the expenses that households, cities and industries face."

Jim Parks says the doubling of population projected for the Dallas area over the next 50 years will require a lot more conservation as well as development of new resources.

"It is a multi-faceted program that involves the implementation of more aggressive conservation, building of new reservoirs, connections to existing reservoirs, using existing supplies, such as lakes to our north and southeast and east of here and pulling all of those things together in order to meet that growth."

Surveys show that most Texans support water conservation and want the state to do more to promote it.

Cool, Clear Water: The Forgotten Virtues of . . . Ancient Water-Supply Technologies

*Christian Caryl****

The people of Qara had written off their town's buried assets. More than 1,500 years earlier, residents had dug stone-lined aqueducts—qanats—deep below the arid ground. The water-supply system had been developed in Persia centuries before. But by the time Joshka Wessels arrived in Qara, some sixty miles northeast of Damascus, in 2004, its ancient qanats were in ruins. The Dutch-born anthropologist-turned-development-worker found few takers for the hard, dangerous job of clearing the tunnels—until she talked to the head of a local Syrian Orthodox convent. "Could I get some information on funding?" the mother superior asked. The sisters mobilized the largely Muslim local farmers' association, along with decision makers in Damascus, and today pistachios and fruit trees are flourishing again in Qara, watered by a technology that was perfected while the Iron Age was reaching Europe.

Humanity is facing an urgent water crisis. Climate change, population growth, and spreading deserts are only adding to the thirst of a planet where more than a billion people live without safe drinking water. Twentieth-century solutions like giant dams often create more problems than they solve. Instead, Wessels and other development specialists are rediscovering water technologies so old, they're practically forgotten. "Part of solving the problems we have now might be to look at some of these traditional methods instead of building megaprojects," says Larry Mays, an engineering professor at Arizona State University. In many cases, he says, the old ways are more dependable and sustainable than modern technologies.

New programs all over the world are proving the usefulness of "primitive" water systems. Architect Pietro Laureano has led the restoration of an ancient community in the southern Italian city of Matera, where dwellings were designed to collect and store rainwater. Farmers and anthropologists in Peru have collaborated to re-create an irrigation network that evolved there a thousand years ago. In southern Africa the relief organization Pump Aid is providing farmers with foot-powered devices based on a two-thousand-year-old Chinese design. The pumps are easy to build and cheap to run—no gasoline required. Motorized pumps may move water much faster, but they do so at the risk of depleting groundwater and raising its salinity. The old ways are more eco-friendly, Laureano says.

Low tech is paying off big in western India. In the Rajasthan desert, where the dry season lasts from September to June, generations of women have carried water for their families, sometimes trudging for hours in blistering heat. "Ask for blood, we'll readily give it to you," says Prema Ram, a retired soldier who now heads a village council there. "But don't ask for water, because our lives depend

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on every drop that falls from the sky." Now an innovative aid group supported by the United Nations and the Italian government has begun quenching the region's chronic thirst. For the past five years, the Jal Bhagirathi Foundation (JBF) has been reviving centuries-old techniques to gather and store Rajasthan's brief and fitful monsoon rains.

To the desert dwellers, it's a miracle. Thanks to the JBF, the sixty or so families of Prema Ram's village have a new tanka—a covered tank surrounded by a sloping gravel catchment area—to give them drinking water for nearly half the dry season. The people of Khinchiyon Ki Dahipada village, some forty miles away, consider themselves even more blessed. The JBF has helped them to deepen their community's talab (the local term for a small reservoir with a raised embankment) and increase its catchment area. This year they expect their stored water to last all the way until the rains return in July. Public-health officials say Rajasthan's infant mortality is dropping; women's literacy is climbing; and stomach and skin ailments, once widespread, are improving. The ancient systems may never entirely supplant modern, mechanized solutions. But don't write them off. Just ask the people of Qara.

THE OBLIGATION OF ACKNOWLEDGING SOURCES

Whenever you compose a summary report or any other type of writing that relies on sources, you create something new for others to read. Although what you produce may seem less than earthshaking in significance, you are nevertheless adding, in however small a way, to the sum of the world's knowledge. You are making a contribution to the domain of scholarship. That may sound lofty, yet it is true that your writing makes you a member of the fellowship of scholars, past and present, subject to all the benefits and obligations of that august body.

One of the principal benefits of being a scholar is that you are entitled to read—as well as to use—the scholarship of others. You have a right, for example, to write a summary report based on any sources you can find. Presenting your research and ideas for others to use is in fact one of the obligations of scholarship. We must work together, sharing our findings, if humanity's search for knowledge and understanding is to progress.

Another of your obligations as a scholar is to acknowledge your sources. In the group report found on pages 204–205, even though the writers have attached copies of their sources, they are required to name their sources and use parenthetical notes to make clear that the ideas and opinions presented have been expressed by others.

Whenever your writing is based on research, you should make sure that readers know which ideas and discoveries are your own and which you have taken from sources. You must give your readers accurate and complete information about what those sources are and where they can be found. Acknowledging your sources is important for two reasons:

- Credit must be given where it is due. Writers deserve to be recognized for any original ideas or new information that appears in their published work. Whenever you present material without acknowledging an outside source, readers assume that you are the author of that material. When students err in this regard, they usually do so unintentionally, because of inexperience. However, when writers deliberately present another's work as their own, they are guilty of ***plagiarism.*** (See pages 371– for further explanation.)
- Readers need to know where they can locate your sources so they can consult the original versions. This allows them not only to check the accuracy of your citations, but also to find additional material beyond what you have presented.

The List of Works Cited

A writer adds a list of works cited to a research paper to acknowledge sources. The list provides enough information for readers to identify each source and to locate it if they wish. Although this information might be presented in various ways, writers generally follow a standard *format,* a prescribed method of citing information. Different fields adhere to separate formats. If you are writing a paper for a psychology course, for example, you may be expected to follow a format different from the one you would use for a history paper. The lists of works cited for the preceding summary report follows a format known as *MLA style,* which is prescribed by the Modern Language Association, an organization of scholars in English and other literatures and languages. Research papers written for composition courses use this format more often than any other, and it is the one that we feature throughout this book. (Other widely used formats are explained in Chapters D and E of Part II.)

Each different type of source—a book, say, or a government document or a motion picture—is presented in a particular way in an MLA-style list of works cited. For now, we will examine only three of the most common types of sources: single-authored books and articles in magazines and newspapers. Formats for other sources, along with more detailed information about MLA-style documentation, can be found in Chapter A of Part II.

Suppose that you have used a passage from a book titled *Following the Tambourine Man: A Birthmother's Memoir* by Janet Mason Ellerby. Here is how you would cite that source in an MLA-style list of works cited:

Author *Title of book* *Medium of publication*

Ellerby, Janet Mason. *Following the Tambourine Man: A Birthmother's Memoir.* Syracuse: Syracuse UP, 2007. Print.

City of publication *Publisher* *Year of publication*

The entry consists of three general categories of information, each followed by a period and presented in this order:

1. ***The author's name.*** Give the author's last name, followed by a comma, then the author's first name, followed by middle name or initial (if either is cited in the book's title page).
2. ***The complete title of the book, including any subtitle.*** Italicize the title, capitalizing its first word (and the first word of the subtitle, if there is one) and all subsequent words except for articles (*a, an, the*), conjunctions (*and, or, but, nor*), and prepositions (*in, from, to, between,* and so on).
3. ***Information about publication:***
   - ***The city in which the book was published.*** Follow this with a colon.
   - ***A shortened form of the publisher's name.*** The shortened form omits articles, business abbreviations (*Inc., Corp., Co.*), and words such as *Press, Books, and Publishers*. If the name of the publisher is that of an individual (e.g., William Morrow), cite the last name only; if it consists of more than one last name (e.g., Prentice Hall), cite only the first of them. If the name contains the words *University Press*, they must be signified by the abbreviation *UP*. Follow the publisher's name with a comma.
   - ***The year of publication.*** Follow this with a period.
   - ***The medium of publication (print or web).*** End the entry with a period.

Now suppose you have used an article in the *New Republic,* a weekly magazine. Here is how you would cite a print version of this article:

Author *Title of article* *Medium*

Pinker, Steven. "Strangled by the Roots: The Genealogy Craze in America." *New Republic* 6 Aug. 2007: 32-35. Print.

Name of magazine *Publication date* *Pages on which article appears*

Had you located the same article on the magazine's website, you would include additional information at the end of the entry:

Pinker, Steven. "Strangled by the Roots: The Genealogy Craze in America." *New Republic* 6 Aug. 2007: n. pag. Web. 22 July 2012.

Date when the source was accessed *Abbreviation for no pagination*

Finally, if you had located the same article through an online database, you would cite it as follows:

> Pinker, Steven. "Strangled by the Roots: The Genealogy Craze in America." *New Republic* 6 Aug. 2007: 32-35. *Academic Search Complete*. Web. 22 July 2012.

Name of online database

Date when the source was accessed

These entries consist of the same three categories of information, with only slight variations in the last two. Instead of being italicized, the title of the article is placed in quotation marks. Information about publication is presented as follows:

1. ***The name of the magazine.*** Italicize it. Do not follow it with any mark of punctuation.
2. ***The publication date.*** List the complete date: day, month, and year for a weekly or biweekly magazine; month(s) and year only for a monthly or bimonthly magazine; or season and year for a quarterly magazine. Abbreviate all months except May, June, and July. Follow the date with a colon.
3. ***Page number(s).*** List the page number(s) on which the article appears. Do not include the word *page(s)* or any abbreviation such as *pg., p.,* or *pp.* If the pages are not continuous (if, for example, an article were printed on pages 34, 35, and 40), cite the number of the first page only, followed by the symbol +. If the article appears in a website or database that does not indicate page numbers, use the abbreviation *n. pag.* Follow page number(s) with a period.
4. ***Medium of publication.*** If you consulted the original print version of the article, end the entry with the word *Print.* If, on the other hand, you located the article on the magazine's website, enter the word *Web,* followed by a period and the date that you found the article. Finally, if you located the article through an online database, enter the name of that database, italicized, and follow it with a period. Then enter the word *Web,* followed by a period and the date that you accessed the article. End the entry with a period.

Entries for newspaper items are much the same. Following are three typical examples:

Author *Title of article* *Medium*

> Blythe, Anne. "Campuses Compete Over Who Can Save the Most Water." *News and Observer* [Raleigh] 26 Jan. 2008: 3B. Print.

Name of newspaper *Publication date* *Page on which article appears*

Williams, Alex. "Gay Teenager Stirs a Storm: Blogger Rejects a Fundamentalist 'Cure.'" *New York Times* 17 July 2005, late ed.: sec. 9: 1+. Print.

Publication date *Edition* *Section* *Pages* *Medium*

Woodka, Chris. "Conservation Guidelines Nearing Completion." *Pueblo Chieftain* 10 Oct. 2011: n. pag. *Newpaper Source Plus*. Web. 2 Feb. 2012.

Name of online database *Abbreviation for no pagination* *Date when the source was accessed*

One difference between the first two entries and the examples for magazine articles is that a section of the newspaper is cited. When the section is designated by a letter, as in the first instance, it is incorporated into the page number; when designated by a number, as in the second instance, it is cited separately with the abbreviation *sec.* You will also notice that the second entry cites *late ed.,* since the *New York Times* appears in separate editions, in which the same article may appear in different sections or on different page numbers. When the title of a city newspaper (as opposed to a national paper such as the *Wall Street Journal* or *USA Today*) does not include the city in which it is published, the name of that city should be enclosed in brackets—not parentheses—after the title.

List entries alphabetically. If the author of a source is not named, introduce the entry for that work by title and alphabetize accordingly (ignoring the words *a, an,* and *the*). If there are two or three authors, reverse the name of the first author only, as in the last item in the list on the following page. Do not number the items. Entries that occupy more than a single line are *outdented* (the reverse of indented); that is, the first line begins at the left margin and each subsequent line is indented half an inch. Notice how this format is applied in the following excerpt from the list of works cited in a report on the preservation of roadside commercial architecture.

Bamberg, Angelique. *Chatham Village: Pittsburgh's Garden City.* Pittsburgh: U of Pittsburgh P, 2011. Print.

Biemiller, Lawrence. "Scholars Use Gas Stations and Motels to Examine America's Roadside Culture." *Chronicle of Higher Education* 16 May 1997: B2. Print.

Bohjalian, Chris. "Snack Shacks." *Yankee* July-Aug. 2005: 68-71. *Academic Search Complete.* Web. 24 Jan. 2012.

Leibowitz, Ed. "Out from under the Wrecking Ball: The Los Angeles Conservancy's Modern Committee Fights to Rescue Remnants of 1950s 'Googie' Architecture and Other 20th-Century Landmarks." *Smithsonian* Dec. 2000: 112-22. Print.

Lui, Claire. "Wildwood: A New Jersey Seaside Resort Struggles to Save the Architecture—and the Memories—of the Eisenhower Years." *American Heritage* Apr.-May 2007: n. pag. Web. 24 Jan. 2012.

Munshi, Sonu. "Mesa's Buckhorn Baths on Endangered List: Commercial Redevelopment Concerns Group." *Tribune* [Mesa, AZ] 5 Mar. 2010: n. pag. *Newspaper Source Plus.* Web. 24 Jan. 2012.

"Photo Display Chronicles America's Vanishing Heritage." *Chicago Tribune* 26 Jan. 1992: A12. Print.

Schoenmann, Joe. "In Las Vegas, It's Googie vs. Wrecking Ball." *New York Times* 2 Oct. 2005, late ed.: sec. 2: 4. Print.

Stager, Claudette, and Martha Carver. *Looking beyond the Highway: Dixie Roads and Culture.* Knoxville: U of Tennessee P, 2006. Print.

EXERCISE

A Brief List of Works Cited

Suppose you have been asked to report on grade inflation using the following sources. Write an MLA-style list of works cited. Be careful to follow the guidelines governing format precisely.

a. A book by Shouping Hu titled *Beyond Grade Inflation: Grading Problems in Higher Education,* published in San Francisco, California, by Jossey-Bass in 2005.

b. An article by Greg Beato titled "Grade Inflation," accessed January 21, 2012, from the website for *Reason* magazine. The article originally appeared in the February 2011 issue of *Reason.* The website does not cite pages numbers.

c. A magazine article by Perry A. Zirkel titled "Much Ado about a C?" published in the December 2007 print issue of *Phi Delta Kappan,* on pages 318–19.

d. An article by Samuel G. Freedman titled "Can Tough Grades Be Fair Grades?" published in the June 7, 2006, late edition of the *New York Times,* on page 20 of section A.

e. An article by Daniel Fisher titled "Grade Inflation," accessed January 21, 2012, from the database *Business Source Complete.* The article originally appeared on page 28 of the April 13, 2009, issue of *Forbes* magazine.

f. An article by Scott Waldman titled "Grade Inflation Being Probed," accessed January 21, 2012, from the database *Newspaper Source Plus.* The article originally appeared in the August 2, 2011, issue of the newspaper *Times Union* of Albany, New York. The database does not indicate page numbers.

Parenthetical Notes

A list of works cited identifies your paper's sources in their entirety. A parenthetical note—a note placed in parentheses within your paper—identifies the specific location within a source from which you have taken a quotation or a bit of paraphrased information. Unlike the more complicated and cumbersome footnotes and endnotes, parenthetical notes employ a clear and efficient type of shorthand: They supply the least amount of information needed to identify a source about which more detailed information can be found in the list of works cited.

The beauty of parenthetical notes is their simplicity. MLA-style notes usually contain only two items: the author's last name and the page(s) from which the quotation, paraphrase, or summarized information has been taken. For example, assume that one of your sources was Ed Leibowitz's article in *Smithsonian* magazine, cited on page 216 as follows:

Leibowitz, Ed. "Out from under the Wrecking Ball: The Los Angeles Conservancy's Modern Committee Fights to Rescue Remnants of 1950s 'Googie' Architecture and Other 20th-Century Landmarks." *Smithsonian* Dec. 2000: 112-22. Print.

Any notes within your paper need only refer the reader to this citation. To indicate that a sentence captures the main idea of that article in your own words, you would include the parenthetical note shown here:

(Leibowitz 112-22)

On the other hand, if you wished to paraphrase information found on page 115 of the article, you would provide a different parenthetical note:

The demolition of New York's Penn Station in 1963 provided the impetus for efforts to preserve commercial structures once considered too recent or undistinguished to merit attention (Leibowitz 115).

In either case, the note is placed at the end of the sentence but preceding the period. Observe also that in the second case, the note tells you only the specific page on which paraphrased information appears. (In contrast, the first parenthetical note, like the entry in the list of works cited, shows the page numbers on which the entire article is printed.)

When the author's name is unknown, cite instead the first word or two of the title. Suppose, for example, you wanted to paraphrase something from the seventh item in the list of sources concerning commercial architecture. That anonymous article is cited as follows:

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"Photo Display Chronicles America's Vanishing Heritage."
     Chicago Tribune 26 Jan. 1992: A12. Print.
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Your parenthetical note would look like this:

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("Photo" A12)
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If you name the author (or, in the case of an anonymous article, if you cite its title) within the text of your paper, thus identifying the source, a parenthetical note provides only the page number(s). The theory behind parenthetical notes is to provide the least information needed to identify sources.

Consult Chapter B of Part II for more information relating to parenthetical notes.

EXERCISE

Providing Parenthetical Notes

Suppose you have written a report on roadside commercial architecture using the sources listed on pages 215–216. Show what the following parenthetical notes would look like:

a. A note referring to information on page 18 of Biemiller's article.

b. A note referring to the article in the *New York Times* as a whole.

c. A note referring to information taken from the last two pages of Bohjalian's article.

READING SELECTION

The following article appeared in the August 3, 2007, issue of the *Wall Street Journal*. The author, Kay S. Hymowitz, is a William E. Simon fellow at the Manhattan Institute and has written for a number of important magazines and newspapers, including the *New York Times*, the *Washington Post*, *New Republic*, *Commentary*, *Dissent*, and *Tikkun*. Her most recent book, *Marriage and Caste in America: Separate and Unequal Families in a Post-Marital Age*, examines the breakdown of marriage in the United States and the effects of growing up in a single-parent household.

Service Learning

KAY S. HYMOWITZ

Globalization is threatening a lot of venerable institutions—the midday siesta, the French film industry, Marxist economics—but here's one you probably hadn't thought of: the old-fashioned summer job. Remember the kids mowing lawns, baby-sitting, cleaning beach cabanas, and scooping ice cream? Now, for better and worse, it's internships for you, young man. 1

Actually, to be entirely clear, the summer job is not as old and venerable as all that. In fact, nowhere is it written in the founding documents that schools should be closed during July and August. Early on in our nation's history, Jefferson and other very wise men determined that the nation needed children who could read, write, and recite the history of republican Rome. Parents, on the other hand, needed children working on the farm—particularly in the spring planting and fall harvesting seasons. Rural schools had long breaks during those times, not during the summer. 2

But by the late nineteenth century, thanks to concerns about ventilation in the hot months, as well as child-labor and compulsory-education laws—not to mention a growing number of middle-class families able to afford vacations at lakeside cottages—the summer break was born. Rural kids still had to help out at the farm, of course. But in many parts of the nation, there was a school-free July and August with not a tractor or cow in sight. The upshot? The two-month teen stint at the root-beer stand, punctuated by a family road trip to the lake—and finally another venerable American institution, the September essay called "How I Spent My Summer Vacation." 3

Today the relaxed approach to summer break—and the menial summer job—is as much a piece of nostalgia as *Grease*. Teen paid employment is at an all-time low; about thirty-five percent of teenagers are working at some point in the year, compared with close to half at the post–World War II peak in 1979. That's because for kids these days, summer is no different from the rest of the year; it's always time for education, or, more precisely, résumé-building. 4

In the junior-high and early high-school years, middle-class strivers spend summers at soccer, hockey, swim, diving, or baseball camp to sharpen their athletic skills; they go to science, computer, and arts camp to pump up their academic records. In their junior or senior year they jet off to exotic destinations to fill in the international travel/community service credential, building huts in Guatemala, supervising nursery-schoolers in South Africa, or, as one company offers, reforesting fruit trees in Fiji. And then, finally, for many older teens, it's an internship, a part-time, usually unpaid, job-lite at an office in a business or nonprofit organization. 5

There's little question that the demise of the summer job is due in part to globalization. For one thing, with millions of low-skilled immigrants around, service industries don't need to rely on kid labor the way they used to. Lawn-care companies and fast-food restaurants can now employ a more permanent adult staff. And, according to Neil Howe, an expert on age cohorts, kids are so used to seeing immigrants doing that sort of work that they assume "I don't have to mess with food or cleaning stuff up." Ironically, the same kids whose parents are paying $4000 for them to go to Oaxaca to build houses for the poor can't imagine working for money next to Mexican immigrants at the local Dunkin' Donuts. 6

More important, globalization means competition. In this respect, kids are little different from auto companies: They're vying with their peers in Asia and Europe, as well as those here at home. Many school reformers bemoan the measly American requirement of 180 days of school and point ominously to the competition in Japan, 7 where classes are in session 250 days a year. Mr. Howe says that in just about every school he visits, the principal is walking around with a copy of Thomas Friedman's *The World Is Flat* under his or her arm. According to Mr. Howe, everyone is asking: "Why should kids be dressing hamburgers and filling tacos when they could learn to get better SAT scores or lay building blocks for an education over the long term?"

8 And so the rise of the internship, perhaps the most concrete way to get an edge on the competition for the Big Career. Internships are generally for college students; a survey from the career information company Vault found that eighty-four percent of college students have at least one internship before graduating. But as in all things in contemporary society, internships are being defined downward. Now teenagers who used to sweep the drug-store floor are being "introduced to office culture," expanding their "skill sets," working with new technologies, and beginning a lifetime of networking. This is what is called "real-world experience."

9 But are internships really more reality-based than sweeping floors? Worried about running afoul of labor laws that might require them to pay interns a salary, many companies are insisting that kids get college credit for their experience; Vault says there has been at least a thirty percent jump over the past five years in the number of such companies. After weeks of cold-calling and emailing, my own daughter, a freshman at Skidmore College, landed a prized internship for this summer at a teen fashion magazine. My husband and I were duly proud, until we realized we had to pay a lot of money to the college bursar for the privilege of having her work—meaning sort dresses and fetch shoes—for free. We also had to cough up money for an office-appropriate wardrobe, subway fare, and lunch allowance every day. If that's real-world experience, then Disneyland is the real America.

10 This means that internships are largely for rich kids—and therein lies another problem. The menial summer job gave many kids their first paycheck and the feeling of independence that came with it. It was also inherently democratic. For eight hours a day, at any rate, working-class and middle-class kids were in the same boat. They all had to learn that life wasn't always entertaining. They had to wait tables for people who could be less than polite—people who sometimes reminded them of themselves. With many of them in four-year colleges (where close to seventy-five percent of their classmates come from homes at the top quarter of the income scale), without a [military] draft, and now without menial jobs, privileged kids almost never meet up with their less well-off peers.

11 The menial summer job, in other words, was an exercise in humbling self-discipline. It should come as no surprise, then, that this is exactly what a lot of managers complain is missing in today's interns. Business websites and magazines are filled with stories of kids who have no clue that their exposed navel rings or iPods are less than suitable office-wear, and that overconfidence and complaining are not the best way to ingratiate yourself with a boss. "This is the largest, healthiest, most pampered generation in history," Mary Crane, a Denver-based consultant, told the *New York Times* recently. "They were expected to spend their spare time making the varsity team." But maybe there's something to be said for serving its members fries and shakes one summer instead.

Freewriting

In your notebook, write for fifteen minutes about Kay Hymowitz's argument that a menial summer job provides better career training than an internship. You may wish to assess the validity of her claim that future employers are attracted to "humbling self-discipline" among the graduates they hire. Or, you might consider whether paragraph 5 offers a fair and accurate representation of how most teenagers spend their summers. At some point in your writing, try to speculate on how the author conceptualizes her audience. What kind of reader (or kinds of readers) is she appealing to? Which details in the essay help to identify her intended audience?

Group Work

Share freewrites in your reading group, with each member reading aloud while others are taking notes. Try to reach some consensus about how Hymowitz visualizes her readers. Look for places in the text of her essay that reveal the author's assumptions about the values and experiences of those readers.

Review Questions

1. How, according to Hymowitz, did summer vacation evolve as a cultural institution in the United States?
2. To what does the author attribute "the demise of the summer job"?
3. What makes menial summer work "inherently democratic"?

Discussion Questions

1. How would you support or refute the claim that today's college students are part of "the largest, healthiest, most pampered generation in history"?
2. How would you support or refute the claim that "kids are so used to seeing immigrants doing [menial] work that they assume 'I don't have to mess with food or cleaning stuff up'"?
3. Why do you suppose that Hymowitz places the following phrases from paragraph 8 in quotation marks: "office culture," "skill sets," and "real-world experience"? How might this influence a reader's response to the ideas presented in that paragraph?

Writing

1. Write a brief summary report on Hymowitz's essay and the two additional readings that conclude this chapter.*
2. Write an essay that supports or disputes the contention that every high-school principal should read Thomas Friedman's book *The World Is Flat*. (If you're not familiar with this book, find and read two or three published reviews.)

*Note that Hymowitz's article originally appeared on page 11 of section W of the August 3, 2007, issue of the *Wall Street Journal*; Dave Eggers's article (pages 222–223) appeared on page 13 of section 4 of the late edition of the June 13, 2004, issue of the *New York Times*.

ADDITIONAL READING

The following article continues a discussion about internships and service-learning requirements in American colleges and universities. The article, by Dave Eggers, was an editorial in the *New York Times*.

Serve or Fail

Dave Eggers

1 About now, most recent college graduates, a mere week or two beyond their last final, are giving themselves a nice respite. Maybe they're on a beach; maybe they're on a road trip; maybe they're in their rooms, painting their toenails black with a Q-tip and shoe polish. Does it matter? What's important is that they have some time off.

2 Do they deserve the time off? Well, yes and no. Yes, because finals week is stressful and sleep-deprived and possibly involves trucker-style stimulants. No, because a good deal of the four years of college is spent playing foosball.

3 I went to a large state school—the University of Illinois—and during my time there, I became one of the best two or three foosball players in the Land of Lincoln. I learned to pass deftly between my rigid players, to play the corners, to strike the ball like a cobra would strike something a cobra would want to strike. I also mastered the dart game called Cricket and the billiards contest called Nine Ball. I became expert at whiffle ball, at backyard archery, and at a sport we invented that involved one person tossing roasted chickens from a balcony to a group of us waiting below. We got to eat the parts that didn't land on the patio.

4 The point is that college is too long—it should be three years—and that even with a full course load and part-time jobs (I had my share) there are many hours in the days and weeks that need killing. And because most of us, as students, saw our hours as in need of killing—as opposed to thinking about giving a few of these hours to our communities in one way or another—colleges should consider instituting a service requirement for graduation.

5 I volunteered a few times in Urbana-Champaign—at a YMCA and at a home for senior citizens—and in both cases it was much too easy to quit. I thought the senior home smelled odd, so I left, and though the YMCA was a perfect fit, I could have used nudging to continue—nudging the university might have provided. Just as parents and schools need to foster in young people a "reading habit"—a love of reading that becomes a need, almost an addiction—colleges are best-poised to create in their students a lifelong commitment to volunteering even a few hours a month.

6 Some colleges, and many high schools, have such a thing in place, and last year Michael R. Veon, a Democratic member of Pennsylvania's House of Representatives, introduced a bill that would require the more than ninety thousand students at fourteen state-run universities to perform twenty-five hours of community service annually. That comes out to more than two million volunteer hours a year.

7 College students are, for the most part, uniquely suited to have time for and to benefit from getting involved and addressing the needs of those around them. Unlike high-school students, they're less programmed, less boxed in by family and after-school obligations. They're also more mature, and better able to handle a wide range of tasks. Finally, they're at a stage where exposure to service—and to the people whose lives nonprofit service organizations touch—would have a profound effect on them. Meeting a World War II veteran who needs meals brought to him would be educational for the deliverer of that meal, I would think. A college history major might learn some-

thing by tutoring a local middle-school class that's studying the Underground Railroad. A connection would be forged; a potential career might be discovered.

A service requirement won't work everywhere. It probably wouldn't be feasible, for example, for community-college students, who tend to be transient and who generally have considerable family and work demands. But exempt community colleges and you would still have almost ten million college students enrolled in four-year colleges in the United States. If you exempted a third of them for various reasons, that would leave more than six million able-bodied young people at the ready. Even with a modest ten-hour-a-year requirement (the equivalent of two mornings a year) America would gain sixty million volunteer hours to invigorate the nation's nonprofit organizations, churches, job corps, conservation groups, and college outreach programs. 8

And with some flexibility, it wouldn't have to be too onerous. Colleges could give credit for service. That is, at the beginning of each year, a student could opt for service, and in return he or she might get credits equal to one class period. Perhaps every twenty-five hours of service could be traded for one class credit, with a maximum of three credits a year. What a student would learn from working in a shelter for the victims of domestic abuse would surely equal or surpass his or her time spent in racquetball class—at my college worth one full unit. 9

Alternatively, colleges could limit the service requirement to a student's junior year—a time when the students are settled and have more hours and stability in their schedules. Turning the junior year into a year when volunteering figures prominently could also help colleges bridge the chasm that usually stands between the academic world and the one that lies beyond it. 10

When former Governor Gray Davis of California proposed a service requirement in 1999, an editorial in the *Daily Californian,* the student newspaper at the University of California, Berkeley, opposed the plan: "Forced philanthropy will be as much an oxymoron in action as it is in terms. Who would want to receive community service from someone who is forced to serve? Is forced community service in California not generally reserved for criminals and delinquents?" 11

First of all, that's putting forth a pretty dim view of the soul of the average student. What is the unwilling college volunteer going to throw food at visitors to the soup kitchen? Volunteering is by nature transformative—reluctant participants become quick converts every day, once they meet those who need their help. 12

Second, college is largely about fulfilling requirements, isn't it? Students have to complete this much work in the sciences, that much work in the arts. Incoming freshmen accept a tacit contract, submitting to the wisdom of the college's founders and shapers, who decide which experiences are necessary to create a well-rounded scholar, one ready to make a contribution to the world. But while colleges give their students the intellectual tools for life beyond campus, they largely ignore the part about how they might contribute to the world. That is, until the commencement speech, at which time all the "go forth's" and "be helpful's" happen. 13

But what if such a sentiment happened on the student's first day? What if graduating seniors already knew full well how to balance jobs, studies, family, and volunteer work in the surrounding community? What if campuses were full of underserved high-school students meeting with their college tutors? What if the tired and clogged veins of thousands of towns and cities had the energy of millions of college students coursing through them? What if the student who might have become a foosball power—and I say this knowing how much those skills have enhanced my life and those who had the good fortune to have watched me—became instead a lifelong volunteer? That might be pretty good for everybody. 14

8

Analyzing Texts

During a break between classes, a friend asks your opinion of the latest CD by a currently popular group. "I didn't like it," you say. "It seemed repetitive. It's like I've heard it all before. They've lost their edge." After some half-hearted agreement or disagreement with this appropriately imprecise comment, the topic drifts to a recent party, an upcoming exam, the weather, or lunch. This is typical of informal conversation; it wanders from here to there, rarely pursuing any particular topic in depth.

But in a different context, your offhand comment could be disastrous. If, for example, you submitted the same response in an exam for a course in popular culture, you would fail. In that situation, your analysis would be inadequate. It has a thesis ("I didn't like it") and some support ("repetitive," "lost their edge"), but both are too superficial for formal writing.

Although the transition from the looseness of conversation to the demands of formal writing can be difficult, the distinction is critical. You rarely need to provide much support for the ideas and opinions expressed in conversation, but that is not true of writing. It is not so much a matter of right and wrong; it is, rather, that each type of communication adheres to its own conventions. As a member of an academic community, you should know and observe these conventions. When a friend casually asks your opinion of a CD, a lengthy analysis of musical techniques is uncalled for; a "correct" response must be brief. In any situation, the needs and interests of your audience determine the ideas you explore, the specificity of detail you provide, and the language you choose.

As we noted in Chapter 4, the structure of most academic writing is influenced by the movement between general and specific, the process by which we make abstract ideas explicit and concrete. Writers support general statements with details, reasons, examples, and illustrations. They belong to a community of people who not only express what they think, but also explain their reasons for thinking it. In a sense, the general ideas and opinions they express are implied promises to readers, promises they fulfill by developing and linking claims and observations to specific facts and examples. When writers don't keep their promises, readers are disappointed. That's why good writers deliver.

Good readers also deliver. No educated adult is content to be a passive recipient of information every time he or she encounters a written text. To be a contributing member of a literate community, you must be an active, analytical reader and writer. When you write about a text, you read it more carefully and arrive at more perceptive observations. This chapter is designed to help you analyze what you read as you interpret and critically examine language, ideas, and information.

ANALYZING THE PARTS

Whenever you analyze something—a chess move, an automobile engine, a political theory, or a poem—you break down its complexity by examining its components. As you look at these components individually, you observe their features and consider how they operate together.

To understand anything complex, scholars begin by analyzing its parts. Political scientists, for example, continually analyze the differences between free-market and managed economies—how they manufacture and deliver consumer goods, the profits they produce, the restrictions they impose on imports. Experts can then compare the two systems by analyzing monetary policies, demographics, levels of productivity, laws, and other elements. They disassemble the whole to see how each component works; then they study the ways those components operate together.

Whenever you analyze a text, you do the same thing—you examine components separately, then see how they function together as a whole. Since writing is a flexible medium—there is no recipe for composing an essay, and success is often a function of originality—there is no formula for analyzing a text. It depends on what you read and why you read it. You look for different qualities in epic poems, satires, and scientific reports. You approach recreational reading differently than you approach sources for a research paper.

Nevertheless, some features are common to most written texts. Nearly every piece of writing attempts to do something with ideas or information, addressing and developing a main idea in an organized sequence that helps an audience of readers comprehend and respond appropriately. Consequently, the following five elements can be examined in most textual analyses:

- The ***purpose*** for which the text was written
- The way the author has adapted the text to an intended ***audience***
- The ***main idea*** of the text
- The ***development*** or ***support*** for the main idea
- The ***organization*** and ***coherence*** of the text

We will first look at each of these elements individually, then consider how all of them can be coordinated in a comprehensive analysis.

Purpose

Every text must be approached in terms of what it is supposed to accomplish. It is pointless to disparage a zany movie because it adopts a superficial view of human nature, an article about comparative linguistics because it lacks humor, or a fantasy adventure because it is unrealistic.

Some writers try to change our minds; others simply want to tell us something we don't already know. Some hope to provoke action; others seek to entertain, shock, or placate. As a critical reader, you must be alert to these possibilities. Misinterpreting a writer's intentions can be catastrophic—or hilarious.

Although we may not know exactly what an author is thinking, the basic purpose of almost any text should be discernible. This is not to say, however, that purpose is always obvious at first glance. You must be alert to satire as well as to other types of manipulation. You must detect a writer's biases and be wary of slanted evidence or outright deception. Sometimes writers are candid about their aims; other times they expect you to read between the lines, inferring their intentions on the basis of past reading experiences and knowledge of human nature.

In the following passage, David Sacks and Peter Thiel do not conceal their bias—a disdain for the efforts of universities to raise students' awareness of cultural diversity:

> "Orientation is designed to disorient you," announced Stanford professor James Adams to an auditorium of 1,600 puzzled freshmen at the beginning of the new school year. Assembled for one of the many orientation-week programs on "diversity," the freshmen soon learned what he meant. A lesbian activist spoke first about "challenging your sexuality" and encouraged the seventeen- and eighteen-year-old students to "overcome" their "fears of being queer." Next, a black musician performed an electric-guitar solo as police sirens wailed in the background. He concluded his demonstration by dropping suddenly to the floor and convulsing his body in a reenactment of the Rodney King beating.

After quoting Professor Adams's statement about the objectives of orientation, the authors ridicule those objectives by describing the more controversial—some might say outrageous—activities included. Various clues signal the authors' attitudes. For example, they place the word *diversity* in quotation marks and describe the audience of first-year students as puzzled. A more subtle tactic is reminding readers that some first-year college students are, legally, minors. Because they are forthright in revealing their bias (and since their article was published in the conservative *National Review*), the writers cannot be accused of deception. We may disagree with them—we may even dislike their methods of argument—but they give us every reason to expect a discussion that reflects a particular bias. An intelligent reader will examine Sacks and Thiel's article skeptically, aware that theirs is not the only perception of freshman orientation at Stanford University.

EXERCISES

Analyzing Purpose

1. Try to determine the author's purpose in the following essay, which appeared in a recent issue of *Newsweek*.

To the Rich, from America

Daniel Gross

When the Gulfstream V lands in Saint Bart's, can you have your assistant set up a call? We have to talk. Look, we've had a pretty good deal these past several years. We gave you pretty much everything you wanted. Massive reductions in the top income-tax rates? Happy to oblige. Cuts on the levies on dividends and capital gains, which overwhelmingly benefit the upper crust? No problem. Placing the estate tax—excuse me, the death tax—on the road to extinction? You got it. We've even overlooked the fact that private-equity and hedge-fund managers pay only a 15 percent tax rate.

We've looked the other way at the gaucherie of extreme consumption, spawned by the greatest concentration of wealth since the 1920s. (The share of national income taken down by the wealthiest one percent rose from 14.6 percent in 2003 to 17.4 percent in 2005, according to Emmanuel Saez of the University of California, Berkeley.) We sit patiently on JetBlue and Southwest as your private jets clog up the airspace and runways. We continue to bust our butts, defend the borders, and uphold the rule of law—all to protect your fortunes and property.

All we've asked in return is that you do a couple of things you're really good at: spend and invest that money close to home. Hire us, and keep the cash registers ringing, the asset managers managing, and all the service providers providing the many services you so richly deserve.

Generally speaking, you've lived up to your end of the bargain, buying second homes, splurging on third marriages and fourth cars, throwing expensive, self-aggrandizing parties (like Blackstone Group chairman Steve Schwarzman's $3 million sixtieth-birthday bash), and funding medical research. America's top 20 percent of earners spend more in any given year than the bottom 60 percent.

You've also been investing locally, which we appreciate. Americans possess what stock-market types dub an enormous "home bias," or overexposure to the domestic market. At the end of 2006, says Jeff Applegate, chief investment officer of Citi Global Wealth Management, American investors had more than 80 percent of their stock portfolios in U.S. equities, even though U.S. stock markets accounted for well under half the global supply. Leo Grohowski, chief investment officer at BNY Mellon Wealth Management, notes that high-net-worth investors (people with two to two hundred million dollars) have a paltry five to twenty portfolios allocated to non-U.S. stocks. "U.S. investors are generally woefully underexposed to opportunities that exist outside the United States," he says. As a result, our companies can draw from deep pools of local capital.

But lately, worrisome signs indicate that you might not be living up to your end of the bargain. It's now becoming clear that the Christmas season was tough on everyone—and not just Wal-Mart and Target, where the masses shop. Like its flagship store at the corner of Fifty-Seventh Street and Fifth Avenue in New York, the Valhalla of extreme consumption, Tiffany and Company, was thought to be impregnable to forces of nature. Its sales held up even as exhausted consumers pooped out. But last week the chain reported that same-store sales slumped in the United States in December. Lexus sales were off 7.2 percent in December from the year before.

Yes, we've heard that the widespread woes of subprime borrowers are now hurting the primest of prime borrowers (an act of karmic justice, perhaps?). Thousands of investment bankers are losing their jobs, and year-end bonuses for many on Wall Street were disappointing. We feel your pain. But that's no reason to stop spending. Stagnant wages haven't stopped us middle-class Americans from going to the mall and eating at Sizzler. (The Census Bureau tells me real household median income in 2006 was actually 2.2 percent lower than it was in 1999.) When we run out of cash, we borrow against our homes. Then we max out the credit cards and start raiding 401(k)s and penny jars. We regard living beyond our means as a patriotic duty.

The latest investment trends similarly lead me to think you may not be acting in the national interest. America's private-equity firms are plowing into India, China, Asia, and Latin America, and private bankers are urging clients to drop the home bias. (Don't think condos in Palm Beach and ski chalets in Aspen; think beachfront property in Thailand and ski resorts in the Alps.) A Spectrem Group survey of people with more than $500,000 to invest found that 31 percent are putting more capital to work internationally than in the past. "The rich are investing a larger share of their capital overseas," says *Richistan* author Robert Frank.

Just when the economy has started to take on water—and we don't know if we've just sprung a leak or we've hit an iceberg—it seems like the wealthy are piling into the lifeboats. So consider this a plea not to abandon us. Ski at Sugarbush instead of Gstaad. Invest in P. F. Chang's China Bistro instead of China. It might not be as rewarding, financially or psychologically. But your country needs you now, more than ever. And after all we've done for you, it's the least you can do.

2. The following passage, adapted from the "Obscenity, Vulgarity, Profanity" entry in *The New York Times Manual of Style and Usage,* appeared in a recent issue of the *New York Times Magazine.*

The *Times* writes unblushingly about sexual behavior, arts censorship, science, health, crime, and similar subjects, opening its columns to any newsworthy detail, however disturbing, provided that the approach is dignified and the vocabulary clinical rather than coarse. In these situations, the paper rejects evasiveness and euphemism, which would be a disservice to readers who need to understand issues.

But the *Times* virtually never prints obscene words, and it maintains a steep threshold for vulgar ones. In part the concern is for the newspaper's welcome in classrooms and on breakfast tables in diverse communities nationwide. But a larger concern is for the newspaper's character. The *Times* differentiates itself by taking a stand for civility in public discourse, sometimes at an acknowledged cost in the vividness of an article or two, and sometimes at the price of submitting to gibes. . . .

The argument that someone's use of a vulgar expression was surprising or politically dramatic, or revealing about art or the intensity of feelings, will not be compelling. Exceptions have been made only a handful of times, and they typify the standard. In 1974 the *Times* published transcripts of White House conversations that figured in the Watergate scandal. Expressions highly objectionable by *Times* standards were printed because of the light they shed on a historic matter, the possibility of a presidential impeachment. The paper's top editors judged that in this situation, it was not enough to say merely that an obscenity or a vulgarism had been used. In 1991, the fate of a Supreme Court appointment rested on whether the Senate would believe a complaint of sexual harassment against the nominee. The nationally televised accusation centered on coarse slang, which the *Times* printed in its articles and hearing transcripts. In 1998 the newspaper retained explicit sexual descriptions and slang in the texts of documents submitted to Congress by an independent counsel recommending impeachment against President Clinton. . . .

Discussion about an expletive does not end with the decision against using it. The *Times* also forgoes offensive or coy hints. An article should not seem to be saying, "Look, I want to use this word, but *they* won't let me." Generally that principle rules out telltale strings of hyphens or dashes. . . . Editors may sparingly allow paraphrase of a term, if it truly sheds light on a serious question. . . . Finally, editors may permit *[expletive]* or *[epithet]* in a quotation. . . .

Profanity in its milder forms (*hells, damns,* and, far less acceptable, religious oaths) can sometimes be justified—in combat reporting, for example, to convey the depth of anguish or pain—but those who print it should be aware that it will outrage some readers. . . . But if the paper is peppered with it, the news report is cheapened and the character of the paper tarnished. Rationing must be stringent.

a. Several purposes emerge from this text. How many can you recognize?

b. Does any one purpose take priority over others? Are any in conflict with each other?

c. What strategies (e.g., phrasing, order of presentation) does the writer use to communicate information or influence the behavior of readers?

Audience

Sometimes authors write to express themselves, but more often their purpose is to influence readers. They usually have a particular audience in mind and adapt their writing to the needs and interests of those readers. Consequently, when they analyze a text, readers should consider the audience to which it is addressed and examine it accordingly.

Notice how the following brief article from the *Weekly Reader,* which targets fourth-graders, accommodates the needs of its audience:

Maron-1: Robo Helper

When you are at school or hanging with friends, do you wonder what your dog is doing in your house? If so, a new robot might be just what you need.

The robot, called Maron-1, is made by a company in Japan. Maron-1 looks like a cartoon copy of R2-D2. It weighs about eleven pounds and stands about two feet high. When it goes on sale in Japan next year, the robot will cost about $1,600.

The makers of Maron-1 say their robot is better than the other kinds of robots that you can buy at toy stores. "Our robot is different from pet robots. It's useful," said a representative of the company that makes Maron-1. . . .

Maron-1 can detect whether someone or something is moving in front of it. If it "sees" something moving, it says, "An intruder found." It can also call you on a cell phone to tell you about the intruder.

The amazing computer can do many other things as well. It can turn on electronic equipment, such as a TV or DVD player. Maron-1 can move around, but it cannot go up or down stairs.

The clear, connected way in which information is presented, the short sentences, basic vocabulary, and lack of technical detail all indicate the writer's consideration of the reading skills of most fourth-graders.

It would be unfair to disparage this article because of its superficiality. If, however, you were investigating robotics for a research paper in a composition course, you would not use it as a source. On the other hand, the following passage from *Aviation Week and Space Technology,* an engineering journal, might be equally unsuitable:

> STS-111 astronauts Franklin Chang-Diaz and Philippe Perrin from France performed three extravehicular activities (EVAs) to install the new 1.5-ton $254 million MD Robotics Mobile Base System (MBS) on the [International Space] station's truss-mounted mobile transporter and to change out the wrist roll joint on the station's arm.
>
> The starboard truss section is to be launched in late August on *Atlantis,* but engineers are checking whether the addition of the starboard, and then a port section planned in October, will stress the station's degraded attitude-control gyro system. One of the station's four 800-pound control-moment gyros (CMGs) failed on June 8, the day after *Endeavour* docked. The 6,600-rpm gyros exert torque to change attitude without the use of Russian propellant. The CMGs were being used to maneuver the 700,000-pound station/orbiter stack, when CMG-1 began to fly apart in its housing in the Z-1 truss above the Node 1.

In this case, the writer's vocabulary and assumptions about what readers know, as well as the information reported, indicate an audience of experts. To characterize this passage as dense and unreadable would also be unfair.

Audience, however, is reflected in more than just vocabulary and assumptions about prior knowledge. It also involves attitudes and values that readers are expected to share. Consider, for example, the opening paragraphs of a chapter from *The Inner-Bitch Guide to Men, Relationships, Dating, Etc.,* a self-help manual by Elizabeth Hilts:

> **The Inner-Bitch Way of Dealing with Men**
>
> The inner-bitch deals with men who are romantic possibilities the same way she deals with anyone—which is to say honestly. It's just easier that way. It is vital, however, to recognize some simple truths about how men approach life.
>
> Men, apparently, love a challenge. Theory has it that this is a basic biological fact, though I wouldn't know because I flunked basic biology. According to some people who seem to live in a parallel universe (you know who you are), this information entitles women who seek relationships with men to behave poorly.
>
> Here's how it works in that parallel universe: If you want a man, you have to play hard to get.
>
> The variations in this theme are endless—don't make it "easy" for them; men are supposed to rearrange their schedules around you, but you never do the same for them; don't ever go Dutch on a date; don't call him; and the ultimate, rarely return his calls.
>
> There's a word for this kind of behavior—*RUDE!*
>
> Not to mention archaic, antithetical, manipulative, and . . . RUDE! I mean, really, what are they thinking? This isn't behavior you'd put up with from other people, is it? If a man treated you this way, you'd have nothing to do with him, right? (The only correct answer to this question is "Right!") Do you honestly want to indulge in rudeness yourself?
>
> I don't think so.

The vocabulary of this passage is unpretentious; its style is informal. The writer uses contractions, asks rhetorical questions, and directs conversational asides to her readers. Although the word *bitch* offends many people, the author probably assumes that those who read a book with this word in its title understand that it is used ironically. (Actually, Hilts connects the word with behavior that contradicts what overt sexists typically characterize as "bitchy.") More important than vocabulary, however, are other clues that reveal the author's assumptions about her audience. For example, when she appeals to the reader's preference for honesty and comfort in relationships, Hilts envisions an audience of women who are not naïve or blindly romantic. Without becoming jaded or cynical, these readers may be exasperated by self-defeating behaviors that frequently undermine dating relationships. Proclaiming her ignorance of biology, the author appeals to an audience that resists—or even mistrusts—the pronouncements of academic experts while valuing the practical insights of a clear-thinking, experienced peer. Finally, Hilts skillfully allows readers to distance themselves from the foolish behavior she ridicules. Attributing this behavior to "*some people* who seem to live in a parallel universe," she adds in a sly parenthetical aside, "you know who you are." Likewise, five paragraphs later, Hilts shifts from judgmental third-person references (e.g., "I mean, really, what are *they* thinking?") to personal appeals: "If a man treated *you* this way, *you'd* have nothing to do with him, right? . . . Do *you* honestly want to indulge in rudeness *yourself*?"

These techniques contribute to a comfortable relationship, allowing Hilts to identify with an audience of forthright women who defy social conventions that put them at a disadvantage. Together, they can laugh at past mistakes and brush off the stigma of "bitchiness" assigned to them by people who accept self-defeating behaviors as a normal part of dating.

Analyzing audience may entail little more than gauging how much information and terminology readers are supposed to be familiar with; more often, however, it involves detecting subtle clues about the attitudes, values, interests, and experiences shared by a community of readers.

Analyzing Audience

EXERCISES

1. The following articles are about some of the discomforts associated with air travel. Using clues such as style, vocabulary, content, and assumptions about what readers know, characterize the audience to which each article is directed and explain how the author addresses the needs or biases of that audience.

a. The Golden Age of Air Travel

Wayne Curtis

Why does anyone ever take a plane? Consider these all-too-familiar **travel** narratives, spliced from magazine and newspaper accounts:

"At the beginning and end of flight, and often for long hours in what should be the middle of it, are the airports . . . dreary places where men, bored stiff and bone weary, wait out prolonged delays." "The airlines have taken little thought of their patrons on the ground. . . . You are just an annoyance, to be given as little information as possible." "Chicago is the worst; its airport is a slum. Chewing gum, orange peels, papers . . . strew the floor around the stacks of baggage. . . . To rest the thousands there are exactly twenty-eight broken-down leather seats." "[O]n a Friday or Sunday afternoon you know the pandemonium: departure delays . . . as well as mobbed waiting rooms, dozens of planes lined up waiting for clearance to take off or land." "The plight of the man in the middle seat, with no armrests, beggars description."

Leather seats? Well, once upon a time. These excerpts date, respectively, from 1956, 1952, 1946, 1968, and 1946. They were penned during what we think of as the golden age of air travel—that period of airborne elegance, when traveling women and men wore suits and hats, when airlines treated passengers with respect, when you could park yards from the terminal and head directly to your flight without so much as a "how d'you do" to a latex-gloved security agent. Some airports even offered in-house haberdashers and furriers. Bliss?

Apparently not. The Utopian age was as much a myth as Atlantis. (What truly existed was a golden age of headline writing: The 1968 story above was titled "Air Travel Really Not Total Gaiety.") Travel has always been an ordeal. The word travel, you'll recall, is derived from the word *travail,* which itself is derived from a word for an instrument of torture. It's just that the instruments change and evolve. In this case, the airline seat.

Among other disincentives was the high price of flying before the 1978 industry deregulation. The Air Transport Association estimates that the cost of flying has since fallen more than forty percent in real dollars. That may explain why in 1960 only a small minority of Americans had ever flown. Today, who hasn't? The phrase "common carrier" has never been more apt.

The fundamental goal of air travel has always been to get from one place to the next in haste, to collapse the miles like a folding spyglass. The fancier trappings of an earlier era were a temporary ruse, a way to ease novice travelers' understandable fear of going airborne in far less sophisticated machines than the ones we take for granted today.

No doubt the experience of air travel could be much improved. But the collapsing of miles has never been more efficient. And technology has invented wonderful distractions to shorten your in-seat sentence: iPads with downloaded episodes of *The Office,* in-flight Wi-Fi, Kindles with Stieg Larsson books, MP3 players loaded with every song Louis Armstrong ever recorded, DVD players with all the great Adam Sandler films (well, okay, useful for short hops), and other electronic diversions. Each has the capacity to shrink time just as jets shrink space. In many ways, air travel has never been better.

So about that golden age of air travel? We're living it right now. Have a nice trip!

b. Flying Doesn't Have to Be Such a Bummer: What You Can Do to Make the Best of Today's Unfriendly Skies

Don Phillips

Leo Prusak, the Federal Aviation Administration official who supervises air-traffic-control facilities at all three New York-area airports, descended from the LaGuardia tower to the terminal one difficult day and saw a young woman who looked distressed and defeated. He couldn't resist walking over. She had been living in the airport for two days, he discovered, and still had no immediate hope of getting out. Her first flight had been canceled, and there was no room for her on later flights. She was neither a frequent flier nor a first-class passenger.

She had no pull in the terrible new world of aviation, where losses are measured in billions. Only high-end frequent fliers are valued in that world, and airlines must squeeze a fanny into almost every seat just to survive. The look on Prusak's face as he related this story later was more powerful than words. A man who directs massive hunks of metal was powerless to help one young woman get out of New York City.

You never want to be that stranded passenger, feeling helpless. But before we tell you how to make the best of the new realities of air travel, you need to know what brought the business to this sorry state.

The $5-Billion Bill

Few things in life are as unpleasant as an intrusive medical examination, a divorce, or a trip by air. Of the three, only the airline trip seems to be getting worse. Infrequent fliers traveling on cheap tickets must pay for checked luggage. Meals and even free soft drinks seem to be fading into history.

The reason is that high fuel prices have collided with a global economic downturn. Even as the price of fuel moderates, it still accounts for thirty-six percent of airline operating costs worldwide, up from thirteen percent in 2002. That and shrinking demand led the International Air Transport Association in Geneva to predict $5 billion in losses for U.S. airlines in 2008. "The situation remains bleak," says Giovanni Bisignani, IATA's director general. . . .

Survival Strategies

The big concern is how you, the passenger, can survive in an unfriendly air market. The main solution is surprisingly simple, yet it's an impossible dream for the vast majority of passengers: Be a high-mileage frequent flier on an expense account who must sometimes buy last-minute, more-expensive tickets. Such fliers sit atop the airlines' food chain. When things go bad, airlines will take care of them first, although not nearly as well as in past years. For lesser beings, the aviation experience goes downhill, bottoming with occasional fliers who search for the lowest possible fare. Airlines gladly sacrifice them first these days. . . .

Going through security, boarding the aircraft, and stowing your bags are by far the greatest hassles of the airline experience among frequent fliers interviewed for this story. Their survival advice boils down to this: First, prepare for the security screening before you get there—for instance, have those three-ounce bottles of liquids in a plastic bag ready to be put into a tray. Pick a line with no families or others who obviously fly infrequently, arrive early, and smile at the Transportation Security Administration inspectors, even if they're rude. . . .

In these days of crowded, everyman-for-himself flying, it is often important to be at the head of the line when boarding. For instance, savvy Southwest fliers know to request their boarding passes online, twenty-four hours to the second before their flight leaves, to be sure of boarding early in the process and getting choice seats near the front of the cabin.

It also helps to have the proper size bag to fit into an overhead compartment. With new fees for checked bags, overhead bins fill fast. Checking a bag and then waiting for it to appear on the baggage belt can easily add thirty minutes to your trip time. For advice on packing light, go to OneBag.com. . . .

Find a way to use small airports, even if it requires driving a moderate distance. "We fly Southwest out of Chicago because we like the Midway experience versus the O'Hare experience," says [Sandy] Allen, [a] former flight-attendant trainer. "When the plane lands at Midway, it's a hop, skip, and jump to the gate. We can land at Midway, and forty-five minutes after those wheels touch down, we're pulling into our own garage. At O'Hare, we land, taxi around, taxi around some more, wait for a gate, taxi around, and forty-five minutes after the wheels touch ground, we are at the gate." In that same vein, JetBlue takes Los Angeles passengers to either Long Beach or Ontario airports, and San Francisco travelers to Oakland.

2. The sources contained in the exercises on pages 226–229 illustrate complex notions of audience. "To the Rich, from America" is not really addressed to the wealthiest Americans—at least not exclusively so. Likewise, the passage from *The New York Times Manual of Style and Usage* is more than just advice to editors, reporters, and other contributors to the *Times.* How does each author appeal to an implied audience larger than the person or persons to whom the text is ostensibly addressed?

Main Idea

As you saw in Chapter 4, the first question a reader asks when engaging with a text is what, specifically, is it about? Writers often announce their main point in a single sentence—a thesis statement. But since many good writers develop ideas in other ways, you cannot always expect a one-sentence presentation of the main idea in an opening paragraph. Sometimes the main idea appears in the middle of a text, sometimes at or near the end, and sometimes throughout the text without being summarized in a single sentence. And since not all writers are careful, some texts wander from point to point without ever arriving at a focus.

There are, then, two questions to consider when you analyze a text: (1) What is the main idea?; and (2) Does the writer stay on topic, providing a coherent exploration of that main idea? The best way to determine the main idea of a text is to read it attentively and actively. Reread as necessary, using a pencil to underline key passages and to insert marginal comments. Then try to summarize the main idea in your own words.

EXERCISES — Analyzing the Main Idea

1. Applying skills introduced in Chapter 4, underline important statements as you read the following article. Then state the main idea in your own words.

Brewed Awakening? Coffee Beans, Globalization, and the Branding of Ethics

Rob Walker

Producers of goods and services face a daunting range of potential ethical missteps: damaging the environment, outsourcing jobs, mistreating workers. But what about the ethics of Joe Consumer? Or, to take a particular case, a joe consumer. Your morning cup of coffee happens to be an ideological battleground over the ethics of the global economy. The world-market price of coffee has fallen so low that, according to a nonprofit called TransFair USA, millions of third-world farmers are being crushed by unfair competition and cannot survive. Coffee sellers who buy beans at the cheapest price are simply following the ruthless logic of markets: if they pay more, they have to raise prices—and risk losing customers. But rather than agitate for some kind of international legislative solution, TransFair has devised a strategy that depends, ultimately, on consumer ethics.

The idea is that if you buy coffee—or other foodstuffs like tea, chocolate, and fruit—with a "Fair-Trade certified" label, you know that farmers at the other end of the consumption chain have been fairly compensated. Since 1999, when TransFair started its strategy, sales of such coffee, which can cost twice as much as Folger's, have grown from two million pounds to a projected twenty-seven to thirty million pounds in 2004. TransFair's president, Paul Rice, is justifiably proud that thousands of small farmers are able "to put food on the table, to keep their families together" as a result.

Some people suggest, in fact, that consumer ethics are on the rise. In April, the consulting firm Wirthlin Worldwide put out a report noting that eighty-two percent of consumers it surveyed said that "corporate citizenship" has at least some influence on their buying decisions. Marc Gobé, a brand consultant and the author of a book called *Citizen Brand,* insists that a sea change is under way, partly because, he says, "We live in a society where everybody feels guilty."

Perhaps. But here's another way to look at it: the United States imported 2.8 billion pounds of coffee last year. Even if you just look at premium coffee, which TransFair says is a 500-million-pound market, Fair Trade accounts for only five or six percent of sales. This is not a supply problem; Rice says that farmers who are already certified could easily produce three times as much coffee as they do now, which would in turn attract more farmers—if the demand was there.

And that's just one product. How many Fair Trade buyers also stick to free-range chicken? How many eschew all clothes or electronics made in unsavory conditions abroad too? How many are, on top of that, "carbon neutral" (or even know what that means)? The answer is, obviously, a lot closer to zero percent of all consumers than eighty-two percent.

In defense of the modern shopper, sorting out and taking sides on even a few issues would be a major undertaking. The Rocky Mountain Institute, a nonprofit consultancy, helps companies promote "sustainable consumption," which means producing things in ways that take into account all the consequences to society and nature. But getting consumers to think systemically is not easy; more immediate issues—price, for example—often guide day-to-day decisions.

Rice figures that only a small percentage of Fair Trade buyers are motivated primarily by a desire to do good, "even if it means a certain element of self-sacrifice." If Fair Trade goes mainstream, he says, it will be because of the larger group that wants great-tasting coffee and food but doesn't want "to feel as if they're contributing to someone's misery." Gobé makes a similar point when he notes companies boosting sales by, say, supporting breast-cancer research. "We want to do good, but we don't want to get out of the house," Gobé explains. "A brand can help us feel good—if you buy this yogurt, you don't have to make any other effort. You just buy it."

So that's it? We just buy ourselves some ethics? This seems to let us off the hook a little too easily. Yet Rice is optimistic. Maybe opting for the Fair-Trade version of an everyday purchase is a first step. Consumers, he says, are a "sleeping giant" that could reconfigure markets by dint of their demands—if they would only wake up and smell the coffee.

2. Following is an excerpt from the opening handout for an upper-level college course. A list of class policies is not usually thought to have a purpose apart from announcing the policies themselves. Nevertheless, see if you can detect a theme, a main idea that runs throughout the excerpt. If you can, summarize this main idea in a sentence.

Attendance policy: Since regular attendance is an essential requirement of this course, roll is taken at each meeting. While there is no penalty for as many as three absences, each absence beyond that limit, unless excused for a legitimate reason, lowers the final course grade one letter. Students who are absent more than six times (for any reason) have missed too much to receive credit for the course and should withdraw to avoid a failing grade. Attendance is taken at the beginning of each class. (Please do *not* submit excuses for the first three absences—no matter how noble—since none are needed.)

Late arrival: You must be here on time. Since late arrival disrupts the class, it is penalized. Three arrivals after attendance has been taken are counted as one absence. Should you arrive late, it is *your* responsibility to check with me after class in order to be marked present; otherwise, you will be counted absent.

Reading assignments: You are expected and required to be well prepared for each class meeting. To contribute constructively to discussions and to benefit from lectures, you must have read assignments with care. Unannounced quizzes are frequent; and scores are a significant factor in final grading decisions, since they reflect your participation in the course. Continuous study is essential; this is not a course in which students can wait until exam-time to begin studying.

Exams: Four exams are given, after each quarter of the semester. Failure to take any of these exams at the assigned time results in a failing grade for the course. Make-up exams are given only in the event of a documented medical or other emergency. All make-ups are given during the final exam period (following the final exam) and are more difficult than the regularly scheduled exam. It is your responsibility to know the date and time of the final exam and to plan accordingly.

Make-up exams are *not* given to accommodate conflicting engagements, jobs, or early vacations.

Course grade: Your final grade is based principally on the four exams and a paper. Passing grades on the exams and paper range from A1 (4.33) to D2 (0.67). Failing grades are F (0), F2 (21.0), and F22 (22.0). The average of the five grades determines the course grade. Quiz scores are the deciding factor when a student's average is within 0.1 of another grade. More than six absences, cheating, not taking an exam, or not submitting the paper automatically results in a failing grade for the course. Please take note: The course grade is determined strictly by a calculation based on your performance. I do not "give" grades; your grade in this course is the grade you have earned.

A final observation: You are expected to be a serious, self-disciplined, conscientious student in this class, and responsibility for your actions and performance is entirely yours, not the instructor's. In the past, students who have worked conscientiously and have consistently come to class prepared have done well. Persons with poor work habits have found themselves having to repeat it.

Development

If merely stating an idea were enough, there would be no books or essays. Every expository text could be reduced to a topic sentence. Of course, more is needed. Writers must explain, expand, and support ideas. Sometimes facts or logic is called for, sometimes narration of events, sometimes reasons and examples. A math text relies on clear, sequential explanation, with examples and exercises that reinforce each lesson. Interpretations of history demand background, evidence, and support from authoritative sources. The best way to develop a main idea depends on the purpose of a text and the audience to whom it is addressed.

Good writers develop their ideas by supporting them with specific, concrete evidence. In the following excerpt, the writer answers her opening question with a series of examples.

> Who were the influential male models of appearance and behavior in turn-of-the-century America? Sports figures like boxer John L. Sullivan were important, as were businessmen and industrialists. In addition, western cowboys were also admired. They had inherited the mantle of the frontiersman and Indian fighters after Owen Wister apotheosized their lives as cattle raisers into a saga of gunslinging drama in his 1901 novel *The Virginian*. But there were others whose image was softer and whose aggressive masculinity was countered by sophistication and humor.
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> Cosmopolitan men of the theater, for example, were popular. This was the age, after all, when the Barrymores first rose to prominence. In the 1890s many stationery and jewelry stores displayed in their windows photos of Maurice Barrymore holding an elegant demitasse cup and saucer in his hand and garbed in full dress as in one of his famed portrayals. . . .
>
> —Lois W. Banner, *American Beauty*

For much of the writing you do in college, you must support your ideas with research. Outside sources provide the information you need, and expert testimony lends prestige and authority to what you write. The authors of the following excerpt rely on outside sources to support their views about science education:

> The design of this science classroom . . . is also based on the notion that schools are not just buildings, and that all people are lifelong learners. The need for relevance in the experiences of school children and for applicability and currency in teacher-training programs is not a new one; however, these needs are not often met.
>
> In *Educating Americans for the 21st Century,* a National Science Board Report, technology and an understanding of technological advances and applications were recognized as basic. While initial effects of the infusion of computers into instruction might not have produced desired results (Greenburg 107), the relevance of technology education is still apparent. Kids learn differently today, differently from the learning modes familiar to us. In the twentieth century people were "paper" trained. Youngsters of the twenty-first century are "light" trained; i.e., comfortable with video- and computer-based material. Matching learning styles with delivery systems is crucial for success.
>
> —Richard J. Reif and Gail M. Morse, "Restructuring the Science Classroom"

To support their thesis about classroom technology, the authors cite a report of the National Science Board. Even when they cite another source (Greenburg) that disputes some of their claims, Reif and Morse show readers that they are well informed and have considered other points of view.

EXERCISES

Analyzing Development

Read the following article and respond to these questions: What is the main idea? What specific facts, ideas, or examples does the author present to support and develop that idea? What, if anything, demonstrates the author's authority to address the topic? Would a different approach (e.g., citing more sources or personal experiences) be more effective?

The Right Stuff: Will America's (Foolish) Optimism Stare Down the Recession?

Steven Doloff

In a college English class I was teaching, filled mostly with African American and Hispanic students, a reading assignment prompted a discussion of ethnic minorities' economic disadvantages in the United States. Assuming we were all on the same page, as a "liberal" I couldn't resist weighing in and expressing my own professional indignation on the subject as well. But one slightly older student (let's call him Roberto), who until now had said little during the semester, politely demurred.

"I don't believe that," he said. "I can't believe that."

"Why?" I asked.

"I was in the Marines," he answered. "They told me about 'the door.' Do you know what I'm talking about?"

No one did, so he explained: "In the Marines they taught me that no matter what horrible situation I might find myself in, there will be a door that will let me out, and if I look for that door I will find it. If you tell me because I'm Hispanic I'm screwed, I can't accept that. I don't care what statistics you give me. I have a wife and a kid and a job, and this school is my door, and I believe we're going to be okay. No offense, but you're not helping me by telling me I'm disadvantaged being Hispanic in America."

A lively class discussion ensued, and my own head spun.

The facts of minority disadvantage notwithstanding, for the first time I realized how an American mindset—perhaps *the* American mindset—can place itself in flat-out opposition to a logically constraining reality, and that's not necessarily a bad thing.

Roberto's perspective reminded me of "the right stuff" that Tom Wolfe explored in his 1979 book of the same name. Wolfe was describing the essential fighter-pilot mentality of the early NASA Mercury Program astronauts of the 1960s. They ignored the grim statistics on combat and experimental aviation and instead viewed mission failure (death) under *any* circumstances as the result of individual human error—*avoidable* by those endowed with a sufficient amount of a particular but somewhat ineffable combination of steely confidence and initiative: "the right stuff."

This willful trumping of circumstantial disadvantage by sheer faith in innate resourcefulness harkens back to a more primal American ethos, that of the early New England Puritans. America's first European settlers believed that those among them predestined to be saved also had "the right [spiritual] stuff" and were therefore divinely allowed to prosper in their new land. Those who didn't have it failed. Simply put, personal courage bespoke salvation in this world *and* the next.

It has often been noted how this same faith in self-demonstrating salvation has, in a more secularized form, permeated the cultural DNA of American society ever since. Social commentators during the nation's nineteenth-century industrial boom idealized the innately proactive "self-made" man and stigmatized the will-deficient "born loser." If economic socialism remains anathema in American public discourse today—at least as an abstract proposition—it is because our citizens just can't grasp how personal self-affirmation can be achieved through federal dispensation. (And also, why should slackers be saved?) Similarly, if labor union membership is at a record low, it's probably because American workers, deep down, still believe that individual gumption and resourcefulness will get them what they need—or else they don't deserve it. (And collective bargaining seems like just more socialism for non-competitive losers.)

But who knows? Maybe this trait of optimistic individualism is truly genetic. The great majority of Americans are the descendants of—or are themselves—immigrants who believed enough in themselves and their personal chances of success to jump headlong into a rough-and-tumble new world. So we are literally a self-selected gene pool of risk takers, hardwired to believe in Roberto's door.

To be sure, it is no coincidence that, as social critic Barbara Ehrenreich has observed, Americans have also been exploited since the mid-nineteenth century by a massive and massively profitable "positive-thinking" industry. Today, despite the hard-nosed economic realists piping in the media and genuine suffering caused by the recession, Americans remain awash in the monetized optimism business. Whether fronted by megastar self-help boosters like Oprah Winfrey, alternative-medicine gurus like Deepak Chopra, or corporate motivational speakers like Tony Robbins, the message has never been louder: if you believe—really *believe*—you can (diet, heal, profit, succeed, whatever), then you can! But as Ehrenreich has pointed out, the essential cheat in this message is not in the dreams themselves but in the seductive ease, the implied "wishing-makes-it-so" means, by which these dreams may be realized.

If we Americans seem so susceptible to these profiteering pied pipers of confidence, it may be because, ironically, they really had us at "hello." Despite all the stark statistics, sober analysis, and smell-the-coffee reality dispensed before and after the financial crises, odds are that we (or more likely our children) will again recklessly invest in pie-in-the-sky IPOs that pop like bubbles. We will again, if permitted, take out mortgages we should rationally anticipate not being able to pay off. And count on it: we will again crash and burn, simply because we don't believe we will. Perhaps it is in the nature of how true liberty works. If we are really free in America, then we must be free to be fools, too. We will pay for our mistakes (and yes, the burden will fall much more on some than others—we need to do something about that) and then we will make more.

For better or for worse, there is clearly some fundamental self-expression of American character in this disposition of perennial, reckless optimism. Not sure? Answer me this: do you or don't you, in your gut, expect America to come out of this recession sooner rather than later and (eventually) get to Mars? I rest my case.

Organization and Coherence

Writing well involves courtesy. Like good hosts, writers are considerate of their audience. Of course, great poets and novelists often challenge readers through experimental techniques. But nonfiction writers, whose aim usually is to inform or persuade, tend to be more straightforward. They make their point and stick to it. Their readers expect clarity and logic. As one writing theorist, the late Kenneth

Burke, expressed it, writers have a duty to take readers by the hand, walking them through a text and helping them see connections among ideas, sentences, and paragraphs.

Analytical readers may consider some of the following questions about organization and coherence: Does the writer show where the text is heading? Is there a clear progression of ideas? Are you ever puzzled, lost, or taken by surprise? Is there a clear link between the main idea and supporting details? Is the supporting material arranged logically? Does the writer provide transitions when introducing new ideas?

Not every writer gives readers the help they need. The following passage, for example, leaves us to shift for ourselves; it is so poorly organized that we cannot accurately predict where it will go next. The writer arouses expectations about one topic but then veers off in other directions.

> You wouldn't believe my son Jason. He was so unbelievably wild and inconsiderate yesterday, I got one of my headaches. They come on with a vengeance, with no warning. I was so crazy with pain last week, it will be a miracle if my sister-in-law ever speaks to me again. I've been to specialist after specialist, and none of them can find the problem. A lot of money they get paid, for what? Fancy offices and fancy diplomas so they can charge fancy fees. When I think about doctors, I get another headache. My head throbs and my eyes don't focus. I don't want anything to do with people, and I'm as miserable to Jason as he is to me. Maybe Jason will be lucky enough to become a doctor someday and then the money can stay in the family.

This writer disregards organization, writing whatever comes to mind. He leads us to think the paragraph will be about Jason's behavior, but it turns into a discussion of the writer's headaches, with frequent detours to other topics. Later, we expect to find out what he said to his sister-in-law, but that topic is abandoned with no concern for the reader's unsatisfied curiosity. The topic of doctors is introduced, then forgotten, then finally reintroduced near the end, without logical explanation.

In contrast, the two essays in the following exercise are coherent, readable, and logical because the writers have considered how to present their ideas to readers. They have organized the movement of their thoughts by providing signposts. Coherence, however, is relative. Some readers may find one of the essays more carefully organized than the other.

EXERCISES — Analyzing Organization

After reading the following essay carefully, explain as specifically as you can how the writer has organized the text. Why is it arranged as it is? How does the writer move from one idea to the next? From the general to the specific or vice versa? How are sentences and paragraphs linked to each other? How does the writer guide you through the text? Are there digressions or gaps in the essay? Is the essay cohesive?

Forever Yours: The Best Commercial Brands Build Strong Consumer Loyalty

Daniel Gross

Few people hold up the Hare Krishna or the Unification Church of the Reverend Sun Myung Moon as models to be mimicked. After all, cults—especially religious ones—have a bad name. But when it comes to commercial cults, the reaction is different. Movies that are obscure yet profitable, like *The Rocky Horror Picture Show,* are dubbed "cult classics." Cult bands like the Grateful Dead or Phish may not get airplay on MTV, yet they attract legions of devoted fans.

In our economy of abundance, we all have infinite choices in everything from music to soft drinks—so why do some brands attract devoted customers? The question is a great commercial mystery.

In his book, *The Culting of Brands,* advertising executive Douglas Atkin found a lot of similarities between the ways cults attract members and the ways in which companies like Harley-Davidson, Apple, Saturn, and Snapple build fanatical followings. At root, he argues, cults are the means through which people express their individuality in a group context and seek self-actualization. And in our marketing-saturated society, commercial products can increasingly serve these human needs.

Take the original American cult brand: Harley-Davidson motorcycles. In 1903, William S. Harley and Arthur Davidson built their first motorcycle. Their company immediately established itself amid brutal competition, as dozens of American motorcycle makers struggled for a place on the road. But in the decades that followed, only two survived, and when rival Indian Motorcycle Company closed shop in 1953, Harley-Davidson was the last of the Mohicans.

In the post-World War II era, Harley-Davidson motorcycles—a rumbling sign of rebellion in an age of conformity—became icons. Elvis Presley drove one, and so did tough-guy actor Steve McQueen. The large bikes appeared prominently in movies like *Easy Rider.* Groups of self-styled bikers—even outlaws—viewed their Harleys as an integral part of their identity. Many went so far as to tattoo the name of the product on their bodies. How many car owners went to such lengths?

Harley-Davidson suffered when a new corporate owner began producing inferior bikes and Japanese motorcycles took a huge market share in the 1970s. But in the 1980s, a group of HD executives bought the company back and set about retooling it, in part by copying Japanese manufacturing styles. The efforts would not have succeeded, however, had they not been able to tap into the bike's cult status. As CEO Vaughn Beals put it, Harley riders didn't just buy motorcycles; they were buying "the Harley experience." Recognizing the extraordinary loyalty of its customers—ninety-five percent of owners were repeat buyers—the company started HOG (Harley Owners' Group) in 1983. HOG offered the means for like-minded bikers to meet at local rides, and provided a point of access for newcomers. And Harley, which recovered from its near-death experience in the 1980s, still has a strong cult image. "It calls out to discontents with an accurately pitched song of recognition," Atkin notes.

Cult brands are also able to survive as niche players—in markets dominated by gigantic companies. For two decades, Apple Computer has managed to thrive in a world dominated by Microsoft's Windows-based PCs. Among the main factors: fanatical devotion to the company's charismatic founder and leader, Steve Jobs, and a sense among Apple users that they are part of a unique movement and community.

Ever since its famous anti-IBM ads in 1984, which portrayed Big Blue as an Orwellian force, Apple has inspired its adherents to "think different." One Apple ad campaign featured pictures of Picasso, Gandhi, and Einstein, with the tagline, "Here's to the crazy ones." Many devoted Apple users work in creative fields. Atkin says that "roughly thirty percent of its customers are graphic designers and artists."

Pursuing such a strategy may limit your size, but it may also enable you to roll out new products. Many companies are now selling music over the Internet. But Apple's iTunes music store is the leader. Downloaded songs can be played on the iPod—another Apple invention. In a crowded field, Apple can tap into a highly devoted base of customers for whom using Apple products is a crucial part of their identity. As Atkin says, it "intuitively plugs into a community's distinct meaning system and corollary symbolic code." Mac users *get* the iPod in a way that Dell PC users don't.

There are other examples of cult brands that have succeeded, not because their product was somehow better than all others, but because they inspired a feeling of belonging and community among users. When Saturn launched its first car line in 1990, the cars were pretty ordinary. But its efforts to create a community of users—a cult surrounding the brand—were extraordinary. Saturn held monthly clinics to explain maintenance and invited owners to barbecues. Every year it held a reunion at its Tennessee plant for Saturn owners, drawing from around the country up to 45,000 drivers who had little else in common.

Saturn [was later] tightly integrated into the operations of its parent, General Motors. [And] cult brands don't always fare well under large corporate ownership. Snapple burst out of nowhere in the 1980s to garner a significant chunk of the highly competitive beverage market. Part of its appeal was its deliberately unslick image—its chief spokesperson was company employee Wendy Kaufman, who in TV ads answered fan mail in a thick, nasal New York accent.

But in 1994, when Quaker Oats paid $1.7 billion for Snapple, one of the first things it did was ditch cult-favorite Wendy. Sales slumped almost immediately. Even though Snapple still tasted the same, without Wendy, buying Snapple simply didn't feel the same. In 1997, Triarc bought the damaged Snapple brand for $300 million, and the new owners brought Wendy back with a parade down Fifth Avenue. The customers came back, too.

In his book, Atkin tries to lay down a process and a set of rules by which companies can enlist devoted followers to even humdrum brands. But ultimately there's no sure-fire method for turning your brand into a cult hit. The managers and owners of Harley-Davidson did not set out to build a cult brand; they tried to build motorcycles. It evolved into a cult brand over decades, and it did so as a result of popular-culture trends that the company and its ad team had little influence on.

All companies want to inspire devotion among their core customers. But not all of them can create such fierce brand loyalty. And in a way, companies that try too hard to do so may be destined to fail. Cult brands catch on because they strike psychological chords among groups of people, and for reasons that are not always clear. Proclaiming yourself to be a cult brand guarantees nothing. The savvy consumer has the final vote.

WRITING A BRIEF READING ANALYSIS

Purpose, audience, main idea, development, organization and coherence—these are the most important, but by no means the only, things to consider when you analyze a text. In addition to considering these general elements, you should approach a text on its own terms. Because texts are not all alike, and because engaged readers often respond to the same text in different ways, there is no formula for analysis. Though it is always important to read carefully and perceptively, it is also wise not to strive for a "correct" interpretation or analysis.

Having studied each of the five elements of analysis separately, you should now understand how they work together. When you analyze a complete text, you should consider all five elements. Consider, for example, the following essay, which appeared in the *New York Times* on Valentine's Day. The author, Clancy Martin, is a professor of philosophy, a novelist, and the former owner of a jewelry store. Read the essay carefully and analytically, contemplating each of the elements presented in this chapter.

PRACTICE READING

Valentine's Day, from My Side of the Counter

Clancy Martin

When I was a jewelry store owner, I used to hate Valentine's Day. My customers would buy their wives or girlfriends a pair of little gold earrings or, if we were lucky, a rope of small pearls. It wasn't just that they were being cheap—although that was part of the problem, as Valentine's Day falls between Christmas and April 15, a time when people are feeling thrifty. 1

What upset me more was the ordinariness of the choices. You can give a pair of gold earrings to anyone. But Valentine's Day is the one day when a present ought to express adoration. Valentine's Day is for special gifts of intimacy. 2

The great jewelers have always understood this. Peter Carl Fabergé's masterworks, his famous eggs, were beautiful not principally because of their elaborate enameled exteriors, but because each one carried secrets inside. Within the first Fabergé egg—made as a gift from Czar Alexander III to Czarina Maria Fedorovna for Easter and possibly the twentieth anniversary of their engagement—was a golden yolk, and inside that, a plump golden hen representing motherhood and the czarina's good humor. The hen opened to reveal a diamond-set crown to signify her royalty. And inside the crown was a ruby pendant, expressing the czar's love. 3

A true gift never belongs entirely to the giver or the receiver. It remains in a place between them like a meaningful conversation or a kiss. And it can stay there permanently. The gift may even leave traces for the couple's family, when the giver and the receiver live only in memory. 4

As Heidegger said, gifts are not given or owned, but rather shared. 5

The glory of jewelry is that it can express a giver's intimate message and then, when the piece is worn, be shared with the world. How much of its meaning is revealed—by whom it was given and for what occasion, why it is made of sapphires rather than emeralds, or garnets rather than jade—is entirely up to the person wearing the piece. 6

This is the opposite of conspicuous consumption, because it has nothing to do with showing off for others. 7

I remember a fellow who came into my store in Arlington, Texas, several years ago a week or so before Valentine's Day, in despair about what to give his wife. He was a very good, very wealthy customer; I had sold him a day-date power-reserve 8

Breguet watch, for instance, worth about $30,000, and his wife wore a pear-shaped pink diamond wedding ring.

9 We talked for a while, and it turned out that she had often told him about her mother's moonstone earrings, which she had played with when she was a little girl. (Nothing fascinates a child more than a "moon" stone.) So we made her a bracelet of moonstones in a delicate, Byzantine, eighteen-karat pink gold setting. The setting was elaborate, because that was the woman's style, but the bracelet's central feature was the row of modest, unfaceted, cabochon-cut moonstones.

10 The whole piece, including my jeweler's work, cost about $300, and I sold it to him for $550 or so. It was surely the cheapest piece of jewelry I had ever made him—the cheapest piece, truly, that I had ever shown him. But nothing else I made meant half as much to her. The moment she opened the box, sitting at my desk, it was as if she had her mother's moonstones back in her five-year-old hands.

11 Spending a little too much money is also a time-honored American way of showing that you care. To give more than is reasonable is tied to the romantic notion that love should be excessive—that our gifts, like our affection, should be over the top.

12 Since it is already Valentine's Day, and if you are flat out of ideas, or have only three hours before the big dinner, the latest Elsa Peretti earrings are always a fallback—though they really need to be the latest. Or a simple pair of stud earrings with gemstones that match her eyes. (As a former jeweler, I can assure you that many women believe that their partners do not know their eye color.)

13 For a man, consider a nice pair of sterling silver cufflinks—antique, ideally.

14 But solving the problem with money—and my suggestions—is a bit of a cop-out; too little of your own consideration is involved. Giving the right gift means thinking less about what thing you want to buy, and more about who the two of you are together.

If you were asked to analyze Clancy Martin's essay, you might begin by freewriting about each of the five elements, producing preliminary notes such as these:

> <u>Purpose:</u> Martin is asking readers to reconsider the significance of Valentine's Day and, at the same time, to reexamine the purposes of gift-giving in general. He seems particularly anxious to dispel the notion that a gift of jewelry is a way of showing off rather than an expression of enduring love and devotion. A carefully chosen gift, he explains, carries an "intimate message," which the giver and the receiver may or may not wish to share with

others. This, he says, "is the opposite of conspicuous consumption, because it has nothing to do with showing off. . . ." A subtle shift in point of view appears in paragraph 12, when Martin addresses readers directly. From here the tone becomes more directive, even admonitory. It's probably too much to say that Martin is trying to shame his readers, but he is asking them to consider how their gift-giving practices may appear to others.

<u>Audience:</u> Readers of the *New York Times* are often assumed to be well educated, urbane, and sophisticated. (To what degree this is a demographic reality or merely a gratifying self-perception may be open to debate.) Beyond this, Martin seems to address an affluent audience: to him, a man who gives "little gold earrings or . . . a rope of small pearls" for Valentine's Day is "being cheap." He recalls selling one item of jewelry for "$550 or so"—a phrase suggesting that the precise figure is a matter of little or no concern. He states, furthermore, that this item "was surely the cheapest piece of jewelry" he had ever made for the purchaser and "the cheapest piece, truly, that [Martin] had ever shown him." Since this example is supposed to illustrate how one need not spend a lot on a Valentine's Day gift, it suggests that Martin is addressing (or invoking) an audience of readers that most Americans would consider very wealthy. Although Martin seems to address couples, his opening paragraph refers to gifts for "wives and girlfriends," and the two examples that he later cites (Czar Alexander III and the unnamed husband from Texas) involve men buying presents for their wives. The only mention of women buying gifts for men is the single, unelaborated sentence of paragraph 13.

Main Idea: Martin organizes his essay inductively. He states his main idea succinctly in a concluding thesis sentence: "Giving the right gift means thinking less about what thing you want to buy, and more about who the two of you are together."

Development: The fundamental basis of Martin's authority, artfully embedded in the title of the essay, is his experience as a jewelry store owner. Martin supports his argument with two illustrations, one derived from history (Czar Alexander III) and one from personal experience and observation (the husband from Texas). The reference to Martin Heidegger indicates the author's knowledge and erudition.

Organization and Coherence: In his first two paragraphs, Martin introduces his topic, reveals his perspective and authority (those of a jewelry store owner), and states his opinion that "Valentine's Day is for special gifts of intimacy." In paragraph 3, Martin shows that this opinion is more than just an eccentricity or an unexamined notion, but rather a belief that "great jewelers [throughout history] have always understood." Paragraphs 5 through 7 further explain the idea that gifts of fine jewelry are expressions of intimacy rather than displays of conspicuous consumption. This point is captured in the short, one-sentence paragraph that concludes this segment of the essay. The three following paragraphs support Martin's argument with an illustrative personal experience/observation (the husband from Texas). The next three paragraphs offer gift-giving advice, some of which, like overspending, may be facetious. In the final paragraph Martin deliberately complicates the advice offered in these three paragraphs and, in doing so, emphasizes his thesis.

These notes are a beginning. You would next compose a draft to be revised and edited. Finally, a polished analysis might look like this:

Analysis: "Valentine's Day from My Side of the Counter"

Clancy Martin, a professor of philosophy, novelist, and former jewelry store owner, contends that couples devote too little thought and spend too little money on gifts for Valentine's Day. Although stinginess is a contributing factor, Martin believes that the primary cause is an insufficient appreciation of how gifts reflect the defining features of a long-term committed relationship. Having made his case with a variety of supporting evidence, Martin concludes his essay with something like a thesis sentence: "Giving the right gift means thinking less about what thing you want to buy, and more about who the two of you are together."

Martin envisions an audience of sophisticated, affluent male readers. Articles in the *New York Times*, where this essay was published, often address an urbane, well-educated audience. Consequently, the author's references to Martin Heidegger, Peter Carl Fabergé, and Elsa Peretti are not startling, although they might seem unduly elitist in a different context.

More arresting is Martin's tacit assumption that his readers have a lot of disposable income. To him, a man who gives his wife or girlfriend "little gold earrings or . . . a rope of small pearls" is "being cheap." Wanting to demonstrate how a well-chosen gift need not be expensive, Martin cites the example of a man who spent "$550 or so" on a bracelet for his wife—the “cheapest piece of jewelry” he had ever bought or even seen in Martin’s store.

More subtle is the author’s appeal to male readers found in his reference to “wives or girlfriends” in paragraph 1 and further suggested by his two exemplars of appropriate gift giving: Czar Alexander III and the customer from Arlington, Texas. This slant also appears in paragraphs 12 and 13, where Martin devotes seventy-four words to recommending gifts for women as opposed to thirteen words devoted to gifts for men.

Martin’s purpose is not so easily discernable as his conception of audience. His first eleven paragraphs seek to dispel the notion that gifts of fine jewelry are more ostentatious than sentimental. In these paragraphs, Martin invites contemplation rather than exhorting his readers. His last three paragraphs, on the other hand, appeal directly to the reader as “you.” Taken as a whole, Martin’s essay admonishes people to examine their gift-giving practices and to consider how someone from the other “side of the counter” might perceive them.

The author’s perspective as a former jewelry store owner is the chief basis of his authority. His first two paragraphs, as well as paragraphs 8 through 10—nearly half of the entire text—are developed with personal experiences and observations. Paragraphs 12 and 13, likewise, demonstrate the author’s taste, sophistication, and up-to-date knowledge about jewelry. References to Russian history and Martin Heidegger further indicate his knowledge and erudition.

Martin’s essay is arranged inductively, consisting of four distinct segments, three of which conclude with summarizing assertions. The first segment (paragraphs 1 and 2) introduces the central issue—how a "cheap" or "ordinary" present may belittle a relationship—then concludes with the assertion that "Valentine's Day is for special gifts of intimacy." The second segment of text (paragraphs 3 through 7) expands the author's beliefs about why couples should exchange gifts and which kinds of gifts are most likely to suit those purposes. This section ends with another summarizing assertion which, in this case, is set off in a single paragraph for emphasis. This assertion is illustrated by the extended anecdote related in the third segment of text (paragraphs 8 through 10). In his last four paragraphs Martin returns to an inductive structure, beginning with recommendations for Valentine's Day gifts. His first suggestion, simply overspending, is probably tongue in cheek. His suggestions in paragraphs 12 and 13, on the other hand, seem to be in earnest, at least until we reach the final paragraph, where Martin asserts that either approach—spending too much or asking a jeweler for advice—is "a bit of a cop-out." This allows Martin to conclude his essay with a comprehensive thesis statement: "Giving the right gift means thinking less about what thing you want to buy, and more about who the two of you are together."

Writing a Brief Reading Analysis — ASSIGNMENT

Analyze the following essay, using this procedure:

- Read the essay twice, underlining important ideas and writing in the margins.
- Freewrite about each of the five elements of analysis.
- Compose and carefully revise a draft. Begin with a description of the essay (its purpose, audience, and main idea); then analyze development, organization, and coherence. Edit your draft thoroughly.

READING SELECTION

The following essay was written by Jonah Goldberg, a conservative syndicated columnist whose editorials appear in newspapers across the United States.

Despite the Survey, the Kids Are All Right

JONAH GOLDBERG

1 A horrendous national shortage gripped America in the 1970s. The forces of progress rallied the American people to, in a spirit of shared purpose, combat our collective need. The leader of this movement donned a sweater and went on TV to lift the nation from its malaise.

2 Jimmy Carter and the energy crisis? Feh. That was nothing compared to the more acute scarcity that plagued America in those dark days. I'm referring, of course, to the seventies' self-esteem famine, during which cardigan-sporting Fred Rogers heroically served as Jimmy Carter for the preschool set.

3 These investments in self-esteem paid off royally, according to a report, *Egos Inflating over Time*. Jean Twenge of San Diego State University and a team of psychologists combed through the answers of 16,475 college students nationwide who took the Narcissistic Personality Inventory between 1982 and 2006. Their conclusion: Today's American youth are the most self-absorbed since we've studied the subject. "We need to stop endlessly repeating, 'You're special,' and having kids repeat that back," Twenge told the Associated Press. "Kids are self-centered enough already."

4 It seems to be a distinctly American problem. Immigrant kids are less likely, for instance, to see good grades and high compliments as a birthright.

5 Don Chance, a finance professor at Louisiana State University, recently told the *Wall Street Journal* that Asian-born students don't argue about every bad grade. They respond to such esteem-deflating feedback by working harder.

6 I suspect that Twenge and Chance are largely right, but the hand-wringing about youth's sense of entitlement can go overboard. Volunteerism is on the rise, not something you would necessarily expect even after discounting for the desire to pad transcripts and résumés.

7 The best of our supposedly pampered young men seem more than able to adjust to the culture of self-sacrifice animating our armed forces.

8 Nonetheless, what I find fascinating is how our narcissism surplus, to some extent, is the unintended consequence of trying to use psychology as just another branch of public health.

9 Saturday-morning cartoons during my youth were peppered with public-service announcements informing kids that "The most important person in the whole wide world is you." The long-running TV show *Wonderama* became *Kids Are People Too* to reflect a new seriousness of childhood. The burgeoning "children's-rights" movement—to which Hillary Clinton was connected—saw treating kids as peers to be of a piece with the new egalitarianism. Movies as diverse as *Taxi Driver, Bugsy Malone,* and *Irreconcilable Differences* fixated on treating kids like adults in one way or another.

The result? Large numbers of kids raised to be like adults have concluded that they want to stay kids, or at least teens. 10

People my age hate being called "Mr." or "Mrs." by kids. Grown women read idiotic magazines, obsess over maintaining a teenager's body, and follow the exploits of Lindsay Lohan. Grown men have been following professional wrestling and playing video games for twenty-five years. 11

I'm part of these trends. Not only do I still enjoy *the Simpsons,* but I'm addicted to shows like *House* and *Grey's Anatomy.* 12

Consider that in the old days, Marcus Welby and Ben Casey were the ideal: selfless father figures in surgical garb, dispensing not just medical advice but authoritative life counseling. Modern-day *House,* by contrast, is about a defiantly drug-addicted doctor who admits week after week that he doesn't care about his patients, but merely about the personal satisfaction of solving a medical mystery. 13

In *Grey's Anatomy,* horribly wounded patients are wheeled through each episode to serve as metaphors for the relationship problems of the residents. Impaled by a steel rod? That reminds me, my boyfriend hasn't told me he loves me today. 14

The patients often die, but at least the doctors learn important life lessons about dating. 15

Another result is that the generation taught to share and care beyond all precedent has become the most singularly concerned in history with making a buck. 16

A recent UCLA study found that nearly 75 percent of college freshmen think that it's important to be rich, compared with 62.5 percent in 1980 and 42 percent in 1966. 17

Americans, young and old, are better than these surveys and TV shows would suggest. (Just as you might say they were "worse" than *Marcus Welby, MD,* and *I Love Lucy* suggested.) 18

Even the most arrogant kids learn that they aren't the most important people in the whole wide world and that there's more to life than money. They usually learn these lessons when they have kids of their own. 19

Indeed, one could say we're learning nationally what parents have been learning personally for millennia. You can't live your kids' lives for them. 20

Freewriting

In your notebook, freewrite for at least ten minutes, making the strongest argument to support Jonah Goldberg's claim that "large numbers of kids raised to be like adults have concluded that they want to stay kids, or at least teens." Regardless of whether you agree with his views, develop a list of reasons, facts, examples, personal observations, or experiences that lend support to his claim. Then freewrite for at least another ten minutes, making the strongest argument you can to support the opposite point of view.

Group Work

Share freewrites in your reading group, with each member reading aloud while others are taking notes. Try to reach some consensus about the validity of Goldberg's claims. If you are unable to do so, try to reach a fair rendering of two (or more) conflicting viewpoints.

Review Questions

1. When, according to Goldberg, was the self-esteem of American children supposed to have been at its lowest ebb?
2. What makes Goldberg reluctant to accept uncritically the conclusions that Jean Twenge and Don Chance have reached?
3. What evidence does Goldberg cite to show that adults of his generation want to remain children or adolescents?

Discussion Questions

1. What does Goldberg mean when he writes that "psychology [has been used] as just another branch of public health"? Why should or shouldn't it be?
2. Is Goldberg justified in calling members of the armed forces "the best of our supposedly pampered young men"?
3. Is Goldberg implying in the final two paragraphs of his essay that parents are less subject to narcissism than those who are not parents? Is there any warrant for believing that?

Writing

1. Write an analysis of either of the additional readings in this chapter.
2. Write a brief summary report that synthesizes Goldberg's essay and the two additional readings.

ADDITIONAL READINGS

The following essays, which concern issues of gender equity, appeared in the October 2, 2011, issue of the *Chronicle of Higher Education*.

Saving the "Lost Boys" of Higher Education

Robert B. Smith

1 In J.M. Barrie's novel *Peter Pan,* Peter explains to Wendy that the "lost boys" are toddlers who fell out of their prams at Kensington Gardens and were whisked away to Neverland.

2 "Are none of the others girls?" asks Wendy.

3 "Oh, no," Peter says. "Girls, you know, are much too clever to fall out of their prams."

4 Literary scholars can debate whether Peter was simply currying favor with Wendy or making a wry observation about the differences between the sexes. But there is no doubt that today, Barrie's clever phrase for those wayward youths has become a synonym for a very twenty-first-century phenomenon: underachieving males.

5 Higher-education officials have been wringing their hands about our own "lost boys" for years. And yet the flip-flopped gender gap continues to widen: In April 2011, the U.S. Census Bureau released data showing that, for the first time, women have sailed past men in obtaining both bachelor's degrees and advanced college degrees. The report sparked some discussion about today's shifting gender roles and the burgeoning ranks of stay-at-home dads, but over all, much of the commentary has had a matter-of-fact tone. Thanks to the likes of Richard Whitmire's 2010 book *Why Boys* Fail and *The Atlantic's* exhaustive cover story "The End of Men," Americans, it seems, are getting used to the idea that men are on the decline.

6 If the United States simply accepts that males will continue to lag behind their female counterparts in academic interest and performance, the consequences will be profound. This is no abstract issue: Ultimately, it could lead to a country in which millions of young men live with their parents and work lousy jobs with few or no benefits, and in which a class of highly educated, professionally engaged women is expected to support underemployed husbands.

7 The issue is not whether well-educated males should stay at home and take care of the kids. Today's "modern family" can work when it is a function of new opportunities, rather than a forced adjustment to limited horizons. If a husband can stay at home and run a successful online business while his wife practices medicine, great. But if he struggled in academics, dropped out of high school, and resents his wife's power and prestige, it will be a raw deal for all involved.

8 So why the inaction on the so-called lost boys? One effort seems to have stalled amid apparent lack of interest: a proposal to establish a White House Council on Boys to Men, spearheaded by the author Warren Farrell, who has published several books about gender relations and what he views as the myth of male social advantage.

9 The lack of progress may stem from our sense that males hold all the cards—an impression undiminished by the abundant research documenting their struggles, which affect boys and men regardless of race or socioeconomic status. Contemplated in the abstract, the image of hard-working women giving a bunch of masculine underachievers their comeuppance after eons of patriarchy might seem just. But the realities of the new gender gap are nothing to celebrate.

10 Admissions officials are among those who need no convincing on this score. Nationally, the female-to-male ratio in higher education is roughly sixty to forty percent. Such gender imbalances can put colleges at a competitive disadvantage because boys and girls alike tend to look for campuses with even gender distributions. Not surprisingly, admissions officials have been accused of favoring male applicants in a desperate bid for balance—a practice that caught the attention of federal civil-rights investigators, who subpoenaed admissions data from nineteen institutions in 2009 but suspended the probe this spring amid disputes over the data.

11 Meanwhile, the federal stimulus programs that helped colleges and universities make ends meet at the height of the recession are fading fast, even as states grapple with plummeting tax revenues and daunting deficits. For cash-strapped colleges and universities, the notion that roughly half of their potential "customers" are more likely to quit school early or skip higher education altogether is troubling indeed.

12 All of us ought to find it troubling as well, regardless of our gender or political persuasion. Amid a global marketplace brimming with hungry competitors, can we afford to foot the bill for generations of lost boys?

13 Establishing a White House Council on Boys to Men could be a good first step toward translating some of the widespread concerns about lost boys into concrete action. The commission that put forth the now-stalled proposal has identified five "crisis-level" factors: education, emotional health, physical health, father involvement, and work.

By combining the perspectives and findings of various experts, a White House council could provide a multidisciplinary, integral approach to a difficult social issue.

14 Meaningful action, however, will be impossible unless educators at all levels summon the courage to take a stand against the forces of political correctness and either/or thinking ("Either women or men can succeed, but not both"). The underlying causes of the problem of lost boys might still be matters of debate and require further research, but when it comes to how American boys are doing these days, the research is in—they are lost, and they need help.

For Women on Campuses, Access Doesn't Equal Success

Mary Ann Baenninger

1 The influence of gender is lurking on our campuses—in classrooms, in residence halls, on the bleachers at athletic events. It follows students as they study abroad, and it is the elephant in the room when students are learning to lead. The gender-laden experiences of our students have unanticipated consequences in their own lives and in society as a whole, yet those of us in higher education generally behave as if we live in a "postgender" world.

2 Women and men arrive at our campuses with different self-concepts. Their orientation toward academic work and leadership differs, and they participate differently in what we call engaged learning. Research suggests that college has little impact on these differences, or on helping students take them into account. That comes as no surprise to people who spend time with college students. What is surprising is that we pay little systematic attention to this issue.

3 That's too bad, because our goal, as educators, in exploring questions of gender should be to ferret out what works (and doesn't work), both pedagogically and socially, for men and women in college. Ideally we would explore ways to support positive outcomes and tendencies and to encourage development, awareness, and growth; yet most institutions fail even to study the issue.

4 I hope it is clear that I am not making assertions about individual women and individual men; any student may have a markedly different profile than the norm. However, consider the following, which reflect conclusions from national data and are supported by research at my own institution, the College of Saint Benedict, and at Saint John's University, our partner institution:

5
- Women underestimate their abilities and express lower levels of self-confidence than their abilities suggest. Men overestimate their abilities and express higher levels of confidence than their abilities warrant. This difference arrives with them as first-year students and leaves with them as seniors. When I talk about this, or I hear researchers describe this finding, the audience always chuckles (boys will be boys, after all).

6 Those conclusions lead some people to worry about women, and some to disparage men. But the issue is more complicated. Both of those profiles have some good attributes and some bad attributes, and there is an optimal level of self-confidence to ensure the best results. Underestimating one's abilities probably results in more

time in academic preparation and a more team-oriented approach to problem solving. Higher levels of self-confidence probably support innovative practices and may help one nail a job interview.

- Men in college spend significantly more time in leisure activities (especially, for example, video-game play and athletic pursuits) than do women. College women are hyper-scheduled participants in co-curricular activities. 7

Like my first example, this information yields chuckles. But if we look more deeply, important questions arise. Is there some happy medium that we could help our students achieve? Stressing greater attention to academic pursuits for men and more leisure time for women could better prepare students for work-life balance after college. Consider the consequences for the work force and for families if we are producing a generation of women who think they must work constantly at work and at home to achieve a baseline level of success—and a generation of men who think that they needn't work too hard to be successful. 8

- Women have higher GPA's than do men—when they enter and leave college—even when the sexes show equivalent aptitude on standardized tests. Is there absolutely something good about having the very highest GPA one can get? Women who work hard to achieve this should be applauded. But we need to understand better the reasons why men's GPA's are lower. Is it simply because they don't study as much on average, or is it in some cases because the learning takes precedence over the grade, something that we strive for as educators? Or could it be that men take more (good) academic risks? 9

Clearly, our conclusions about gender must be nuanced, and we would be wise to suspend assumptions about whether women or men are doing better or worse. But there are other areas where nuance isn't necessary to see that we could be more aggressive as educators in challenging gender-stereotyped choices. 10

For example, in a country with a scientific and technological brain drain, there continues to be a pipeline problem for women in mathematics and the physical sciences. 11

In a country where the health-care and education systems are deeply challenged, men continue to be underrepresented in the important fields of nursing and teaching. Yet one rarely hears of national efforts to engage more men in these fields. 12

In an ever-shrinking world, men show significantly less interest than women in studying abroad, interacting with other cultures, and learning a second language. Is this why women exhibit greater acceptance of diversity than do men? 13

In our current economic and political crisis, women remain in the minority in the field of economics, and they show markedly less interest in running for political office than do men. They do more of the background work of leadership and hold fewer titular leadership positions than men. This is true in college, and after college, including in the field of higher education. We need all forms of leadership, but we don't necessarily want approaches to leadership to remain highly correlated with gender. 14

As I reflect on these issues, I think about what has changed in my lifetime, and whether we are doing any better with gender. In the United States today, women have access to just about every educational opportunity and every career. But access doesn't 15 guarantee outcomes. A gendered culture, mostly in unconscious ways, limits women's expectations for themselves and our expectations for them.

16 And while we were focusing on gaining access for girls and women, we neglected the needs of boys and men. We didn't plan well for the consequences of a society that taught one sex that it had to work harder to gain access, and the other sex that access was guaranteed. We find ourselves surprised each time we learn that the educational system is not serving boys and men as well as it might. We've barely begun to explore higher education's role in finding a balance that is good for all of our students and good for our country, and it is time we got started.

9

Beginning a Research Project

Many students expect research to be an excruciating ordeal, and the idea of THE RESEARCH PAPER looms in student mythology as the academic equivalent of a root canal.

Fortunately, the myth is wrong. Research need not be a tedious ordeal, though it can be for those who begin without knowing what they are doing or why. ***Research*** is nothing more than finding out what you need to know. If you are good at it—if you have learned a few elementary skills—it can be useful and satisfying; it can even be fun.

You are already skilled in certain kinds of research. Right now, for example, if you wanted to find your dentist's telephone number, you could easily do so, even though your phone book contains thousands of names. Your research skills enable you to find out what movies are on television tonight and the current price of a particular brand of mountain bikes. Research in college involves additional skills that are equally useful and readily acquired. These techniques not only help you become a competent college researcher, but also prove useful after you graduate.

Research takes many forms, from looking up the definition of a word to conducting an opinion poll. Depending on what you want to find out, you may ask the opinions of experts, undertake fieldwork or laboratory experiments, interview eyewitnesses, analyze photographs, or observe the behavior of people who don't know they are being watched. This more observational type of research is the kind that Carolee Winter conducted for the essay that appears in Chapter 1. Other research methods—those explained and illustrated in this and forthcoming chapters—involve written sources. When you conduct this kind of research, you often begin by finding general information in reference works such as encyclopedias and almanacs. More specific information and ideas can be found in magazines, newspapers, journals, pamphlets, books, and websites. Your college library and computer databases are two valuable resources for conducting this type of research.

The skills you develop as a researcher provide personal benefits outside of college. For example, knowing how to use the library can help a pharmacy major locate a summer job. Or it can help consumers find out which DVD recorders are most reliable. Unlike these more private kinds of inquiry, the research you perform as a college student usually has a more public purpose. It may be part of a larger project in which you share your findings with other scholars, communicating what you have learned through ***research writing.***

In short, any organized investigation can be called research, and any writing you do as a result—from poetry to scientific reports—may be called research writing. Research is an important academic skill because college students rarely begin a major assignment with all the information they need. When you write about personal feelings, no one is likely to challenge what you say. If, for example, you wanted to describe your feelings and experiences in regard to contemporary dating customs, research would be unnecessary. If, on the other hand, you wished to write about rituals of courtship in eighteenth-century England, research would be indispensable.

THE RESEARCH PAPER

A ***research paper*** is one way to report your findings. However, the paper itself is only the final step in a project that seeks out and discovers information about a particular topic. After making your discoveries, evaluating and selecting among them, and then organizing the material you wish to report, you finally present what you have learned in a documented paper. Of course, not all research papers are alike; in years to come you probably will make frequent use of research in your writing, though not always in what you may think of as "research papers."

Although papers that draw on research can take many different forms, most fall into one of two categories. The more common of the two is the ***research-based paper.*** Papers of this type consist largely of ideas and information found in sources located through research; the writers of such papers present relatively few of their personal opinions or discoveries. For example, a student seeking to learn whether the fearsome reputation of great white sharks is justified could write a paper based almost entirely on what she found from reading and from interviewing experts. Her own observations on the subject might play only a small part in her paper. In contrast, the ***research-supported paper*** presents the writer's own ideas or opinions, with research findings used to support or supplement them. Argumentative essays are one type of research-supported essay. For example, a student arguing for increased funding for intramural athletics could use research in part of his paper; he could demonstrate feasibility by citing published budgetary figures; and he could support his own arguments with expert testimony on the need for greater fitness. Still, his original ideas would constitute the heart of his paper.

In practice, the distinction between research-based and research-supported writing is far from absolute. It is almost impossible to present information in a completely impersonal or neutral way. Assume, for example, that the student writing about great white sharks tried to make her paper completely objective, presenting only the facts and ideas she had learned from her reading and offering no personal opinions or speculations. Even so, the paper she wrote would be very much hers, since it was she who interpreted her sources, selected which facts and ideas to include, and shaped the material so that it represented her understanding of what great white sharks are like. Whatever type of research writing you engage in, you are expected to *think;* even research-based papers are written by human beings, not by computers.

PRIMARY AND SECONDARY RESEARCH

We can also distinguish between methods of research. Most library research undertaken for college papers is ***secondary research,*** so called because it involves the secondhand discovery of information. Through secondary research we learn what others have previously discovered or thought about a topic. In contrast, when we make our own original discoveries, we engage in ***primary research.*** To give an example of primary research, an agricultural scientist might plant a standard variety of corn in one field and a new hybrid variety in another to test which provides higher yields and is more resistant to drought and disease. On the other hand, a farmer who reads a report written by that scientist to find out the best seed to plant is engaging in secondary research.

As a college student, you will have opportunities to undertake both primary and secondary research. When you conduct an experiment to test the behavior of laboratory rats or survey voter reactions to a presidential speech, you engage in primary research. When you read a history or a chemistry textbook, use Google to find out more about a topic, or get a printout from a computer database, you engage in secondary research.

However, not every use of a print source is secondary research. Written sources themselves can be either primary or secondary. A historian researching the slave trade in colonial America would probably investigate sources dating from the eighteenth century. Contemporary newspaper stories about slavery, diaries written by freed slaves and slave owners, slave auction notices and bills of sale, tracts written by abolitionists, and census figures and other records from that time are all examples of ***primary sources.*** In addition, the historian would consult such ***secondary sources*** as books and articles by other historians who have also researched and written about the slave trade.

In your upcoming research projects, you may have occasion to make both secondary discoveries (in library sources and Internet postings) and primary discoveries (by interviewing or corresponding with experts). The research you do is determined by the nature of your project and the resources at your disposal.

BENEFITS OF DOING RESEARCH

If research papers were not a requirement in college classes, it is doubtful that many students would have the opportunity or motivation to undertake such projects on their own. By the same token, few instructors are surprised when students, after their projects are completed, say that they were glad to have had the opportunity. Students often find that they have gained more from the experience than they expected. They discover that research writing can have unanticipated rewards.

Learning an Essential Skill

One aim of this book is to help you become a competent college researcher with all the tools you need to produce quality research papers. A more general—and important—aim is to give you the confidence and skills needed to discover and use available information about any topic that arouses your curiosity.

It is likely that you will write many research papers both as a student and in your professional career. In other college courses, you may be asked to gather information on a topic and report what you discover. In your career, you may face questions that call for research. In these cases, you will need to consult what others have written, to evaluate and select what is pertinent from this information, and to report your findings.

One reason you are being asked to do one or more research projects in your current course is to give you the experience you will need to conduct future projects with confidence. Practice now will make the process easier later. When you are assigned to write a research paper in an art history, marketing, or anthropology class, for example, your instructor will not be able to tutor you in the basics of research. And after you graduate, you will have no instructor at all. Students in advanced courses and college graduates are simply expected to have mastered these skills. Now is the time for you to become an experienced researcher.

While students in a composition course have the opportunity to develop research skills, they face one disadvantage from which other writers are exempt. Others do research not to acquire or practice a skill but to learn about specific topics. What they are discovering is important to them, and the research process is a means to that end. In the composition class, on the other hand, learning about the research paper is an end in itself, while the topic you are writing about may seem only peripheral. For this reason, your research project may seem artificial, an exercise that develops skills for later use but serves no other purpose. This *can* happen, but it is up to you to make sure it does not. Consequently, it is essential for you to choose with care the topic that you will research and write about. Sometimes students who have written a research paper in high school choose the same topic for a research project in a college course such as this one. They hope that reworking familiar material will make the assignment easier, but this is not often the case. Instead, they end up feeling bored rather than engaged. Pick a topic that interests you, but about which you don't know a great deal already.

If you pursue a topic that you genuinely care about and want to learn more about, you will feel rewarded. Not only will you spend your time profitably, but you will also write a far better paper and, in the process, learn what you need to know about research methods. If you take an interest in your topic and pursue it avidly, the skills you are seeking to acquire will take care of themselves.

Contributing to Scholarship

Aside from the practical value of learning how to conduct research and report your findings, there is yet another reason to develop these competencies—to benefit readers.

Research is at the very heart of education—it represents the cooperation that is essential to learning. Most of the knowledge that you have gained through education is a result of this cooperation. None of us would have been able to figure out the principles of algebra, to mention just one example, if we had been left entirely on our own. Fortunately, throughout the centuries, mathematicians have shared the results of their discoveries with each other and (through algebra classes and textbooks) with the rest of us. A major function of higher education is to introduce students to the most important thoughts and discoveries of other scholars.

Teaching classes is not the only means by which scholars share their knowledge and discoveries. They also publish their findings so that others can have access to them. To make this sharing easier, the books and articles they write have been gathered in college libraries and on the Internet. Engaging in research is simply taking advantage of what other scholars have learned. Like all scholars, you have the right to read about and learn from the discoveries of others. But scholarship is more than just passively receiving the gift of knowledge. As a scholar, you must play an active role. Even when you write a research-based paper that reports the findings of others, you are still creating something new, a fresh synthesis of information, shaped with your own wisdom and insights, a *new source* potentially available to future scholars. In this sense, every research paper makes at least a modest contribution to the domain of knowledge. As a student researcher, you are fully entitled to think of yourself as a scholar engaged in a scholarly enterprise.

Gaining Personal Knowledge

The primary aim of traditional research writing is to report findings, to share information with readers. Consequently, the typical research paper remains focused on a topic, while directing attention away from the author. (The word *I* rarely appears in traditional research writing.) But while you write such a paper to inform others, no one benefits more from your project than you do. Before you can inform your readers, you must first inform yourself about your topic through research. Research writing shares the knowledge you have gained.

Even the act of writing contributes to your learning. Creating a focused, unified paper forces you to see your topic in new ways. It causes you to bring together information from various sources, to make connections, to take vague ideas and make them concrete. Writing has been properly called a *learning tool;* research writers continue to gain personal knowledge while they are writing about what they have read.

On some occasions, however, personal benefit is not just a by-product but your principal motive for conducting research. At times, you need to solve problems or to seek answers to questions important to you personally. Writing about such privately motivated research can be just as beneficial and worthy as carrying out more conventional research projects. For that reason, one type of paper that has become popular in composition courses is the ***personal research paper.*** Unlike the standard research paper, this type of paper does not call for impersonal writing; instead, as its name implies, it is often intensely personal. The word *I* appears often in personal research writing. When preparing to write this type of paper, you pick a topic that has real importance to you. Perhaps your research will help you make a decision, such as what major or career to choose, or even which motorcycle to buy or what vacation to take. Perhaps it will merely satisfy some strong curiosity. In any case, a personal research paper is a record of your quest for answers. Even when such projects are approached with purely personal goals in mind, they provide far wider benefits. Besides being informative, they can be especially instructive because a strong motivation to find answers is the best incentive for developing research skills. Although personal research papers center on the writer's needs and interests, readers often find them useful and engaging. The writer's deep involvement in the subject usually translates into lively writing.

THE RESEARCH PROCESS

Like all other forms of writing, a research paper does not happen all at once. Many steps are involved. Although a research paper may seem complicated and difficult, you can learn to produce one quite capably if you take one step at a time. This and the next five chapters examine each stage in the research process. To illustrate the tasks involved, we will trace the experiences of two first-year college students as they undertake research and write papers for their composition classes. By examining the steps they follow, the problems they encounter, and the solutions by which they overcome them, you can observe the skills that go into writing a research paper. The same procedure can be adapted for research writing in your other courses and in your future career.

A RESEARCH ASSIGNMENT

In any given semester, students in different composition classes receive a wide variety of assignments for research projects. Some are given open-ended assignments with many options, whereas others are assigned more focused tasks, such as projects related to a particular theme the class has explored in reading and discussion.

Bob Tennant and Tracy LaFon, first-year college students enrolled in composition courses, were given different assignments by their instructors. In Bob's class, each student was asked to write a conventional college research paper. Students in Tracy's class were offered the option of writing either a conventional or a personal research paper. In both classes, students were asked to choose their own topics.

Following is an assignment similar to the one that students in Tracy's class received. Your own research assignment may differ from it, and your instructor may provide additional criteria for the length, scope, and format of your paper. Make careful note of any ways in which your own instructor's assignment differs from the one shown here.

ASSIGNMENT — Research Paper

Investigate a question or problem that intrigues you and write an informative essay, based on your findings from research. Observe the following guidelines, depending on the option you choose.

Option A: The Standard College Research Paper

- ***Subject.*** You may explore any subject that arouses your curiosity and interest. You might choose a topic related to your career goals or the field you plan to major in. Perhaps a certain topic in one of your other courses has piqued your curiosity. Perhaps an event or person from recent or earlier history would be worth learning more about. Perhaps in your reading, in conversation, or in viewing a film or television documentary, you have encountered a subject you would like to explore.
- ***Audience.*** Assume that the other members of your class are your audience. Write a paper that is appropriate for this audience—one that they will find informative and interesting.
- ***Voice.*** You are the author of this paper, and it should be an honest presentation of what you have learned. But remember that your readers' interests, not yours, should come first. Although sometimes research writers use the word *I* in their papers (e.g., when they present their personal experience as a source), the focus of the paper should be on the subject matter, not on you as a person.
- ***Information and opinion.*** Be certain that your paper is principally based on the findings of your research rather than on personal speculation. This does not mean, however, that your paper must avoid any ideas and opinions of your own. Your paper may adopt a point of view, but if it does, you should make it clear to your readers from the beginning.
- ***Length.*** A typical paper is six to twelve pages long, but the length of your paper should be determined by the nature of your subject.
- ***Sources.*** Your paper should be based on a variety of research, including (where appropriate) such secondary sources as books, periodicals, newspapers, and websites. If you find that additional sources are appropriate for your topic, you should also interview or correspond with experts. Most papers will cite between eight and sixteen sources. In upcoming classes, you will learn how to locate appropriate sources, how to make use of what you learn from them, and how to acknowledge them in notes and in a works-cited page—that is, how to give your sources credit for their contributions to your paper.

Option B: The Personal Research Paper

Most of the guidelines for the standard research paper apply here as well, but there are some differences.

- ***Subject.*** You should pick a topic that is already a personal concern. That is, you should pursue a question that you need to answer, one that engages you directly. Any topic that can help you make a decision or that can provide you with information that will enhance your life in some way is likely to be a good choice.
- ***Voice and audience.*** You should write honestly and unpretentiously about your research experience. Since your topic is of personal interest to you, the word *I* may occur often in your paper. However, you should also write so as to inform other readers who may share your interest.

- ***Form.*** Unlike the standard paper, which is limited to the subject of the writer's research, the personal paper may also explain your need to learn more about the topic as well as relate your process of discovery.
- ***Sources.*** Interview experts, people who are likely to have the answers you want or who know where you can find answers. Consult these primary sources as well as library materials and other secondary sources.

You are also asked to keep a research notebook (explained on pages 299–) throughout your research project. Save all your notes, outlines, and rough drafts (more about these later), and submit them in a folder with your completed paper. Your current priority is to choose one of these options and to begin focusing on a specific topic. Use the time between now and the next class to think more about potential topics for your paper.

When their instructors announced the assignment, Bob and Tracy had a reaction typical of most first-year college students in this situation: a sinking feeling in the stomach, followed by varying degrees of anxiety. It seemed more intimidating than the papers they had written before. Although both Bob and Tracy are competent writers, they weren't sure they could do it. At least momentarily, they were afraid that their deficiencies would be exposed, that they would be revealed as imposters impersonating college students.

As grim as this sounds, there is nothing unusual about what Bob and Tracy felt. Almost every writer is apprehensive at the beginning of an assignment, especially one as unfamiliar and as complex as this research paper seemed. But despite their initial fears, Bob and Tracy not only wrote their papers but also received high grades for them. Afterward they admitted that the project was not the ordeal they had expected. In fact, it was not only rewarding but also interesting, informative, and, despite much hard work, even enjoyable.

What Bob and Tracy did, you can do. The trick is to divide the long project into a sequence of smaller, manageable tasks. As we examine these tasks, we will consider these two students' experiences as examples—following the progress of research from chaos to clarity, from panic to finished product. Since you will be making a similar trek, the journeys of Bob and Tracy are worth your attention.

THE FINISHED PRODUCT

Before you examine all the steps Bob and Tracy took to produce their papers, first look at where they ended up. Their polished, final drafts—the completed papers that were the results of all their work—appear on the following pages.

A Sample Standard Research Paper

First is Bob's response to option A, his research paper on the music industry. Notice that Bob maintains an impersonal voice in the paper and presents facts objectively. Nevertheless, his own keen interest in the topic is evident. Although he does not use the word *I,* the paper is very much his, and it is presented in his voice.

Student Writing

Tennant 1

Robert Tennant

English 103

Ms. Kathleen Gould

16 April 2012

The Great Digital Shift in Music

Digitalization has forever changed the ways that music is distributed and accessed. The recording industry, from goliaths like Sony and Capitol to small independent labels and neighborhood record stores, has been affected in unforeseen ways. The ability to share sounds has given consumers unprecedented access to music, but it has also put the industry's profits in jeopardy. Affected most of all are musicians who struggle to maintain their livelihoods. Some companies and artists have responded by taking a stand against all forms of shared music, while others have found innovative ways of turning digitalization to their advantage.

The last thirty years have brought breathtaking changes to recorded music. Until the late 1970s, records were the medium upon which most sounds were carried. A small needle maneuvered through grooves to recreate

Tennant 2

the music carved into the vinyl surface. Then, with the arrival of eight-tracks and cassette tapes, music was encoded on a small ribbon within a plastic casing and transported to speakers through a player that read the magnetic information. By the late 1980s, CDs were able to condense sounds on a small disk, to be read by a laser. The biggest revolution came a decade later with the introduction of the MP3 format. Unlike earlier technology, which stored music on one object (a record, tape, or disk) and played it on another, MP3s could be stored directly on the music-playing device. An MP3 is a digitalized version of sound, and while songs in that format can be transferred onto a CD or stored on a computer, they are often housed directly within an MP3 player itself, such as an iPod.

The way music is distributed has changed even more radically. In the past, when recordings were confined to a physical medium, they had to be purchased in stores or shipped by mail. Today, the digital codes that comprise music can be sent electronically. Internet vendors of music, such as Apple's iTunes, allow buyers to sample songs online, purchase them, and receive them almost instantly through electronic transfer. Even more consequential for the industry is the public's ability to acquire music without paying for it. From the moment

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music became a digitalized commodity, consumers began to share songs online. The first peer-to-peer music-sharing network was Napster. Peer-to-peer sharing meant users could connect to the Internet and, through a program like Napster, copy each other's music. While Napster began as a way for a few friends to exchange music collections, it soon became clear that anyone around the world with access to the Internet could acquire music purchased by someone else and make it his or her own—completely free (Ku 264).

Questions about the ethics and legality of file-sharing immediately arose. Some people who copy music without paying justified their actions by pointing to the large incomes of famous musicians and record executives in a multi-million-dollar industry. Recent research indicates that this remains a widely held attitude. In 2012, Marc M. Janbon and Judith C. Smetana surveyed 188 college students, finding that their willingness to download music illegally depended less on how much it would otherwise cost than on whether they perceived the artist or the recording company as the greater beneficiary of sales revenue. The students generally believed that artists have a higher moral claim to the profits (37). But regardless of how one rationalizes illegal downloading, it is not just the recording companies who feel the effects. Matt Keen, owner of a small independent record store, says that most artists and store owners are far from wealthy. Those who download, he says, should realize they "are hurting their local economy and my staff by not purchasing music. . . . If you steal a song/album online, that's the same thing as coming in my store and shoplifting."

The music industry has blamed the sharing of MP3s online for a steady decline in global music sales. This decline, according to the industry, was chiefly attributable to the "piracy" of music-sharing, especially through the use of Napster (Sandoval).

One response of musicians and record labels was to take legal action against those who they believed were violating their copyrights. In 2000, the band Metallica discovered that a song they had not yet released was receiving radio airplay. The band traced the leak to the Napster network and sued Napster for copyright infringement. Napster settled the suit, but additional lawsuits by others resulted in adverse rulings that drove Napster into bankruptcy in 2002 (Ku 279).

In addition to suing the file-sharing networks, the industry also targeted individual consumers. In 2007, the Recording Industry Association of America

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sued Jammie Thomas, a single mother of two, for violating copyright law by sharing songs on Kazaa, another peer-to-peer network (Goth 6). The pivotal legal question was whether making a file available over a network is the same as distribution, which is a copyright infringement (Bangeman). A federal jury in Minnesota found against Ms. Thomas and ordered her to pay $222,000 to five record companies. An even more recent ruling, however, has contradicted the Thomas verdict. In March, 2008, a Massachusetts judge in the case of London-Sire v. Doe ruled that "merely exposing music files to the Internet is not copyright infringement" (qtd. in Von Lohmann). Another similar ruling was made in the case of Atlantic Recording v. Howell, except that in this case, an unauthorized third party made copies ("Chapter 12.3"). While the owner of the shared folder could not be held directly liable for copyright infringement, the court ruled that said owner could be prosecuted for secondary infringement. In yet another case in June 2008, a jury convicted a P2P user for criminal distribution of copyrighted material ("Copyright").

Some analysts believe the industry has it all wrong in blaming file-sharing for the decline in music sales. David J. Park, a professor of communications at Xavier

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University in New Orleans, attributes the problem instead to "the economic recession, increases in . . . production costs, . . . changing demographics, and used CD sales" (75). There is also some justification for the belief that the industry's "wounds were self-inflicted by the inability of the four large record companies to keep up with changing technology" (Sandoval). Thus, Matt Keen blames the record companies themselves, not file-sharing, for the woes of small record stores such as his. He says record labels sell him CDs for just a dollar below the suggested retail price, making profits difficult. "When you have Best Buy selling product at a loss just to bring in traffic, nobody can compete," he says. He believes that with rational policies set by the labels, local music stores could peacefully coexist with online vendors such as iTunes:

> If you could get a consortium of labels to agree to a set minimum price on physical media—CD and vinyl—at say $10.99 and [offer] the downloads for sale at $9.99, I think many more people would purchase physical copies.

Interestingly, Janbon and Smetana found that students judged "illegal downloading to be significantly more wrong when cost was removed as a

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concern," and ninety-five percent of them believed that recorded music should cost at least something (37).

Far from hurting sales, online file-sharing actually increases record company profits, according to a 2005 study by two European researchers. The study shows that online sampling allows consumers to listen to the product first and decide whether or not to buy, and thus, according to the study's authors:

> In our model, profits increase . . . because consumers can make more informed purchasing decisions because of sampling and are willing to spend for the original although they could consume the download for free (Peitz and Waelbroeck 908, 912).

Zachary Sniderman, writing for *Mashable Entertainment,* adds, "Piracy is a constant, but music streaming services such as Spotify, Rdio, and Grooveland are offering legal ways to get music online." Significantly, according to various online sources, easily found through Google or any other search engine, music sales, both in-store and online, are now up for the first time since 2004.

In a cautionary contrast, researchers writing in the *International Journal of Human-Computer Studies* examined the correlation between the practice of

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soft-lifting and further acts of digital piracy. Soft-lifting is the process of illegally installing or copying an otherwise legally licensed software program. A common example of this occurs when an employee takes a software CD from the office and copies it onto his home computer for personal use. The authors cite a previous study suggesting that the price of software influenced buyers to obtain pirated copies, claiming that they could not afford a legal purchase. Their research appears to confirm that illegal use of software actually negatively impacts the users' moral sense beyond the act itself. In other words, like studies that have linked increased exposure to violent video games to desensitization toward real violence, the research indicates that participation in soft-lifting appears to increase willingness to obtain other kinds of pirated goods (Chiou, Wan, and Wan). What this conclusion suggests is that the ethical ramifications of both soft-lifting and illegal music downloading are far larger than merely whose profits or bank account might be taking a hit.

On the other hand, the experience of the British band Radiohead supports the claims of Peitz and Waelbroeck. In 2000, the band found themselves in the same position as Metallica, with unauthorized songs

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from their album *Kid A* available on Napster three months before the album was to be released. With thousands of free downloads, executives expected the album to lose millions. The conventional wisdom was expressed in a press release that year by the Recording Industry of America: "Napster isn't only causing irreparable harm to plaintiffs and the entire music industry, but to the perceived value of copyrights as well" (qtd. in Bertini). Strangely, the predicted disaster for Radiohead never happened. Instead, fans became excited about the album they had sampled. Amazon.com alone received over ten thousand orders for copies prior to the release (Evangelista B2). Although none of Radiohead's previous albums or singles reached the Billboard Top 20 in the United States, *Kid A* debuted at number one. The success of the album was all the more surprising because critics, while generally favorable, described the music as challenging. Richard Menta, editor of the online *MP3 Newswire*, was among the first to attribute the album's success to the very entity that the industry was suing. "The music's availability on Napster," he wrote, "promoted sales just as heavy radio airplay promotes—not damages—record sales." In the case of Radiohead, which has gone on

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to sell many millions of records, online file-sharing turned out to be just the promotional tool they needed.

Radiohead has since become a model of how a band can adapt and thrive amid new technologies and changing economic models within the music industry. When its contract with record label EMI expired in 2003 after the release of its sixth album, the band was offered a new multi-album deal that would have guaranteed them millions of dollars. Surprisingly, Radiohead made the bold decision to turn it down and go independent (Pareles, “Pay”). Their reasons were partly artistic—the band wanted its freedom—and partly financial. Thom Yorke, Radiohead’s leader, said, “You don’t sign a huge record contract that strips you of all your digital rights, so that when you do sell something on iTunes, you get absolutely zero” (qtd. in “David”).

The band did not release another album for four years. Instead they tried out songs they were developing, often before a live audience and even in a free webcast performance for fans, a practice that band manager Chris Hufford called “virtual busking” (qtd. in Pareles, “Pay”). The band was well aware that after every performance bootleg videos would be posted online the next day. Surprisingly, the musicians claimed to

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be pleased at this seeming violation of their property rights. Thom Yorke said:

> The first time we ever did [the song] "All I Need," boom! It was up on YouTube. I think it's fantastic. The instant you finish something, you're really excited about it, you're really proud of it, you hope someone's heard it, and then, by God, they have. It's OK because it's on a phone or a video recorder. It's a bogus recording, but the spirit of the song is there, and that's good. At that stage that's all you need to worry about. (Qtd. in Pareles, "Pay")

In October of 2007, the band took the unusual step of announcing the upcoming release of its latest album, *In Rainbows,* on its website instead of via an elaborate promotional campaign. None was needed, because the band generated enormous publicity with another announcement: fans would set their own price for the songs. Customers could acquire the album from the band's website by dropping songs into the online shopping basket, but when they clicked on the price, the message "It's Up to You" would appear (Tyrangiel). Within two days of the announcement, Blogpulse, which measures web traffic, reported a 1300 percent spike in posts mentioning Radiohead compared to the prior six months ("What").

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Bloggers debated whether the decision to make payments voluntary was a naïve act of trust or a savvy business plan. Radiohead has refused to divulge how much the average customer paid or how much money it has made from the album. The survey company ComScore estimated that Radiohead received about $2.25 per download for the album, with more than half of its online customers paying nothing at all, but Radiohead says these estimates are not accurate. Even though $2.25 is less than a quarter of the typical download price for an album, it would represent a nice increase in profits for the band, since the typical recording contract gives artists only fifteen percent of royalties, and that is after the company recovers expenses (Pareles, "Pay"). In addition, downloads represent only one source of income from an album. A further sign of fans' willingness to pay for *In Rainbows* was the success of a CD version released a few months later. It quickly became the top-selling album in the country (Leeds).

The success of Radiohead's pay-what-you-want strategy may be attributed in part to its novelty, and some doubt that it would work for lesser-known artists with smaller fan bases, or even for future Radiohead albums. Thom Yorke admitted that "it only worked for us

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because of where we are" (qtd. in "David"), and manager Chris Hufford said, "I doubt it would work the same way ever again" (qtd. in Pareles, "Pay").

Although optional payment may not have a future, there is every sign that musicians will continue to produce and distribute their own music independent of record companies. Madonna, the Eagles, and Nine Inch Nails are among the successful artists who have chosen not to renew recording contracts. Even lesser-known musicians are now avoiding the middleman by selling their music directly online. Songwriter Daniel Lanois touted the benefits of the new business model: "We can record something at night, put it on the site for breakfast, and have the money in the PayPal account by 5:00" (qtd. in Pareles, "1700"). Independent musician Jonathan Coulton, who sells his songs for a dollar apiece on his website, observed:

> The strategy of making a living as a musician is the same as it's always been. You're trying to get your music listened to by lots of people, you're trying to get people to buy stuff from you, and you're trying to get people to come to your shows. . . . The difference now is, you can do that for zero dollars from your bedroom. I'm actually making

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> a living this way. . . . I don't know that I'll continue to make a living for the next twenty years or ten or even five. I sort of plan to keep doing what I'm doing and as opportunities come up, explore them. (Qtd. in Goth 8)

In its early years, digitalization placed the entire music industry in a state of flux. Since then, the number of lawsuits against individuals has declined, and album sales are up for the first time since 2004 (Sniderman). Nevertheless, large corporations, small record dealers, and musicians ranging from the world-famous to the unknown have had to make adjustments. Those who are able to innovate are finding new sources of income as well as unprecedented freedom. Whether fans benefit in the future with increased access to ever-better music will depend upon how well the industry adapts to technologies that will continue to evolve.

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A Sample Personal Research Paper

True to the nature of personal research papers, Tracy's paper on Human Papillomavirus (HPV) is more personal and informal than Bob's paper on music. Tracy's style, however, is fully appropriate for the kind of paper she is writing.

Student Writing

LaFon 1

Tracy LaFon

English 102

Professor Richard Veit

25 May 2008

Human Papillomavirus:
The Most Prevalent Sexually
Transmitted Disease

I consider myself as well educated about sexual matters as most other college students, especially about those issues that directly affect me and my friends. Every health class I have taken since middle school has warned about the dangers of sexually transmitted diseases and the need to protect myself. So I listened with stunned surprise when my best friend, Stephanie Stevens,* told me she had contracted an STD. If Stephanie, a nice college girl with a steady boyfriend, had a sexual disease, then anyone could have one. My own physical exam was scheduled for the following week, and now I was afraid of what the results might be.

Stephanie had tested positive for human papillomavirus (HPV), and her treatment was to begin

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* At her request, I have changed her name to insure privacy.

the following week. Having agreed to accompany her to her first appointment, I wanted to find out more about this disease that was threatening her health as well as to learn about any risks that I might face. I realized that, despite much newspaper, TV, and magazine coverage of this disease, I still knew very little about it. My interest was further spurred by a stunning headline in the local paper just a day later, "Study: 1 in 4 Teenage Girls Has STD" (Tanner A1). I didn't know exactly what HPV is, and I had questions about how it is transmitted, how it is treated, and what the long-term health consequences are for those who have it. I was also curious about how society views HPV and its victims.

Despite the fact that HPV is widespread, many students are uninformed about the disease. The newspaper story I read cited a gynecologist's observation that "[t]here are a lot of myths out there—many sexually active teens think the withdrawal method will protect them, or that douching with Coca-Cola will kill STD germs" (Tanner A1). That same week, I overheard three girls in a coffee shop discussing a friend's recent treatment for HPV. One expressed horror that their friend had a sexually transmitted disease, but the other two quickly assured her that it was "no big deal" and that HPV "isn't really an STD" but more like a case

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of strep throat. I wondered if their complacency, along with my own ignorance, wasn't contributing to the growing problem of HPV in our society. Since the medical community has tried to promote a better understanding of the disease and its long-term consequences, and the facts are easily accessible, it is time for young women and men to become better educated and to separate the truth from the myths and misconceptions (Giles and Garland).

The first thing I came to understand was just how prevalent HPV is. A fact sheet from the Centers for Disease Control (CDC) states that "genital human papillomavirus (HPV) is the most common sexually transmitted infection" (Centers, "Genital"). Gynecologist Kala Chandler reports the startling fact that "approximately eighty percent of sexually active people will be exposed to HPV sometime during their lifetime. Most women's first exposure is between the ages of fifteen and twenty-five years." There are, according to microbiologist Jaap Goudsmit, hundreds of variations within the HPV family, all of which can be broken down into two types. The more common variations of HPV fall into the low-risk category; because these forms of the virus usually exhibit no symptoms, many infected people never know that they have the disease.

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Much more serious are the high-risk variations of HPV. In the early 1980s, a German researcher named Harald zur Hausen discovered a link between this type of HPV and cervical cancer (Goudsmit 104). Included in the high-risk category are the recently discovered HPV-6 and HPV-11 variants, which have been found to cause cancerous lesions in the mouth, throat, larynx, and lungs. These forms of HPV can cause oral cancer in both women and men (Strauss and Strauss 269).

The type of HPV that most people are aware of is the low-risk form, the most common symptom of which is genital warts. These cauliflower-shaped skin growths in the genital area are usually considered harmless. The CDC fact sheet says that these warts "may go away, remain unchanged, or increase in size or number. They will not turn into cancer" (Centers, "Genital"). If a person wants to have the warts removed, the process is relatively simple, according to the National Cancer Institute:

> Although there is currently no medical cure for human papillomavirus infection, the lesions and warts these viruses cause can be treated. Methods commonly used to treat lesions include cryosurgery (freezing that destroys tissue), LEEP (loop electrosurgical

LaFon 5

excision procedure, the removal of tissue using a hot wire loop), and conventional surgery. In addition, some drugs may be used to treat external genital warts.

When infected with the low-risk type of HPV, the body's immune system will fight off the virus, and genital warts are often the only overt symptom of the disease. This strain generally clears the system within two years without any treatment, although a person may become re-infected in the future if re-exposed to the disease (Merck).

The high-risk type of HPV is a much more serious disease. The National Cancer Institute reports that "persistent HPV infections are now recognized as the major cause of cervical cancer," which they estimate at half a million new cases worldwide every year. In the United States approximately 3600 women die each year from the disease (Centers, "HPV"). The high-risk strains of HPV can cause changes in a woman's cervix that lead to a number of serious health problems. The first sign of an HPV-related cervical problem is dysplasia, a medical term for abnormal cells. Dysplasia is often first detected by a pap smear, a simple test performed by a gynecologist (National). My friend Stephanie was alerted to a potential problem by an abnormal pap smear that showed cervical dysplasia and early signs of pelvic inflammatory disease (PID).

Stephanie was shocked when she received her diagnosis. "I didn't fool around with just anyone," she told me. "I was careful; I used condoms; and the only sex I had was in a committed relationship. I knew my boyfriend very well." Misconceptions about how HPV is transmitted often lead to this sort of thinking. The fact is that the virus is so widespread that it is not just promiscuous or careless individuals who contract the disease. HPV is an opportunistic virus that is transmitted during the majority of sex acts with an infected person. Both men and women can carry HPV, and they spread the disease through oral contact or vaginal intercourse. Most young people are dangerously unaware that condoms, which greatly reduce the spread of most other STDs, are only partially effective in stopping the transmission of HPV. Even brief contact with the area surrounding the genitals can transfer the virus ("The STI" 306). Consequently, the only guaranteed way to prevent exposure to HPV is to avoid sexual contact altogether. Sex is risky even with a partner who has not been sexually active for two or more years because that person may still be infected but not aware of it (National).

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One promising development is the introduction of a vaccine, Gardasil, which prevents four types of HPV in women. The Centers for Disease Control report that the vaccine is safe and "targets HPV types that cause up to seventy percent of all cervical cancers and about ninety percent of genital warts" (Centers, "HPV"). One drawback is the high cost of the vaccine. Three doses are required, each costing $120. An even more serious limitation is that the vaccine works well only when administered to women who have never been exposed to the HPV virus. Dr. James Colgrove of Columbia University observes that the virus is so prevalent that with each new sexual partner, a woman's chances of being exposed increase dramatically and the benefit from getting the vaccine decreases at an equally dramatic rate (Flatow). Consequently, the CDC recommends that the vaccine be given to girls at eleven to twelve years of age, and it can be given as early as age nine (Centers, "HPV").

With so much attention to the consequences of HPV for women, it is easy to forget that men also contract and carry the disease. This problem is often overlooked since men usually show no signs of infection and almost never suffer serious complications. Some develop genital warts, and a few cases of cancer of the penis

LaFon 8

and anus have been associated with HPV, but these are so rare that they have not been the focus of a clinical study. Currently, there is not even a test for HPV in men, nor have researchers studied whether the Gardasil vaccine is effective when administered to men (Centers, "HPV"). Consequently, men might think they need not be concerned. However, since men transmit the disease to women, they should be alert to any skin outbreaks that might indicate genital warts. They should either refrain from sexual activity when such symptoms are present or at least protect their partners by covering the warts with a condom during sex (Centers, "Genital"). Even these precautions, however, are not entirely sufficient, since men can transmit the disease when they appear to be entirely symptom-free.

Because the disease is so readily spread, sexually active women need to know their treatment options. Fortunately, my friend Stephanie was willing to share her experience with me. Her doctor told her that in order to avoid pelvic infections or cancer she would need prompt treatment, which would involve several office appointments. The treatment, she found, was not nearly so bad as she had feared. The doctor placed an instrument near and then on her cervix to freeze several layers of tissue. She found this treatment "mildly

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uncomfortable" as it caused some "cramping and a tingling all over as you get warm and flushed." These symptoms are caused by the body's response to the subzero temperature used for the procedure. For the next week or so, a mild discharge is normal as the frozen diseased material passes from the body. The first three treatments are spaced a month apart, and additional treatments are given at six months and one year, after which another pap smear is also done. As long as the pap smear comes back normal, no further treatment is necessary, and the patient is considered cured (Burbank).

Being cured of HPV, however, does not insure that one will remain disease-free. Yearly pap smears are needed to be sure abnormal cells have not reappeared and that the patient has not been re-infected. Furthermore, a person diagnosed with HPV is always at risk of infecting others. Because most people infected with the disease carry it covertly, it is impossible to know whether you have been re-infected (Centers, "Genital").

Managing the after-effects of HPV, including the emotional and psychological consequences, can be even more difficult than overcoming the disease itself. This was a big concern for Stephanie. "I hated that I had an

STD, and I hated that a doctor had put that term down in my file." Fear of cancer and other side effects, a sense of guilt, and the stigma of the disease can all be highly stressful for HPV patients, and the stress can, in turn, impede recovery. My doctor told me that stress is a factor in breaking down the body's immune defenses that fight and eventually drive HPV from the body. This can create a self-perpetuating cycle; worry causes a breakdown of the immune system, which makes it harder to recover from the disease. Stress is often aggravated by ignorance, but it can be reduced by greater knowledge and understanding of the disease (Burbank).

Equally stressful can be the patient's concerns about future relationships. Stephanie's reaction typifies this problem.

> I felt dirty, she said, like I'd done something wrong and had to spend the rest of my adult life and relationships revealing this horrible secret. I was treated for HPV, and it was the kind that can lead to cancer! How many guys want to hear that before taking the next step in a relationship?

Acting responsibly, however, is still the best course. Responsibility in sex means not only using a

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condom but also revealing relevant medical history to your partner. Dr. Louise Scrivener, a clinical psychologist at the University of London, recommends honesty:

> As long as you're upfront, HPV doesn't mean you can't have a sex life. If you tell your partner in a planned way, [he's] more likely to be supportive. Have information about the virus ready to address [his] concerns: what it means to live with HPV, whether he needs medical treatment and what he can do to protect himself. Tell him you didn't want to have sex with him before telling him the truth. (Qtd. in "The STI" 306)

Honesty raises public awareness and understanding of the disease, ultimately making it more acceptable to discuss HPV openly.

A change in public attitudes about HPV is also necessary. Not only is there a stigma attached to the virus, but efforts to prevent infection have met with resistance. Because HPV is so widespread and dangerous, public-health authorities have promoted vaccination of girls when they are young enough to benefit from it. In 2007, Texas governor Rick Perry caused a furor when he issued an order requiring that girls

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receive the vaccine before entering public middle schools. Opponents claimed that the vaccine would lead to promiscuity. For example, Ryan Flynn of the conservative Pro-Family Law Center argued that requiring the vaccine

> disturbs a natural incentive for teenage students to abstain from sexual intercourse to avoid the contraction of certain sexually transmitted infections. . . . When female students receive the HPV vaccine . . . , there is little doubt that rumors and discussing among the girls and the general student population will arise on the topic of sex. (Qtd. in Unruh)

Responding to such criticism of the vaccination program, Governor Perry stated that he had "never seen so much misinformation spread about a vital public health issue" (qtd. in Hoppe). He countered that

> providing the HPV vaccine doesn't promote sexual promiscuity any more than providing the Hepatitis B vaccine promotes drug use. If the medical community developed a vaccine for lung cancer, would the same critics oppose it claiming it would encourage smoking? (qtd. in Elliott)

LaFon 13

Nevertheless, despite a provision allowing parents to opt out of the program, the Texas legislature bowed to vocal public objections and voted overwhelmingly to repeal it.

Good public policy will come only when society at large is educated about HPV. Because of this research project, I have learned how easily I can get HPV. The biggest concern for me is the risk of cervical cancer, and I was relieved when my pap smear result came back clean. I asked my doctor about getting the HPV vaccine, and he told me that, although I was already sexually active, I was still within the recommended age group and he believed it was a good idea. So I scheduled an appointment with Student Health to get the vaccine. Like health centers on many other campuses, they offer the vaccine for less than what private healthcare providers charge. I feel good knowing that I am better informed about the most common STD and, what is more, that I am protected against a cancer that could leave me sterile or, even worse, dead. A little knowledge—and a vaccine—is a small price to pay for peace of mind and a future free from cervical cancer.

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Tracy's paper is about a topic that may have important consequences for her. Personal research projects also work well with less momentous topics; any question that arouses your curiosity is a worthy candidate for such a paper. Bob's paper on music, for example, might have worked well as a personal research paper, particularly if he were looking forward to a career as a musician or record executive. Certainly Tracy could have used her sources to write a standard research paper on HPV. You might try to imagine what each of these papers would have been like if its author had chosen a different format for it.

EXERCISES

Analysis and Discussion

Before reading on to learn how Bob and Tracy went about researching and writing their papers, answer these questions about their final drafts:

a. What is your impression of the strengths and weaknesses of each paper? Does each have a clear focus? That is, can you give a brief summary of its topic or central idea? Do you find the paper interesting? Informative? Clearly written? Well organized? Did the author seem to do an adequate job of researching his or her topic?

b. If you were the author's instructor, how would you respond to each paper? If you were the author, would you change it in any way to improve it?

Both Bob's paper about music and Tracy's about HPV impressed their instructors and classmates, but they did not get that way all at once. Many stages involving much labor, some frustrations, and many changes preceded the final versions. The history of their creation is as informative as the papers themselves.

YOUR RESEARCH SCHEDULE: PLANNING IN ADVANCE

Writing a research paper is a labor-intensive project. Between now and the time you submit your final draft, you will be busy. You will be choosing a topic, exploring it, refining it, chasing down leads, riffling through sources, taking notes, thinking, jotting down ideas, narrowing your project's focus, doing more research and more thinking, writing a tentative draft, revising, and revising again.

Obviously, a research project cannot be completed in a day or two. You need to plan now so that you devote adequate attention to each step in the process and make efficient use of your time. Like Bob, you may be assigned separate deadlines for the various steps in your project. Or you may be given only the final deadline for submitting the completed paper, in which case you should establish your own intermediate deadlines for completing each stage. Bob's instructor gave the class a form much like the one shown in Figure 9.1, with a deadline for each stage of the project. You can use this same form to develop your own schedule.

RESEARCH PROJECT

Principal Deadlines:	**Due Dates:**
1. Research prospectus due, including a statement of your topic and a working bibliography:	__________
2. Notes and preliminary outline due:	__________
3. In-class editing of completed draft:	__________
4. Typed good draft due:	__________
5. Final draft due:	__________

Figure 9.1 A schedule for a research project.

Some instructors may provide an even more detailed schedule, which may include dates for such additional activities as library orientation, further editing sessions, and student-instructor conferences. Whatever your schedule, your instructor will certainly concur with this advice: budget your time wisely, and get started on your project without delay.

A RESEARCH NOTEBOOK

At the beginning of your project you may already have a clear vision—or only the vaguest notion—of what your final draft will eventually look like. Nevertheless, it is probably safe to say that your final paper will be very different from what you currently imagine. A research project involves many discoveries, and the act of writing usually inspires us to rethink our ideas. Rather than being *assembled,* research papers typically *evolve* through a process of development and change. Prepare for an adventure of discovery.

Your finished paper is the end product of that adventure, the last of several stages in the research process. What you learn during that process is probably more important in the long run than the paper itself. It was for this reason that Bob's and Tracy's instructors asked each student to keep a ***research notebook***—a personal record of their progress through each stage of the assignment. The research notebook is like a diary. In it Bob and Tracy recorded what they were doing and what they were expected to do. They wrote about their discoveries, the problems they faced, and their plans for approaching subsequent stages of their projects.

The writing you do in a research notebook should be informal, not polished. Unlike the research paper itself, the notebook is written for yourself, not for outside readers. When you are finished, you will have a record of your research process. But there is also another benefit to keeping a notebook. Both Bob and Tracy found that it helped them make decisions and focus their thoughts. In addition, many of the passages both writers used in their papers came from ideas they had scribbled in their notebooks.

You should use a spiral notepad (or laptop computer) that you can carry with you when you do research. You will start using your notebook from the very beginning—starting now—as you select and focus your topic.

YOUR RESEARCH TOPIC

Only on rare occasions do researchers have to *choose* a topic. Such an occasion might come about for a freelance writer of magazine articles who wants to select not only a fresh subject that will interest readers and an editor, but also one about which she can find enough information through interviews, legwork, and library research.

In most cases, however, researchers already have their topics before them. A situation arises that demands exploration. For example, in order for a detective novelist to write convincingly about a counterfeiting ring, he must do research to learn how counterfeiters actually operate. A historian with a theory about the causes of the Russian Revolution would have to discover available facts about the period as well as familiarize himself with the theories of other historians. A lawyer writing a brief for a criminal case must research legal precedents to know how similar cases have been decided in the past and to provide herself with convincing arguments. Most researchers begin with strong curiosity and an urgent need to know.

As you begin your own research project, you may already have decided on a topic. Perhaps your class has been reading and talking about an interesting issue, such as energy policy, teenage suicide, the future of the family farm, or dating practices in foreign countries. Even casual familiarity with television, print, or online news sources may reveal a number of public issues of concern, such as tax reform, universal health care, the growth of green businesses, or genetically engineered foods. Your discussion may have raised questions in your mind, questions that you can answer only through research. Besides satisfying your own curiosity, you can perform a service for your instructor and classmates by informing them about what you have learned.

On the other hand, you may not yet have chosen a specific topic. Perhaps your instructor, like Bob's and Tracy's, has left the selection of a topic up to you. Perhaps you have been given a choice within a limited area, such as a current controversial issue, the life and views of a public figure, or your career goals. In any case, it is important for you to select a topic you can work with. Because many hundreds of topics may appeal to you, deciding on any particular one may be hard.

You begin with your own curiosity. Your research is aimed at answering a question in your mind, at satisfying your urge to know. For that reason, it is usually helpful at the outset of a project to state your topic in the form of a ***research question.*** Rather than just naming a general area for your paper, such as "racial policy in the armed forces," it is often more useful to frame your project as a question to be answered, such as "How has the military dealt with racial discrimination?" or "How has the struggle against discrimination in the American armed forces compared with the struggle in the civilian world?" Perhaps you have formed a ***hypothesis,*** a theory that you would like to test. In this case your question would begin, "Is it true that . . . ?" For example, you probably have been taught the value of recycling since preschool. But perhaps you have wondered about the big trucks that haul away household waste for recycling. Or you may wonder how the actual process works. In this case you may want to keep a growing list of questions as you think and read about the broader topic of recycling.

Three factors are critical in framing a good research question. Your topic should have the following qualities. It should be:

1. **Appealing**. This is the most crucial factor. Your research should be aimed at answering a question that genuinely arouses your curiosity or that helps you solve a problem. If you are not involved with your topic, it is unlikely that you will write an essay that will interest readers. The interest you have in your topic will also determine whether the many hours you spend on it will be rewarding or agonizing.
2. **Researchable.** You may be curious about the attitudes of Japanese college students toward religion, for example, but if you can locate only one or two sources on the subject, you will not be able to write a research paper about it.
3. **Narrowed.** If your question is "What is astronomy?" you will find no shortage of materials. On the contrary, you will certainly discover that your topic is too broad. You can find hundreds of books and entire journals devoted to astronomy. However, you cannot do justice to so vast a topic in a paper of a few thousand words. You will need to narrow your topic to one you can research and cover adequately. You may decide to concentrate on black holes, for example, as a more focused topic. Later on, as you continue your research and begin writing, you may narrow the topic still more, perhaps to a recent theory or discovery about black holes.

GENERATING IDEAS

Unless you already have a question in mind that you are eager to answer, or unless you are facing a pressing decision for which you need information, you will have to do some exploring and thinking about a general subject before you arrive at a properly appealing, researchable, and narrowed research question. Several techniques for stimulating ideas can help you in your selection, including brainstorming and clustering.

Brainstorming

If you were asked right now to name some possible research topics, you might find it difficult to do so. After a few minutes of wrestling with the problem, you might finally come up with a few topics, but you might find them to be neither original nor exciting. Yet there are literally hundreds of topics that you not only would enjoy researching but also could write about effectively. The trick is to stimulate your mind to think of them. ***Brainstorming*** is one helpful technique. It is simply a way of forcing your mind to bring forth many possible topics, based on the theory that one idea can lead to another and that, if enough ideas are brought forth, at least one will click.

On the day they introduced the research paper assignment, Bob's and Tracy's instructors led their classes through several activities to stimulate their thinking. Following are some examples of brainstorming exercises.

EXERCISES

Brainstorming: Random Listing

1. We start with a light and unintimidating exercise. The following is a random list of concepts in no particular order and of no particular significance. Read the list rapidly and then, in your research notebook, begin your own list, adding as many items to it as you can. Give free play to your imagination. List whatever comes to mind without regard to whether it is serious or whether you think it would be a feasible research topic. Save those concerns for later. For now, write rapidly, and have some fun with your list.

surnames	water fountains	swimsuits
clowns	sea horses	salesmanship
cans	con artists	pro wrestling
lip sync	cremation	campaign buttons
lipstick	hiccups	prep schools
war paint	blueprints	sponges
juggling	Russian roulette	snuff
teddy bears	triplets	fads
cave dwellers	women's weightlifting	cavities
haircuts	chocolate	advertising jingles
ways to fasten shoes	Frisbees	plastic surgery
high heels	coffins	bartending
hit men	chain letters	mirrors
cheerleaders	tanning	juke boxes
revenge	baldness	icebergs
bicycles	wigs	mermaids
televangelists	facial hair	tribal societies
silicon chips	earrings	fast food
college colors	longevity	cyclones
company logos	boomerangs	Beetle Bailey
roller skates	fuel injection	toilets
tractors	fertility	laughing
warts and birthmarks	nomads	cable cars
freckles	film editing	Mardi Gras
tattoos	spelunking	free gift with purchase

2. Because one idea leads to another in brainstorming, the ideas of other people can stimulate your own thinking. You can cross-fertilize your imagination by looking at other students' lists. After you have listed items for a few minutes, you can (a) exchange lists with one or more classmates or (b) join members of your class in calling out items (perhaps in orderly turns, perhaps randomly) as one or more people write them on the blackboard.
3. Stimulated by these new ideas, resume listing for another few minutes.
4. When you have finished, reread your list and circle the items that seem most interesting to you. What is it about these items that stimulates your curiosity? See if you can now pose five or six questions about one or more of them.

You may be concerned that some of the topics you listed or some of the questions you posed in responding to the preceding exercise are not serious, or do not seem scholarly or deep. You need not worry, however, since almost any subject that provokes your genuine interest and curiosity is worth exploring and can be given serious treatment in a research paper. The item "lipstick" in the preceding list, for example, may seem frivolous at first, but it can lead to many serious questions: What is lipstick made of (now and in the past)? How long have people been using lipstick? How has society regarded its use in earlier times? Does it symbolize anything? Is its use widespread throughout the world? Is it ever prohibited by governments or religions? Why do American women use it but not (for the most part) American men? Such questions point to an interesting and rewarding research project. A student who pursued them would find much information. In the course of research, the student could certainly narrow the topic—perhaps to "How have societal attitudes about lipstick evolved over time?"—and write an informative, worthwhile paper.

Brainstorming: Focused Listing

EXERCISES

This brainstorming exercise is more focused than the preceding one. In your notebook, list as many ideas as you can in response to the following questions. Write rapidly, listing whatever comes to mind. List phrases, rather than complete sentences. If one topic strikes you as having possibilities as a research topic, keep listing ideas about it until you have explored it to your satisfaction. You do not need to answer every question, but do not stop listing ideas until your instructor tells you that time is up.

- What have been your favorite courses in high school and college? What topics in those courses did you find interesting? For each topic, write as many phrases associated with it as you can.
- What major are you considering? List some particular subjects you hope to explore in your major.
- What career are you considering? What specific branches of that field interest you? What jobs can you imagine yourself holding in the future? List several possibilities.

- What events or discoveries can you associate with your career interests or major field? What notable persons do you associate with these areas? List some things you know about them.
- List magazine articles, books, movies, and memorable television programs that you have encountered lately. List some specific ideas or topics that they bring to mind.
- List some events or controversies that concern you. What news stories have aroused your interest? What historical events have you wanted to learn more about? What do you consider the major changes that have taken place during your lifetime in world affairs? In science and technology? In the way we lead our lives? What problems face us in the future?
- What topics have you read about because you needed or wanted to learn more about them? What problems do you now need to resolve?
- What decisions will you have to make soon? What must you decide about school? Career? Lifestyles? Morality? Romance? Friends? Family? Purchases? Leisure time?
- What areas are you an expert in? What are your chief interests and hobbies?
- What are some of the major gaps in your background? What should you know more about?
- What notable people do you most admire? What people have made contributions that mean something to you? Think of men, women, historical figures, living people, scientists, artists, athletes, politicians. What famous people do you pity or consider villains?

Bob's class spent about fifteen minutes listing ideas for the preceding exercise. Afterward, students shared lists with classmates and discussed their ideas. They also jotted down any new ideas that came to them. Bob's list filled two pages in his notebook. Here are excerpts:

Career:	—teacher, writer
	—editing, writing nonfiction articles, stories, books
	—teaching literature, writing (mechanics and creative aspect), part-time musician?
	—"Atonement" *(recent film I saw) brings to mind for me ideas of translating a novel about writing into a film*
	—*how was this accomplished?*
	—*"One Flew Over the Cuckoo's Nest" raises role of individual in America after 9/11. . . .*
Controversies:	—*obviously Iraq, the violation of free speech in China with regard to Internet content, the Creative Common license and copyright issues related to creative freedom and artistic expression*
Need to know:	—*how to design websites, selling my music online. . . .*

Bob's list was not an orderly, logical outline, nor was it meant to be. However, these short excerpts show his mind actively at work, listing and shaping ideas. Clearly, he had not yet found his research topic at this point, but among the dozens of items he listed were several related to his interest in music. The copyright topic would be the one that ultimately led to Bob's research project, although he did not yet recognize that. It was only one of many ideas he listed that could have become fruitful paper topics. In fact, he pursued several different topics before settling on music in the digital age.

Tracy's list also covered a broad array of subjects, almost all of which had nothing to do with her eventual topic of HPV. In her list of controversies, however, we can see the germ of her topic:

- *Spitzer controversy—high-price call girls, sexual morals, kids with STDs, AIDS on the rise again, several friends with PID, controversy over giving vaccinations to young girls*

In many cases, brainstorming activities do not lead directly and immediately to a topic the writer recognizes as ideal. Instead, they open up many paths for the writer to explore. When pursued, some of those paths will lead to still others for the writer to follow, until eventually the destination is reached.

Developing an Idea: Clustering

A more concentrated form of brainstorming is called clustering or mapping. It is a technique designed to stimulate the development of many related ideas related to one central idea. Tracy's instructor gave her class the following exercise:

Clustering Ideas

EXERCISES

Review the lists you have made thus far and circle all the items that look promising as research topics. If you have time, ask one or two classmates to do the same thing, each using a different color ink. Finally, select one possible topic (this is not a final commitment) and write it in the center of a blank page in your notebook. Using it as a starting point, radiate from it whatever ideas come to mind. The clusterings drawn by Tracy are shown in Figures 9.2 to 9.4.

Clusterings are very informal. They are done for you and you alone, and need not make sense to other people. Tracy drew a cluster in class, shown in Figure 9.2, which she began by writing the word "blogging" on her page and radiating ideas from it—none of which involved her eventual topic. Tracy found this exercise useful, and a day or two later, when she had begun to think of STDs as a likely subject for a paper, she did a second clustering (Figure 9.3). She drew still another, more elaborate cluster a few days later after she began to do some research and needed to focus her ideas (Figure 9.4).

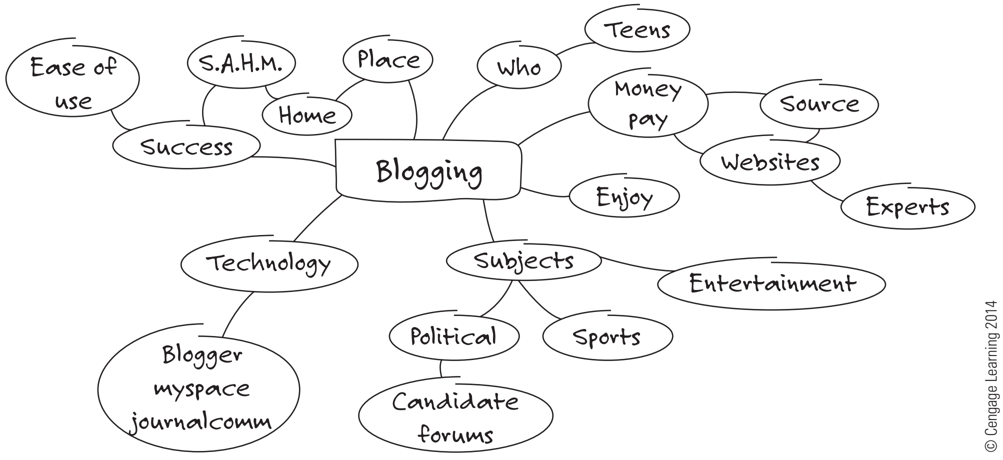

Figure 9.2 Tracy's first clustering.

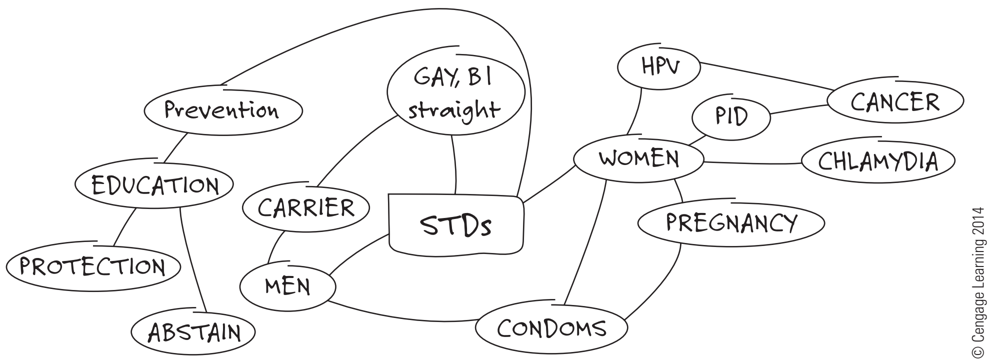

Figure 9.3 Tracy's second clustering.

When Tracy's class had completed several brainstorming exercises, her instructor asked class members to call out questions that arose from the ideas they had listed (or new ones that occurred to them), while he wrote them on the board. Here are some typical questions offered by students:

- Should national service be mandatory?
- Are there consequences of global warming that we don't know about?
- Is it possible to improve memory by exercising the brain?
- How successful are providers of free web services at making money?
- Was Malcolm X a hero?
- How effective is the death penalty as a deterrent against crime?

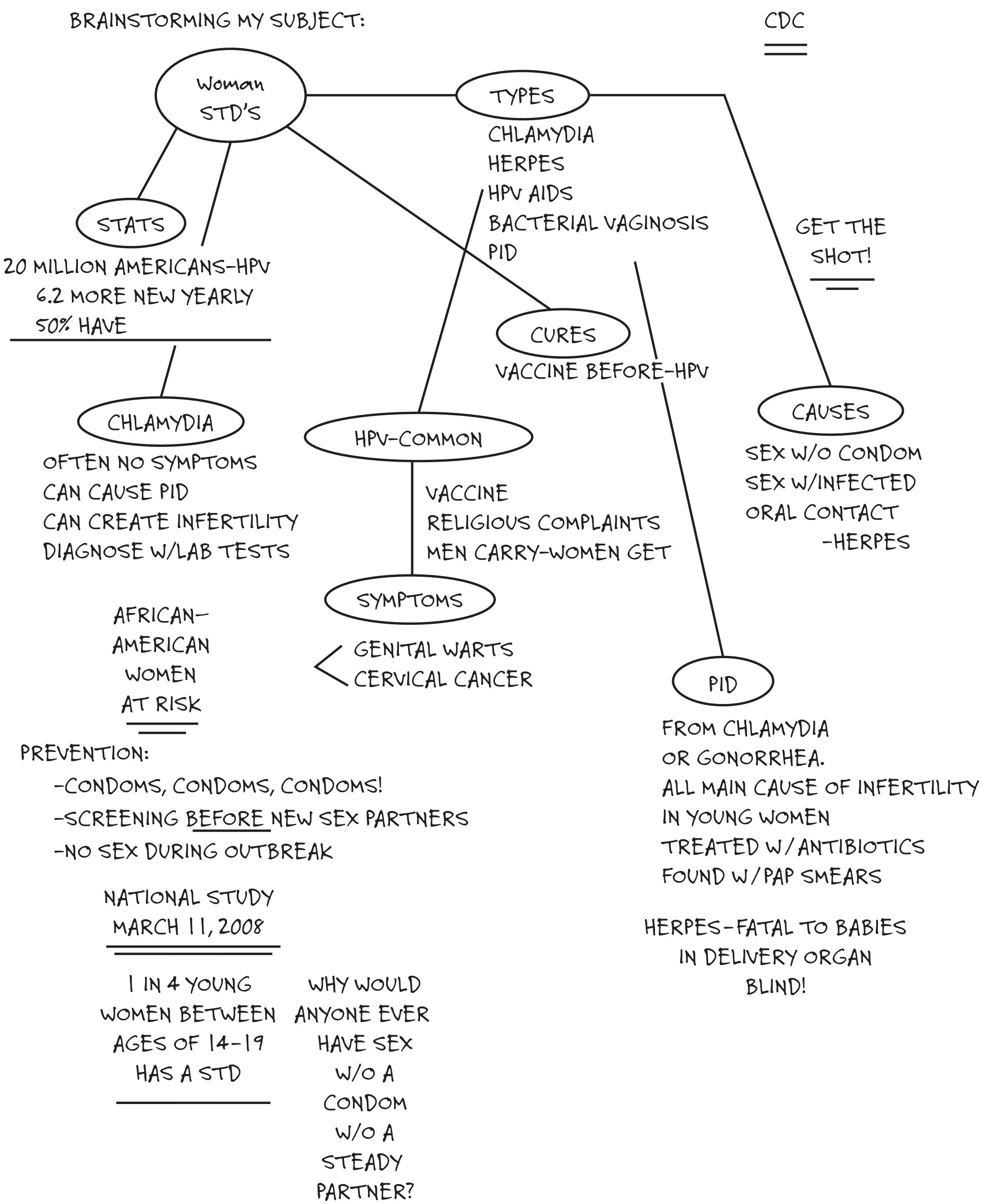

Figure 9.4 Tracy's clustering after she began her research.

- Should public school students be required to wear uniforms?
- What are the most effective ways to quit smoking?
- Can other planets support life?
- Why do wealthy people shoplift?
- Am I suited for a career in marine biology?
- What can cities do to address dwindling water supplies?
- Do first-born children have an advantage?

Also on the list was a question from Tracy, "Are women students at risk from STDs?"

Prewriting exercises are not magic formulas that instantly produce perfect research topics. Instead, if all goes well, they begin a chain reaction that leads you, however circuitously, to your eventual topic. The idea-generating exercises that Tracy and Bob engaged in pointed them in helpful directions. Occasionally, some students will know almost immediately what topic will be the focus of their research. Most, however, are like Tracy and Bob: When their teachers announced the research paper assignment, they had no idea what they would write about. But since both are naturally curious people, their brainstorming exercises brought out many ideas, some of which piqued their interest. The more they linked ideas, the more new ideas occurred to them. Finally, both hit on topics that truly interested them.

A research project is like a puzzle. When you begin, you never know how it will turn out. After all, the purpose of research is to answer questions for which you do not currently have answers. When you start, you cannot know what answers you will find. You may not even be sure your questions are good ones. These discoveries are made only as you undertake the actual research and as you begin to write about your findings. You are almost certain to find that the research paper you end up writing will be quite different from your current expectations. What you learn along the way will cause you to change plans and go in new and often unexpected directions. You are sure to meet surprises. A good researcher must be flexible, able to adapt to whatever new ideas and information present themselves. For this reason you need not worry if you now have only a tentative idea of the topic of your paper. Your topic will take firmer shape (and perhaps a very different shape) as you undertake your research. The following chapters show you how to conduct that research.

10

Finding Library Sources

BEGINNING YOUR RESEARCH

Having generated ideas about possible topics for their papers, Bob and Tracy needed to do preliminary research to learn more about these topics and to formulate a focused research question. A visit to the library and some exploration of the resources available to them via computer were the logical next steps. From their instructors they received assignments similar to the one that follows.

Preliminary Research — ASSIGNMENT

Do some preliminary research to explore the topic you are considering.

- Begin exploring your topic by reading about it in encyclopedias and other general reference sources. If the topic seems appropriate, take notes and see if you can narrow your focus to a specific question.
- See if your topic is researchable by assembling a working bibliography of about a dozen sources that you intend to consult. (Working bibliographies are further explained in Chapter 12.) Use a variety of search tools (explained in this chapter), and include books, periodicals, newspapers, and web pages that are appropriate for your topic. If, for example, you are writing about a recent event, newspaper articles will be a significant source of information. On the other hand, if you are writing about an event from ancient history, you may not discover any newspaper sources. Another problem can arise when you have an interesting topic but the sources you find seem unrelated or unsuitable. Say, for example, you are interested in cryogenics, perhaps because of rumors about dead celebrities who arranged to have their bodies frozen. Is this possible? How does it work? You go to the library's periodical databases, but all you find are articles about the physics of refrigeration, the process of freezing bull sperm for artificial insemination, and other technical issues more relevant to an audience of experts. It may be that useful, current, reliable information about your original interest in cryogenically frozen bodies awaiting cures for fatal diseases is not readily available.
- If a sufficient number of reliable sources is not available, see if you can broaden your topic or switch to another one. Say, for example, you are intrigued by the notion that the NASA moon landings were a fraud. You might find a few articles

that tell about individuals who hold this eccentric belief, but your paper is likely to be short, and certainly you will not be able to find reputable sources that support the theory. Still, you might be able to pursue your interest in space exploration by researching arguments about whether the NASA program should continue to receive funding. If, on the other hand, you find too many sources, read more about the subject and try to narrow your focus within more manageable limits.

- Make sure that the sources you need are accessible. Find out if the library has back issues or microforms of any periodicals or newspapers that are not accessible through online reference services. Check books out. If necessary, order books or articles from other libraries through interlibrary loan. Ask the circulation desk to recall desired books that have been checked out by others. If most of the books are gone, however, someone else is probably writing on your topic, and the sources you need may not become available in time. In this case, you will avoid needless frustration by choosing another topic.
- Do some quick reading in your sources to learn more about your topic. It might be wise to ask a professor or some other authority for suggestions about your topic and where to look for additional sources.
- Decide whether any additional sources outside the library and the Internet can provide valuable information for your project. For example, you might write letters to request information or arrange interviews in advance by setting up appointments. (Letters and interviews are discussed in Chapter 11.)
- Be sure to record your discoveries, questions, and other experiences in locating sources in your research notebook.

As they begin their first research project in college, few students are experts in using the library. Many are confused and intimidated by electronic resources such as online databases. By the time students have finished the project, however, they have learned how to find information in their library as well as to access other sources throughout the world via electronic media.

YOUR CAMPUS LIBRARY

Your purpose in conducting a research project is not only to educate yourself about a topic by discovering information, but also to inform others by reporting your discoveries in a paper. Learning is, after all, a cooperative venture, and scholars have an obligation to pass on to others what they have learned. For that reason, a wealth of important information and ideas produced by scholars has been collected and located in a convenient place for your use—your college library.

As any quick browse through the library will make abundantly clear, there are a great many potential sources out there, written about an almost unlimited number of topics. Finding information about any particular topic might seem like an impossible task. Fortunately, however, the means are available for locating almost anything you are looking for. Your library offers not only ***research sources*** themselves, such as books and periodicals, but also ***search tools,*** which allow you to discover and locate sources relating to your topic. These tools include the library's book catalog, online and printed guides to periodical and newspaper sources, and reference librarians. Search tools can can be empowering, allowing you to discover information on almost any topic. This chapter, with its accompanying exercises, is intended to make you proficient in the use of various search tools.

ELECTRONIC RESOURCES

A generation ago, college students began their research projects by flipping through index cards in the drawers of a library card catalog. To find periodical and newspaper articles, they paged laboriously through dozens of bound indexes. The computer revolution has changed all that, and today most library searches are conducted at a keyboard in front of a computer screen. Not only have searches become simpler and more convenient, but also today's students have easy access to vastly more sources than did scholars just a few years ago.

Electronic searches themselves have undergone rapid change. Not long ago, the student researcher had to visit many different library terminals, each dedicated to a particular index or database. Today, however, a typical college library has a ***central information system,*** a single online site from which students can locate all the library's holdings, access dozens of electronic databases, and even read many sources directly on the viewing screen. Because most central information systems are accessible on the Internet, students may avail themselves of many library resources from their home computers or at workstations across campus.

Being able to link up with your college library from home is only a small part of the access provided by computers. For example, if you wanted, you could also search the holdings of a university library in Australia, copy a file stored on a computer in Scotland, or ask a question of a scholar in Nigeria. Before taking full advantage of these various research tools, however, you may benefit from some general background about electronic resources. While there is no substitute for hands-on practice, the rest of this chapter provides a useful introduction.

A collection of material that is available electronically (by computer) is generally referred to as a ***database.*** Databases can be classified as either portable or online. A ***portable database*** is one that can reside within a particular computer, such as a program on a CD-ROM file. In contrast, an ***online database*** is located at a distant site, such as a host computer or a computer on a network. To access any of these sites, your computer must be able to communicate with it.

A vast and ever-growing number of databases are available online. These include valuable search tools such as indexes that enable you to locate articles, electronic encyclopedias, and whole libraries of data.

Networks

To gain access to an online database, your computer terminal needs to be connected to another computer containing that database. Such an arrangement by which a number of computers can contact each other is called a ***network.***

Your college is likely to have its own ***local network*** to which most computers on campus are connected through a central computer, known as a ***server.*** This connectivity allows students and faculty members to share files and use email to communicate. Most ***college library networks*** are tied in with the larger campus network, providing patrons with access to library information from classroom, office, and dormitory computers. Since colleges put restrictions on who may use their networks, you may need to apply for an *account* and receive a *username* and *password*.

Local networks are, in turn, often joined together to form a larger network. For example, your college library network may be joined with networks from other regional libraries, enabling you to search for works in several different locations simultaneously. The linking of libraries in such a consortium also enables students at one campus to find and borrow library holdings housed at another campus.

Finally, networks throughout the world, probably including the one on your campus, are joined together in the largest and grandest network of them all, the ***Internet.*** Originally developed by the U.S. government, this network has grown to allow computer users almost anywhere on the planet to communicate and share information. Any Internet user can send and receive messages with any other user via email. For example, you could direct an inquiry about your research question to a scholar in Finland, provided you knew that person's email address. You could also join one of countless ***discussion lists*** devoted to particular topics. A message sent to such a list is automatically forwarded to all its subscribers. For instance, if you were researching the preferences of women voters, you might post an inquiry on the PoSciM list, which is devoted to a discussion of political science issues, or the WmSt-L list, which is devoted to women's studies. Other subscribers interested in your topic would be likely to reply. To find a listserv in your area, you can do a search on http://www.lsoft.com/lists/list_Q.html, or search Google for a list by using keywords such as "Civil War listserv."

By far the most popular component of the Internet is the ***World Wide Web,*** which allows users to read (and create) attractive presentations of text, graphics, and sound known as ***web pages.*** Because virtually anyone can post material on the web, there is no limit to the variety of available presentations. For example, you can explore your college's ***home page,*** which is linked to many other web pages containing information about its programs, faculty, and resources. You can also read electronic "magazines" (often called *zines*) on the web, read ***blogs*** posted by individuals, or consult the web for instant news, weather, and sports updates. The variety is so great that web surfing has become a recreational obsession for many. However, because people can post whatever they choose on the web without oversight or restriction, much information found on web pages is unreliable. Consequently, students need to take special care in evaluating material from web sources.

USING YOUR LIBRARY'S RESEARCH TOOLS

It is worth repeating that while search tools can give you access to a vast quantity of information, the *quality* of that information varies widely. More than ever, student researchers need to use careful judgment in evaluating the reliability of their sources and the usefulness of the information they encounter. Since the number of channels through which you can access sources is so great, the following sections of this chapter will list those most likely to be helpful. Nevertheless, the list is still long, and it may seem intimidating at first. Don't allow yourself to be overwhelmed. It is not necessary to absorb all the information in a single sitting. Nor do you need to memorize the names of all the available reference sources and how to use them. Instead, regard this chapter as a guide that you can consult whenever you need it, now and in years to come. By examining the resources that are described here one at a time and by starting to use them through the practice exercises, you will soon develop a solid and confident command of the tools needed for doing college research.

Most college libraries allow you access to a great variety of resources, and you can begin your search from one convenient online screen, the home page of the library's central information system. Once you log on to this page, you are presented with a menu of choices. Although libraries set up their home pages in different ways, most have similar features. This chapter will therefore focus on some typical and useful research tools likely to be available through your college library's online system.

The following two menu options are found in most college library systems:

- **Search the library catalog.** This option allows you to find books and other items among your library's holdings.
- **Search electronic indexes and databases.** This option allows you to find articles in newspapers, journals, and other periodicals.

In addition, the menu may allow you to verify, library hours, view your own library record and renew items you have borrowed, see what materials your instructor has placed on reserve, and even search the holdings of other libraries.

Finding Books and Other Library Holdings

We begin by examining the first of the two options listed above, a search of your library's catalog. Library holdings include books, periodicals, DVDs, sound recordings, and many other materials, all of which are indexed in an online catalog. The catalog menu will present you with a number of search options, including the following:

- Author search
- Title search
- Subject search
- Keyword search
- Call number search

If you know the name of a particular author or the title of a particular book that you are seeking, you can do an *author search* or a *title search*. Merely enter the name of the author or title, and relevant information is displayed. When, on the other hand, you are looking for any books that relate to a particular topic, you need to conduct a *subject search* or a *keyword search*. In the former case, you enter the subject you are searching. A possible complication arises, however, from the fact that only particular subject headings are indexed, namely those designated by the Library of Congress. Since you may not know the exact subject heading most appropriate to the topic of your research project, a keyword search is often the more efficient method.

Doing a Keyword Search

In a keyword search, you enter one or more words that are likely to appear in a work's title, in its subject heading(s), or in catalog notes about its contents. Imagine, for example, that you are interested in researching computer viruses. If you entered the word "virus," you would find hundreds of works, most of which have nothing to do with computers. (In our library, the entries we found by using this keyword included a book, *Virus of Fear,* about the Ku Klux Klan, and the CD of the musical score to *Virus,* a thriller movie.) To eliminate the clutter, you can narrow your search by typing in two or more words, such as "computer virus." Most library catalogs treat two words as a phrase and will search for instances of those two words appearing side by side.

Library Catalog Searches

- Type in one or more words that may appear in the title of a work, its subject, the name of its author, or catalog notes.
- Where possible, join multiple words to form a phrase that captures your focus of interest. The entries "college English" and "English college," for example, will produce different results.
- Use *AND* to search for entries containing *both* words (not necessarily together):

  alcohol AND law
- Use *OR* to search for entries containing *either* word:

  college OR university
- Use a wildcard symbol (asterisk) to represent missing letters: The entry "educat* polic*" will produce results for "educational policy" and "education policies," as well as "educating police."

One limitation to keyword searches is that a computer is very literal-minded. If you include the word "virus," it may ignore instances of "viruses." Most catalogs allow you to use a ***wildcard symbol,*** usually an asterisk, to represent optional characters. For example, in a keyword search of our college catalog, we found twenty-nine entries by entering just "computer virus," but seventy-six when we entered "computer virus*." Researchers must be judicious in their use of wildcards because they can sometimes make a search too broad. For example, a search for "vir*" would return entries about viruses but also many unwanted entries about "virtual reality," "virtuosos," and "the Virgin Islands." Different college libraries may have book catalogue software that results in varieties of screen details. Your instructor or a reference librarian from your school can help you if you run into difficulties.

You can make a list of all the works that interest you by checking the numbered boxes to the left of their titles. Later, when you have finished all your searches, you can ask for a display of all the works you have marked. Alternatively, you can examine entries immediately. For example, if you clicked on the first title in your results screen, you would be shown that record. This screen gives much information about the book, including its author, title, publisher, and length. Seeing when the book was published will let you know how current it is. The information that the book contains "bibliographic references" tells you that you might look at a bibliography at the back of the book to find a list of other previously published works on the same topic. The information on the screen tells you where to go to find the book (its location and call number) and whether it is available (not checked out by another patron). When a book's status is "unavailable," you can ask the circulation desk to send a ***recall notice*** to the borrower, though you will receive no guarantee that the book will be returned in time to meet your project's deadline.

Items can be underlined, which means that each is a computer ***link*** to further data, and each provides a useful way to find additional sources on your topic. If you were to use your mouse to click on the author's name, you would be shown a list of the holdings in the library written by that author. If you clicked on the book's call number, you would be shown a list of works with similar call numbers. Since each book is numbered according to its topic, this is a handy way to see what other related items (in this case, books about computer viruses) are in your library.

Note also that your search need not be limited to the holdings of your own library. In fact, you can often search libraries worldwide through the OCLC ***WorldCat*** database, which is among the online tools available on most college library websites. When a work is not available locally, WorldCat identifies other libraries in nearby states that may provide access to it through ***interlibrary loan.*** You may find it useful to check the collections of libraries specializing in your subject. If, for example, you were researching automotive engineering, you would be wise to check the libraries of major universities in Michigan. Likewise, if you were researching manatees, you would expect to find more works on the subject at the University of Miami than, say, at the University of North Dakota. Ask your librarian for help in searching the collections of other libraries.

Using Your Library's Central Information System

EXERCISE

Use your college library's online catalog to answer the following questions. Although these exercises may remind you of a scavenger hunt, they are intended to familiarize you with the resources in your library and allow you to practice important research skills that you may use in the future.

1. These questions can be answered by doing an author search of your college library's catalog:
   a. How many persons with the surname Churchill have authored works available in your library?
   b. How many author listings are there for Sir Winston Churchill (1874–1965)?
   c. View the record for one book by Sir Winston Churchill, and print it, if your computer terminal is connected to a printer. What is the book's full title and its call number? Is the book currently available in your library, or has it been checked out? In what city was the book published? By what publisher? In what year? How many pages are in the book? What headings could you use in a subject search to find other works on the same topic?
2. Do a subject search using one of the subject headings found in 1c, above. How many works does your library have on that subject? What are the title, author, and call number of one of those works (other than the Churchill book)?
3. Find an author whose last name is the same as or close to your own. Record the title and call number of one book by this author.
4. How would you use your library catalog to locate works *about,* rather than by, Sir Winston Churchill? How many works does your library have about him? Record the author, title, and call number of one such book.
5. How many books does your library have with the title (or partial title) *Descent of Man?* Who are the authors of these books?
6. Do a call-number search to answer these questions: How many works are there in your library whose call numbers begin with TL789? What subject(s) are these books about? Record the author, title, and complete call number of one such book.
7. To answer this question, you may need guidance from your instructor or librarian: How can you limit your call-number search, using the number TL789, to works published after 1990? How many such works are there in your library's collection? Can you limit your search to TL789 works with the word *flying* in the title? How many such works are in your library?
8. Do a keyword search to find works on the topic of your research project (or another topic that interests you). Under what subject headings do you find these works? Use the most appropriate of these headings to do a subject search. Now use the WorldCat database to see what additional works on your topic are available at other libraries in your state. Record information about works likely to help you in your research project.

Encyclopedias and Other General Reference Works

General reference works, books, periodicals, newspapers, and microforms are among the resources available in most college libraries. Because so many are available, it is helpful to initiate you search with a strategy in mind and to turn first to resources that are most likely to be of immediate help. Before you search in more focused directions, you will need a broad overview of your topic. General reference works are often a good place to begin.

General reference works, such as encyclopedias and almanacs, offer information about many subjects. They are located in the reference section of your library, where they can be consulted but not checked out. Many encyclopedias, dictionaries, and almanacs are also available online. In addition to text and illustrations, some online works allow you to view film clips and hear audio as well. Another advantage of online encyclopedias is that they are frequently updated, and the latest edition is always available to you.

General encyclopedias consist of alphabetically arranged articles on a wide variety of subjects. For example, *Encyclopedia Americana* contains articles that provide helpful introductions to unfamiliar subjects. The print version of the *New Encyclopaedia Britannica* is somewhat more complicated in that it is divided into various sections, including the "Micropaedia," which consists of short articles and cross-references to other articles in the set, and the "Macropaedia," which consists of longer, more detailed articles. Encyclopedias available online include *Encarta* and *Britannica Online*. Some of these, like *Britannica Online,* charge an enrollment fee, although you can gain free access to articles if your college library is a subscriber. *Wikipedia* is a free online encyclopedia whose articles are contributed by readers—and consequently are not consistently trustworthy and reliable. One-volume ***desk encyclopedias,*** such as the *New Columbia Encyclopedia,* can be quick and handy guides to basic information about various subjects. ***Almanacs,*** such as the *World Almanac and Book of Facts, New York Times Almanac,* and *Time Almanac with Information Please,* contain tables of information and are handy sources of statistical data.

Specialized encyclopedias, restricted to specific areas of knowledge, can provide more in-depth information. Many such works are available; the online catalog at the university where we teach lists over a thousand works under the subject heading "Encyclopedia." By way of example, here are just a few from the beginning of the alphabet: *Encyclopedia of Adolescence, Encyclopedia of African-American Civil Rights, Encyclopedia of Aging and the Elderly, Encyclopedia of Alcoholism, Encyclopedia of Allergy and Environmental Illness, Encyclopedia of Amazons, Encyclopedia of American Social History, Encyclopedia of Animated Cartoons, Encyclopedia of Arms Control and Disarmament,* and *Encyclopedia of Assassinations*. Consequently, you can use your college catalog to locate a specialized encyclopedia dealing with almost any research topic. You can also browse the appropriate area of your library's reference collection, which is arranged according to Library of Congress call numbers (e.g., BF for psychology, HV for crime, N for art).

Using General Reference Works

EXERCISE

1. Locate a specialized encyclopedia dealing with your research topic or another topic that appeals to you.

2. Look up that same topic in the print version of the *New Encyclopaedia Britannica.* Look first in the index, which will direct you to either the "Micropaedia" or the "Macropaedia," and then in an online or CD-ROM encyclopedia. Compare the treatment and coverage of the topic in these different works.

3. Determine if information about the same topic can also be found in a print or an online almanac.
4. Finally, write a one-page account of what you have discovered. Note in particular what kinds of information are found in the different reference works and how their treatments of the topic differ.

FINDING ARTICLES: MAGAZINES, JOURNALS, AND NEWSPAPERS

Articles in magazines, journals, and newspapers (referred to collectively as ***periodicals***) are among the sources used most frequently by student researchers in composition classes. There are several reasons for this. Periodicals often address a variety of subjects; their more recent issues provide timely, current information; and, being relatively brief, their articles tend to focus on a single topic. Your college library is likely to have recent issues of hundreds of magazines and journals as well as many local, national, and international newspapers. In addition, back issues of these publications are available either in bound volumes or on ***microforms*** (miniaturized photographic copies of the material). Also, many of the electronic indexes that locate periodical articles allow you to view those articles directly on your screen, eliminating the need to find them in print or on microform.

Locating Periodicals

If you are in doubt about whether your library has a magazine, journal, or newspaper you are looking for, you can consult its list of periodical holdings. Such a list is usually found in the library's online catalog. In most libraries, current issues of magazines and journals are shelved on open stacks; back issues are collected and bound by volume or copied onto microforms. Recent back issues, not yet bound, are sometimes available at a periodicals or service desk. If you have difficulty finding an article, go to the periodicals or reference desk for assistance.

Microforms

As a space-saving device, many libraries store some printed materials on microforms. The two principal types of microforms are ***microfilm,*** which comes in spools that resemble small movie reels, and ***microfiche*** (pronounced *MY-crow-feesh*), which comes in individual sheets of photographic film. The images they contain are so small that they can store large quantities of text in a small space. A projector is required to enlarge these images so they can be read. Most college libraries have projectors for both microfilm and microfiche. Some projectors also allow for photocopying of what appears on the projector's screen. Follow the directions on these machines or ask a librarian for assistance. Although sturdy, microforms are not indestructible, so it is important to handle them with care and to return them in the same condition as you found them.

Library Vandalism—A Crime against Scholarship

Since scholarship is a cooperative enterprise, it is essential that all scholars have access to sources. Students who steal, deface, or mutilate library materials commit a crime against the ethics of scholarship. An unforgivable sin is to tear articles from magazines or pages from books, permanently depriving others of their right to read them. Many a frustrated scholar, looking for a needed source only to find it stolen or defaced, has uttered a terrible curse on the heads of all library vandals—one that it might be unwise to incur. A more pragmatic consideration is that most states have made library vandalism a criminal offense, punishable by stiff fines and in some cases jail sentences.

There is no excuse for such vandalism. Short passages can be hand-copied. Longer excerpts, to be used for legitimate academic purposes, can be photocopied inexpensively. Most libraries have coin-operated or debit-card photocopy machines in convenient locations. (Since some photoduplication violates copyright laws, you should consult your instructor or librarian if you are in doubt.)

USING ELECTRONIC DATABASES

Most college libraries provide links to electronic databases, which have replaced printed indexes as the most efficient means to locate articles, electronic files, and other materials. These databases are usually available online, although some may be found on a CD-ROM disk in the library.

College libraries provide access to dozens of databases, and the number is continually increasing at a rapid rate. This chapter identifies a few of the more popular and useful of these, but you should explore your library to learn which others are available. Most databases work in similar ways, and you need to master only a few simple procedures to conduct a successful search. Once you have practiced searching one database, you should have little trouble negotiating most others. It is usually advisable to search several different databases when you are looking for articles and other information about your research topic.

A Sample Search for Periodical Sources

Your library may subscribe to one or more ***online reference services,*** such as Gale, EBSCOhost, JSTOR, and LexisNexis Academic. Each of these services allows you to search a number of databases either singly or simultaneously. To illustrate the use of an online reference service, we will conduct a search using the Gale ***search engine*** (another term used to describe an online service that searches one or more databases).

Suppose you are doing a research project on recycling in the United States. The simplest way to find sources relating to this topic is to enter ***keywords*** on the screen shown in Figure 10.1 to tell the search engine which words or phrases to look for as it looks through the titles and abstracts of articles. We begin by entering "recycling" in the *Find* box, and after clicking the *Search* button, a results list of 16,112 magazine articles appears—a result that is daunting rather than encouraging. Clearly we need to limit the topic. What about recycling is most interesting to you? It is a practice you have probably engaged in since preschool without much thought. You know a few basic facts about reusing materials such as aluminum and glass, but you really don't know much about how the system works. What if we were to try "recycling industry" by adding the term "industry" to the box at the top of the page and searching again.

There are now 2,813 results, shown in Figure 10.2—still a great many, though a more manageable number. Looking at just the first six to ten sources (a full page displays twenty items) reveals several articles that address various industrial uses of recycled materials. This is more encouraging, but there is still more to be done. You may notice that some of the articles in the list deal with the use of recycled materials in building construction. If this topic seems interesting, we can add "construction" to the search box, creating the phrase "recycling industry construction." A search using this phrase yields a much shorter list of results, although our method of obtaining it is a bit unwieldy.

Some search engines assume that two or more words placed side by side constitute a phrase, and therefore look for those words (e.g., *recycling* and *industry*) only when they occur next to each other, not when they are separated by other words. However, the Gale search engine, which we are using to demonstrate this process, does not do this, as you can see by clicking on the full text of the first article listed in Figure 10.2. If, however, we were using another search engine that does not separate terms, we could click on the "Advanced Search" option, which takes us to a screen similar to the one shown in Figure 10.3. There we can conduct what is known as a ***Boolean search,*** using the operators *AND, OR,* or *NOT.* For example, if we enter "recycling" and "industry" on separate lines of this page, joined by "and," the search engine will look for articles that contain both of those words, even if they are separated from each other. We can, of course, easily add other words to the mix. As we try various combinations of related words,

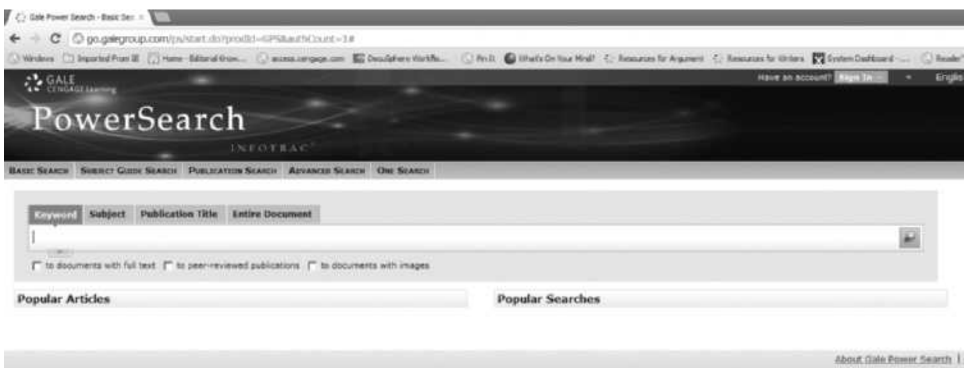

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Figure 10.1 The "Basic Search" page in the Gale search engine.

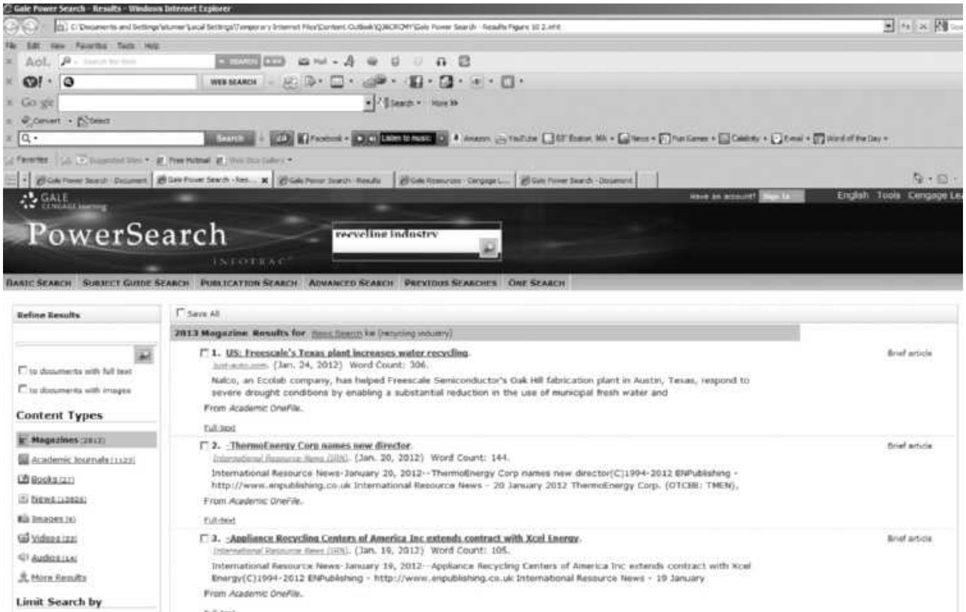

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Figure 10.2 A "results list" in the Gale search engine.

we can widen or narrow our search to find results more focused on one or more particular interests. For example, some of the items near the beginning of the list make reference to the recycling of hazardous substances. On the one hand, this might help to refocus your topic; on the other hand, it might be an extraneous issue that you wish to exclude from your search. In the latter case, we would add the operator "not" and the term "hazardous."

Using Boolean Operators to Refine Your Search

- The *AND* operator combines search terms to find documents that contain *both* terms:

  recycling industry AND construction

- The *OR* operator combines terms to find documents that contain *at least one* of the terms:

  construction OR building

- The *NOT* operator *excludes* terms:

  recycling NOT hazardous

This last combination will find documents on recycling but will ignore those in which the term "hazardous" appears.

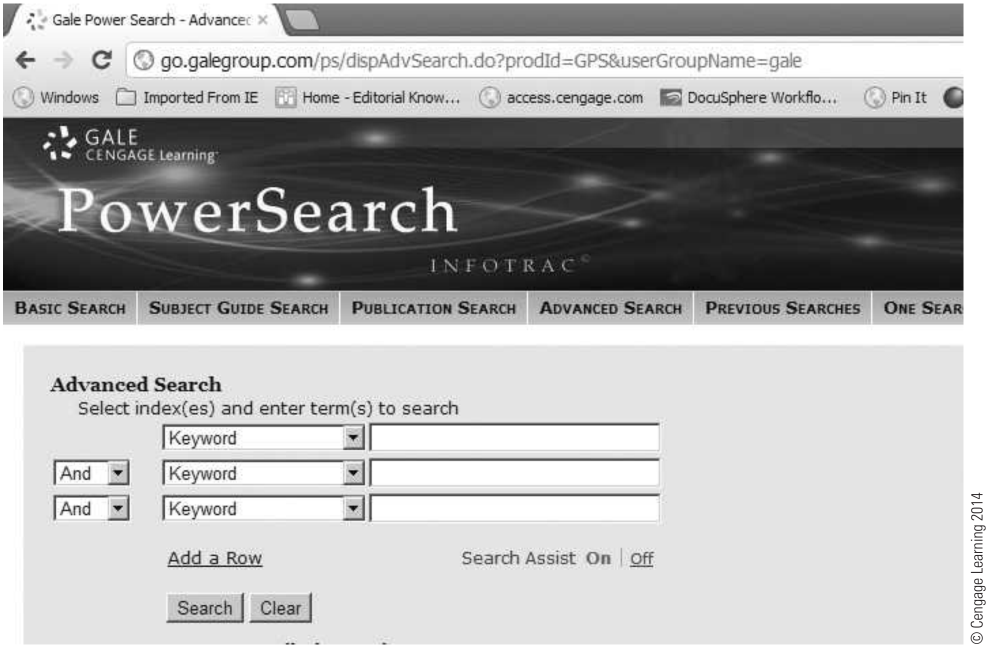

Figure 10.3 The "Advanced Search" screen in the Gale search engine.

Since more is not always better, your search may still be far too broad. If you are not interested in recycling in other parts of the world, a useful strategy is to add the term "United States" to eliminate documents that relate to other countries.

The Next Step—Finding More Detail on Sources

In our sample search for articles about recycling in the construction industry, we used the keywords "recycling industry" AND "United States" NOT "hazardous." This screen also allows us to limit the search to particular types of texts. By checking both the "full text" and "peer reviewed" boxes we get the results shown in Figure 10.4. The next step is to examine those sources that have the most promising titles. We can click on the title of an article to read an ***abstract*** (a brief summary) of its contents and, in many cases, the full text of the article itself.

The fourth item in Figure 10.4, "Recycling of dry household waste materials on urban environmental and its economical evaluation analysis," was found in the Academic OneFile database. By clicking on that title we obtain the detailed information shown in Figure 10.5. In addition to the title, authors, and source of the article, this screen also contains the complete text of the article, which, the citation tells you, is 2978 words long. Since this article is relatively brief and its complete text is readily available, you might want to

Figure 10.4 Search results for "recycling industry" and "United States."

skim over it quickly to determine whether it is likely to be a useful source for your research project. Entries for longer articles often include abstracts. Further down the screen shown in Figure 10.4 is a citation for an article of more than 6000 words. This entry contains both the complete text of the article and an abstract that summarizes it. In this case, reading the abstract is the best way

Figure 10.5 A Gale citation screen.

to determine whether the article suits your needs. If so, you can read the full text, which is printed immediately below. Some citations allow you to access a source in PDF format—that is, to view it exactly as it appeared in print. Whenever you find an article that is likely to be useful as a source, you can either take notes on it immediately, *print it* for later use, *email* it to yourself (this is especially useful if you are working in a library), or *save* it as a file.

Another useful feature shown in Figure 10.5 is the "Related Subjects" box. Note that each item in this box is followed by a number, indicating how many articles pertaining to that topic are available. Some of these related subjects are very general and may, in fact, turn up articles you have seen before. Nevertheless, as you go through the process of broadening and narrowing your topic, you may draw useful connections that you would not have thought of on your own.

EXERCISES Using an Online Reference Service

1. Figure 10.3 shows a Gale search page. If you were looking to find articles about psychological warfare, what keywords would you enter in the "Find" box? What would you do if you were looking for articles about penguins in Chile? What if you were looking for articles about either anorexia or bulimia? If you were searching for articles about the town of Paris, Texas, how could you use Boolean operators to eliminate articles about the movie named *Paris, Texas*? What if you were looking for articles about the censorship of music or television in China or Vietnam?
2. In Figure 10.3, how could you limit your search to articles whose full text can be read online? Which box would you check if you wanted to limit your search to articles that appeared in scholarly journals? What if you wanted to limit the search to articles printed after 2006?
3. In Figure 10.4, which of the articles listed is the shortest? How many are available in PDF format? If you wanted to return to any item later, what is your first step?
4. In Figure 10.5, on the second article listed, who is the author? What is the name of the publication? In what issue does the article appear? How can you view the article as it originally appeared in print?
5. Figure 10.6 shows a screen using the LexisNexis™ search engine. Describe what the student who filled in this page was seeking.
6. Log on to your college library's central information system. Does it allow you to search for articles online? If so, which online reference services (e.g., Gale, EBSCOhost, JSTOR, LexisNexis, ScienceDirect) does it allow you to search? Are there other databases you can use to search for articles?
7. Use your college library's resources to find a newspaper article about Medicare fraud published within the past year.

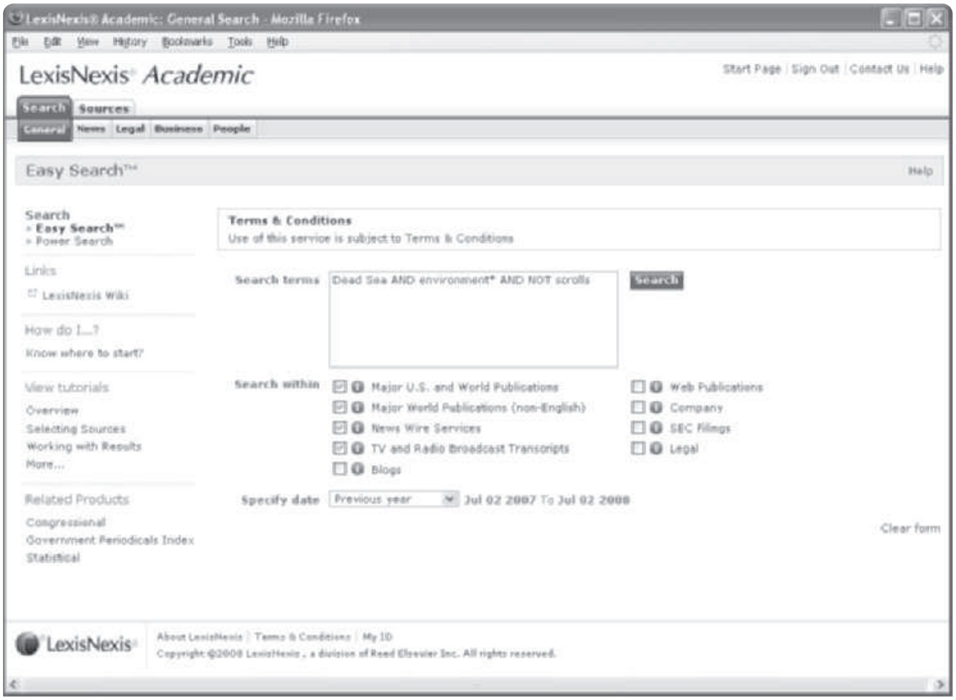

Figure 10.6 A LexisNexis search.

8. Use a different database to find an article in an academic journal about the disorder known as sleep apnea. If you can, print out the citation screen for the article; if not, copy the name of the author, title, publication, date, and page numbers.

FINDING GOVERNMENT DOCUMENTS

The vast array of documents published by the U.S. government constitutes another useful resource in almost any field of research. Many government documents are available online. In addition, each state has at least one designated depository (i.e., library) that receives all documents distributed by the Government Printing Office (GPO), as well as several other partial depositories that receive selected government publications. Items not in your college library can be obtained through interlibrary loan. Government documents are usually shelved in a special section of the library and identified by a call number (called a *GovDoc* or *SuDoc* number). To find documents and their call numbers, you need to consult one of several indexes that can search GPO databases. The ***Catalog of U.S. Government Publications,*** for example, is a government-sponsored online search engine, located at http://catalog.gpo.gov/.

Another index is the ***GPO Monthly Catalog,*** available in many university libraries through the FirstSearch online reference service. Suppose, for example, that you were writing a research paper on beach erosion. A search of the *GPO Monthly Catalog* using the keywords "beach" and "erosion" would yield many documents, including one called "Coastal Erosion and Wetland Changes in Louisiana." Clicking on the title would call up the record shown in Figure 10.7.

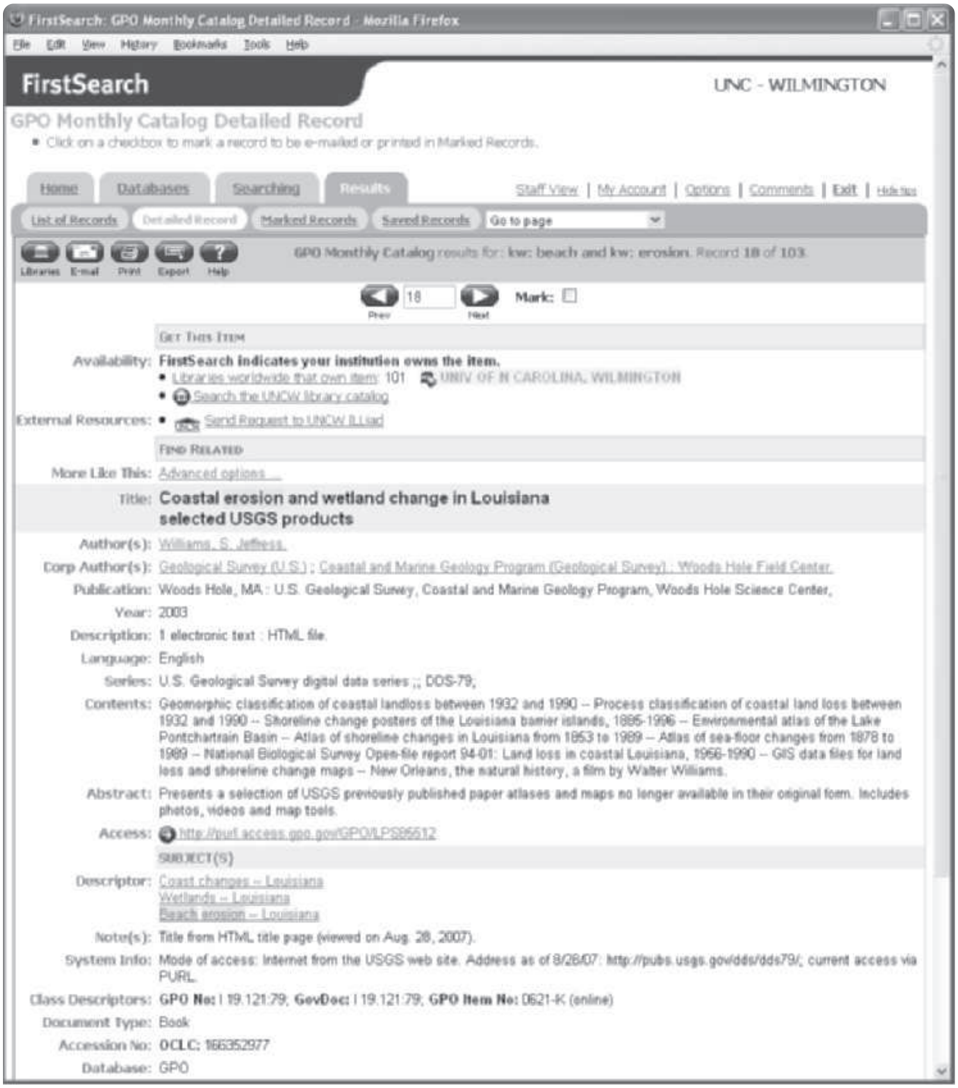

Figure 10.7 A government document record in the GPO Monthly Catalog.

EXERCISE

Finding Government Documents

1. This exercise can be undertaken by one or two students who can report their findings to the class. Find out if your college library is your state's regional depository or a partial depository for U.S. government documents. If the latter, what percentage of available government items does it receive? Where are government documents shelved? How can students gain access to them?
2. Figure 10.7 is the record for one of the government documents found in a search about coastline erosion. Who wrote the report? Which government agencies were also authors? In what year was it published? On what subject heading(s) might you click to find more documents about coastal erosion in Louisiana?
3. Use a GPO index to search for a government document related to your research topic. Report briefly on what you find.

INTERNET RESOURCES

Library sources can be accessed in systematic ways; by contrast, finding sources on the Internet is much more of a hit-or-miss affair. Whereas the library's staff controls its collection and creates an index of all the library's holdings (its online catalog), no one runs the Internet, much less controls access to it or maintains a comprehensive index. The Internet is really a vast interconnected network of smaller networks, which virtually anyone (with access to a computer) can access, and where virtually anyone can publish anything. Navigating the Internet and finding resources that can aid your research project are skills that require much practice and considerable luck.

The best Internet tutorial comes from hands-on exploration, aided by your curiosity and an adventurous spirit. Here we can give only some brief information and hints to get you started.

Web Search Engines

When you seek web sources for a research project, you will probably not know the addresses for specific sites. Although no comprehensive index to the millions of web pages exists, several commercial ***search engines*** provide access to a large number of sites.

Because different search engines provide different results, it is often best to use more than one in researching your topic. Some of the more prominent search engines are ***Yahoo! Search*** (search.yahoo.com), ***MSN.com,*** and ***Ask.com.*** One of the most popular and highly regarded search engines is ***Google***. The Google address *www.google.com* reveals the basic search screen shown in Figure 10.8. Unlike most library catalogs and periodical search engines such as Gale, Google does not treat keywords as phrases; that is, it will search for sites containing all the words listed, regardless of whether they occur side by side. If you were searching for sites about the relationship

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Figure 10.8 Screen for a basic Google search.

between alcohol and obesity, you could enter *alcohol obesity.* You don't need the *AND* operator between the words—in fact, Google ignores *AND* or *and.* See the box at the bottom of this page for other tips about conducting a basic Google search.

For greater control of an Internet search, click on the "Advanced Search" link. An advanced search can allow you to obtain the most pertinent results while excluding unwanted sites. For example, Figure 10.9 shows how you might search for pages in English produced within the last year about censorship in high schools, but not those in Canada. Figure 10.10 shows the results of this search.

Tips for a Basic Google Search

- Google searches for entries with *all* the words listed:

  alcohol obesity
- Use quotation marks to search for phrases:

  censorship "high school"
- Google does not recognize wildcard characters such as *.
- Google ignores capitalization:

  pAris fraNCe
- Google ignores common words, such as *the, of, I, where,* and *how.* Entering *World War I* also provides results about World War II. Add a + sign before a common word to include it in the search, or place the word within quotation marks:

  World War +I

  "World War I"
- Use a minus sign to exclude a term. For a search on bass—the fish, not the musical term—enter

  bass − music

Figure 10.9 Screen for an advanced Google search.

A second option for web searching is to consult a ***search directory.*** Figure 10.11 shows the Yahoo directory at *dir.yahoo.com*. You can browse the directory by following links through relevant categories (e.g., *Science,* then *Biology,* then *Evolution*). Because items in the directory have been selected by humans (rather than a computer program), a search will provide fewer, but more selective, results.

Some words of caution about web searches are in order. Students should evaluate web pages with a careful, critical eye. Remember that anyone can post web pages, and so not everything on the web is valuable or accurate. Find out who

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Figure 10.10 The results of a Google search.

has created the document and how reliable or comprehensive it is. For example, if you are researching a scandal in the widget industry, you will likely find many widget pages. Knowing if the page is created by a widget trade organization (which would be expected to have a pro-widget bias) or by an anti-widget consumer group (likely to have the opposite bias) is essential if you are to assess the sources and determine whether and how to use them.

Because web searches often return hundreds, if not thousands, of results, visit only those that look promising. When you find worthwhile sites, you can take notes on them, print the pages, or bookmark them for later use.

Figure 10.11 The Yahoo Directory at dir.yahoo.com.

Using the World Wide Web

EXERCISE

Complete the following exercises using the World Wide Web:

1. See what you can find on the web regarding the following three topics: identical twins, Peru, and archery. Use one or more search engines to explore these topics. Follow links from page to page as your curiosity leads you. Write a narrative describing your search and discoveries.
2. The Yahoo directory at *dir.yahoo.com* is organized around a number of topics (business and economy, computers and Internet, etc.). Select one that appeals to you, and continue to choose from among options until you arrive at an interesting page. Print the page (if equipment allows) or summarize its contents.
3. Use other search engines to find web sources on your research topic.

THE REFERENCE LIBRARIAN—THE MOST RESOURCEFUL RESOURCE

By far the most valuable resource in any library is the librarian, a professional who knows the library well and is an expert in locating information. Use the other resources in this chapter first, but if you become stuck, do not know where to look, or cannot find the sources you need, do not hesitate to ask a librarian for help. College libraries have ***reference librarians*** on duty, usually at a station designated the ***reference desk.*** Their job is to assist when you need help in finding sources. Reference librarians are almost always helpful, and they have aided many students with the same kinds of research problems and questions that you are likely to have.

There are some limits, however, to the services reference librarians can provide. One librarian requested that we mention some of the problems they are sometimes asked to solve but cannot. They cannot pick a topic for you, interpret your assignment, or answer questions about the format for bibliographic citations. Those questions should be addressed to your instructor. The librarian's job is to assist when you need help locating library sources.

Finally, keep in mind that although printed and electronic materials are of great value to researchers, they are not the only sources available. Chapter 11 discusses ways to gather and use other sources in your research project.

THE ANNOTATED BIBLIOGRAPHY

A particular kind of document that researchers may either locate for their own use or compose for the use of others is an ***annotated bibliography***, a list of sources, each of which is accompanied by a brief summary. For example, a scholar interested in the writer David Foster Wallace might compile a comprehensive list of articles and books concerning that author's career and published work. Having access to such a list could benefit other scholars interested in Wallace's writing and critical responses to it. Likewise, a researcher interested in neonatal and obstetric care might benefit from a list of published articles about medical complications affecting new mothers and infants discharged after only twenty-four hours of hospital care (as opposed to three days, which used to be the norm). A local government official investigating water conservation policies might make use of an annotated bibliography listing articles about the techniques and advantages of recycling wastewater.

For each of these researchers, a published annotated bibliography serves two important purposes. First, at least some of the hard work of locating sources has already been done. Second, since a summary, or ***annotation***, for each source describes its content, researchers can save valuable time that might otherwise be expended in reading sources that are not entirely relevant to their needs.

A brief annotated bibliography of selected sources is also a common type of assignment in college writing courses, sometimes as a preliminary stage of a research project. Locating, reading, and summarizing a modest number of sources may help you identify issues and narrow your focus of inquiry, thus sharpening the focus of your research topic. The summarizing skills developed and applied in Chapter 6 should prove useful in undertaking this assignment.

One important consideration in writing an annotated bibliography is the distinction between ***informative*** and ***descriptive*** annotations (comparable to the distinction between informative and descriptive paraphrases explained in Chapter 5). When you write an ***informative*** annotation or summary, you adopt the tone of the source, reporting facts and opinions as though you accepted their truth and validity. In other words, your annotation sounds as if it could have been written by the author of the original source, even though it is composed entirely in your own words. This type of summary is usually found in the abstracts of scholarly articles. Following is an informative annotation for "A Short History of Love" by Lawrence Stone:

> Until the invention of the printing press, romantic love was confined to the upper classes. Although Europeans became fascinated with the concept during the Renaissance, they did not see it as a suitable basis for marriage. This attitude changed during the eighteenth century, as people began to resist arranged marriage. Today, romantic love is regarded as the only basis for marriage, leading people to expect relationships that provide continual erotic and emotional fulfillment.

A descriptive annotation, on the other hand, adopts a more detached stance, *telling about* the source rather than simply reporting information and opinions as though they were your own. Here is a descriptive annotation for the same source:

> This article surveys evolving attitudes about romantic love, beginning with the middle ages, when it was confined to the upper classes. The article identifies the invention of the printing press as a turning point, although few people thought of romantic love as a basis for marriage until the eighteenth century. The author worries that the modern expectation that marriage will provide continual erotic and emotional fulfillment is unrealistic and unhealthy.

A third kind of annotation is ***evaluative,*** which begins as a descriptive summary but then assesses the usefulness of the source for some particular purpose.

Format for Writing Annotated Bibliographies

- Begin with an introductory paragraph or two explaining the scope of coverage (e.g., comprehensive or highly selective), the general focus of sources, and any limitation on the inclusion of sources (e.g., only those published after a particular year).
- Whatever type of annotation is called for, it is important that you maintain consistency in both *purpose* and *style*. In other words, consider first whether your annotations will be informative, descriptive, or evaluative; then use the same format for each entry. Your choice will be dictated by the needs and expectations of your readers.
- Introduce each entry with a bibliographical citation of the source, using MLA format (or whatever other format is appropriate to your discipline), followed by the annotation. You may use complete sentences or just phrases to summarize content, but whichever you choose, use it consistently in all entries.
- In some situations, you may want to include online links to sources and vary the size (but not the style) of font.

WRITING THE ANNOTATIONS

- ***Before you read.*** Knowing the author's credentials can help you evaluate the credibility of a source. Articles in scholarly journals are usually written by college and university professors, and if you have access to the full text of a source in PDF format, you can often find information about the author's professional affiliation and accomplishments. HTML files are less likely to cite such information, and articles by nonacademic authors may not provide any information at all. People who read a variety of magazines and newspapers often recognize familiar names and know about the credentials and expertise of particular authors, especially those whose columns appear regularly in the op-ed pages of newspapers. But as a college student, you may not have had time to develop this familiarity. Luckily, the Internet provides easy access to information about published authors.
- ***Consider the type of source you are summarizing.*** Various types, or ***genres,*** of writing adhere to predictable structures. It is useful to know, for example, that scientific studies follow a standard format. When you approach this type of text and are faced with scientific language, graphs, tables, and unfamiliar symbols, you may be tempted to copy the informative abstract that typically precedes it. This, however, would be an inexcusable act of plagiarism. Instead, simplify the task by reading the introduction, description of methods, and results of the study. You can then use the abstract to guide your selection of key points, but always express those points in your own language.
- ***Tips for reading.*** In previous chapters, we have recommended a variety of reading strategies and offered advice about finding key ideas, recognizing transitions between ideas, and drawing connections among different texts. However, under some circumstances, you may not have the time—or the need—to read all of your sources in meticulous detail, especially if some of them are books. If that is the case, consult the table of contents, preface, or other introductory matter to get a sense of overall content. Be careful, though. If a chapter title is imprecise, it may be necessary to skim the chapter.
- ***Starting to write.*** Chapters 6 and 7 introduced you to the process of summarizing, although most of the examples and exercises in those chapters involve more extended summaries. Annotations tend to be briefer. Their goal is to describe the contents of each source in a few sentences, balancing the desire for brevity with the reader's need for sufficient information.

A Brief Sample of an Annotated Bibliography

Sweeney 1

Daniel Sweeney

ENG 103

Ms. Joann Gilstrap

9 March 2012

Reduced Water Supplies and Recycled Water

The earth's supply of fresh water is rapidly diminishing. Even in coastal areas that typically get lots of rain, experts have observed and documented decreases in rainfall. Although there are still some who dispute the severity of global warming, there is no denying that the entire world has witnessed increasing instances of extreme weather, drought, and overpopulation, all of which affect water supply. Poorer nations that face water shortages do not have the economic resources to import water from other areas, thus complicating the allocation of food, since agriculture and industry are the largest users of water. And water, like oil, is a natural resource that often goes to the highest bidder. Even economically advantaged countries, such as the United States, are experiencing difficulties. Urban development in these countries, which is vital to transportation and commerce, causes pollution and overuse of groundwater. Groundwater in these urban areas cannot be replenished efficiently because overdevelopment has made land surfaces so impermeable that even when there is sufficient rainfall, the run-off leads to further pollution. In short, the global community must develop new methods of responsible water management.

Most Americans think of water treatment only as a matter of adding chlorine and fluoride, but in fact a number of economic and logistical factors are often involved. Citizens served by a municipal service may get their water from a river, while those living outside the city limits may get theirs from private or neighborhood wells. Under conditions of drought, people are urged, or even required, to forego nonessential uses of water such as washing cars and watering lawns. Although Americans have not yet faced the prospect of inadequate supplies of potable water, we must not mistakenly assume that reused wastewater is potable. The following selected bibliography gives a brief look at various concerns about controlling the nonpotable water supply, going beyond simply urging water customers to use less.

Asano, Takashi, and Joseph A. Cotruvo. “Groundwater Recharge with Reclaimed Municipal Wastewater:

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Health and Regulatory Considerations." *Water Research* 38.8 (2004): 1941-51. *Academic Search Premier.* Web. 12 Feb. 2012.

This article examines the possible benefits and problems in both health and technology for the process of recharging groundwater with municipal wastewater, touching on techniques for recharge, pretreatment, health concerns in relation to both chemical and microbial contamination, and regulation, dealing specifically with regulations in California and WHO guidelines for chemical drinking water quality.

Menegaki, Angeliki N., et al. "What's in a Name: Framing Treated Wastewater as Recycled Water Increases Willingness to Use and Willingness to Pay." *Journal of Economic Psychology* 30.3 (2009): 285-92. *Academic Search Premier.* Web. 16 Feb. 2012.

This article reports on an experiment conducted to assess farmers' (as opposed to the general public's) acceptance of the concept of reusing (and paying for) wastewater. The report shows contrasting responses based on terminology: "treated wastewater" vs. "recycled water." The results indicate more acceptance of "recycled

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water," the chief barrier to which has been the disgust factor. Nevertheless, the article concludes that marketing the reuse of wastewater will require re-educating the public.

Okun, Daniel A. "Water Reclamation and Unrestricted Nonpotable Reuse: A New Tool in Urban Water Management." *Annual Review of Public Health* 21.1 (2000): 223-46. *Academic Search Premier.* Web. 16 Feb. 2012.

This article examines the implications of reclaiming wastewater for nonpotable use by the general population, including the requirements of "dual distribution systems," meaning adapting plumbing and sewer systems to accommodate both separate inflow and outflow so that recycled water can be channeled to nonpotable household uses and effluent can be divided as well.

Salgot, M. et al. "Wastewater Reuse and Risk: Definition of Key Objectives." *Desalination* 187.1 (2006): 29-40. *Academic Search Premier.* Web. 16 Feb. 2012.

This article examines particular categories of wastewater reuse and the existing microbial and

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chemical boundaries for such reuse, including analytical costs, frequency of measurement, and risk assessment.

Sheer, Daniel P. "Dysfunctional Water Management: Causes and Solutions." *Journal of Water Resources Planning and Management* 136.1 (2010): 1-4. *Academic Search Premier.* Web. 12 Feb. 2012. This article looks at unproductive or dysfunctional behaviors in water management and offers strategies for implementing changing attitudes.

11

Finding Sources Outside the Library: Interviews, Letters, and Surveys

INTERVIEWING SOURCES

In addition to print sources, interviews with experts can provide valuable material for your paper. Because the people you interview are primary rather than secondary sources, the firsthand information they provide is exclusively yours to present—information that readers will find nowhere else. Therefore, citing interviewed sources can give readers the sense that they are getting expert testimony directly and reliably. Your own credibility may also be enhanced, since you have demonstrated the initiative to extend your search beyond the usual kinds of sources.

Experts, participants, and eyewitnesses are all valuable sources. In his research on digital music, for example, Bob Tennant interviewed the owner of a local independent music store, a person with knowledge of the industry and a useful perspective. In her paper on the HPV virus, Tracy LaFon interviewed both a person with first-hand experience—a friend who had contracted the virus and undergone treatment—and also an expert, her own gynecologist.

Your local community can provide many such sources. If you were researching, say, biological terrorism, you could interview persons responsible for emergency preparedness in your community, such as police and hospital staff. If you were exploring whether a career in pharmacy would suit you, you could interview a local pharmacist. College professors are another accessible source of expert information. Being familiar with research in their individual fields, they also can suggest published and unpublished resources that you may not have found in your library research. Be resourceful in considering interviewees who can contribute to your knowledge and understanding.

Conducting interviews may not be the first order of business in your research project, but because interviews require advance planning, it is important to set up appointments as early as possible—even before you are ready to conduct them. Soon after Tracy decided on her topic, she knew she would want to talk to a physician. She wanted to do some reading first in order to ask informed, intelligent questions, but she also understood that since doctors have busy schedules, it would be wise to make arrangements well in advance. Knowing that she needed to schedule a checkup for herself, she planned to ask questions during her visit.

Arranging the Interview

Like every other stage in a research project, arranging interviews can lead to frustrations. For example, if you were researching a career in law, you might find it difficult to arrange an interview with an attorney. Since attorneys usually spend their days meeting with clients, they may have little interest in giving up any of their precious free time to talk with someone else (especially without compensation).

When you telephone someone you don't know, be courteous and explain your purpose simply and clearly. For example, if you were calling an executive at a computer company to ask for an interview, you might say something like this:

> Hello, Ms. Smith, I'm [your name], a student at [your school]. I'm conducting a research project concerning the future of computers in the workplace. I'm particularly interested in talking to a person in the industry with your expertise, and I would like to learn your views on the topic. I wonder if I could meet with you briefly to ask you a few questions.

You can expect a prospective interviewee to ask about the nature of your project and about the amount of time the interview will take. If you are courteous and open and if your purposes seem serious, people are likely to cooperate with you to the extent that they are able. Be prepared to meet at a time and place convenient to the interviewee and allow about fifteen to thirty minutes. If you wish to make a voice recording of the interview, ask for permission at the time you arrange the meeting.

Professors are usually available to students during office hours, but business people and other professionals are often not so easy to reach. Before talking to an executive, you may need to explain your purpose to a receptionist or secretary, who might be reluctant to connect you. Often a letter written in advance of your telephone call can be effective in securing an interview. For example, a student who wishes to arrange an interview with a computer executive might send a letter like this one:

```
                          202 Willow Street
                          Wilmington, NC 28401
                          2 March 2012

Ms. Denise Smith
Vice-President for Research and Development
CompuCosmos Corporation
Wilmington, NC 28401

Dear Ms. Smith:
   I am a student at the University of North Carolina
Wilmington engaged in a research project concerning the
future of computer use in business offices. I have learned
much about the topic from written sources, but I still have
```

some unanswered questions. Your observations and expert opinions would be most useful to my report. I know your time is valuable, and I would be grateful if I could meet with you for a brief interview. I will telephone Wednesday morning to see if I can arrange a meeting. If you wish, you can reach me by phone at 555-1893.

Sincerely,

Blair Halliday

Blair Halliday

Conducting the Interview

Some interviews may consist of a simple question or two, designed to fill specific gaps in what you have learned about your topic. Others may be extended question-and-answer sessions about a variety of topics. The success of your interview depends on your preparation, professionalism, and interpersonal skills. Consider the following guidelines:

1. ***Before the interview:***
   - **Be well prepared.** The most important part of the interview takes place before you you decide what questions to ask. Become as informed as possible about your topic and use reading notes to prepare questions in advance.
   - **Dress appropriately.** How you dress can influence how the interviewee behaves toward you; people are most comfortable talking with someone who dresses as they do. Business and professional people, for example, are more likely to take you seriously if you are wearing standard business attire, such as a suit or sports jacket for a man or a dress or pantsuit for a woman. On the other hand, formal attire would be inappropriate when interviewing striking factory workers, who might be reluctant to speak freely with someone who looks like management.
   - **Arrive on time for your appointment.** Not only is arriving on time a matter of courtesy, but it is essential in assuring the interviewee's cooperation.
2. ***During the interview:***
   - **Take careful and accurate notes.** If you intend to quote your source, you must be certain that you have copied his or her words exactly. A tape recorder can give you an accurate transcript of the interview.
   - **Behave politely and ethically.** Be certain that you have the interviewee's permission if you record the conversation. If you take notes, offer to let the interviewee check the transcript later to ensure accuracy. (Doing so may elicit further elaborations and additional statements that you can use.)

- **Be relaxed and friendly.** People who are not accustomed to being interviewed are often nervous at first about having their comments recorded. By being friendly and relaxed, you can win their confidence and put them at ease. The most fruitful parts of interviews occur when interviewees become so absorbed in what they are saying that they forget they are being recorded. Begin with general questions that can be answered with ease and confidence. Later, introduce more specific and pointed questions. (For experienced interviewees, these precautions may not be necessary.)
- **Make your recording as unobtrusive as possible.** Many people will not speak freely and naturally when constantly reminded that their comments are being recorded. Place the recording device out of the interviewee's direct line of sight. Do not write constantly during the interview; instead, jot down key phrases and facts that will allow you to reconstruct the conversation immediately after the interview.
- **Be interested in what the interviewee says.** People will speak much more freely if they sense that you are responsive to their comments. Inexperienced interviewer sometimes make the mistake of reading one prepared question after another, while barely listening to the interviewee's responses, thus creating an uncomfortable atmosphere.
- **Stay flexible.** Do not be a slave to your prepared questions. Listen with real curiosity to what the interviewee says, then ask further questions based on what you learn. Request explanations of what is not clear to you. Ask probing questions whenever the interviewee raises a topic that you would like to learn more about.
- **Let the interviewee do the talking.** Remember that it is the interviewee's ideas that you are interested in, not your own. Avoid the temptation to state your own opinions and experiences or to argue points with the interviewee.

3. ***After the interview:***

- **End the interview professionally.** Check your notes and questions to determine if any gaps still need to be filled. Thank the interviewee, asking whether he or she would like to check your notes for accuracy and whether you can call again if you have further questions. Offer to send the interviewee a copy of your paper when it is completed.
- **Be fair to the source.** When you write the paper, be certain that any ideas or statements you attribute to the interviewee are true reflections of both the letter and the spirit of his or her answers and comments. Be accurate in quoting but eliminate slips of the tongue and distracting phrases like *uh* and *you know.*
- **Send a thank-you note.** Whether or not you provide the interviewee with a copy of your paper, you should send a note expressing your appreciation for the help that he or she provided.

Bob explained his purpose to record store owner Matt Keen, who readily agreed to be interviewed. While many interviews are face-to-face, Bob Tennant conducted his interview electronically, via Facebook. He submitted the following list of questions, and Mr. Keen supplied written answers:

Bob's interview questions for Matt Keen

- What are your opinions about file-sharing, downloading free music, copyright laws, etc.?
- How have you seen the record industry adapt to the new online media exchange? What more can it/must it do to stay afloat (if you think it is vulnerable)?
- Have you seen a drop in the sale of "physical" CDs in the last one/three/five years?
- How do you get your personal music?
- What were your initial impressions of Radiohead's online "pay-what-you-want" sales pitch for *In Rainbow*?
- Do you think a lesser-known band could successfully do what Radiohead is doing?
- If you were a musician, how would you distribute/sell your music?
- From your perspective as an owner of a record store, do you have any additional comments, ideas, or thoughts?

Here, in italics, is a sample of Mr. Keen's replies:

What are your opinions about file-sharing, downloading free music, copyright laws, etc.?

I think file-sharing of all types (music, spreadsheets, etc.) is fine. If artists want their material to be downloaded for free, that's fine. When somebody takes it upon themselves to go steal an album online with no intention of ever purchasing a copy whether that copy be physical (i.e., CD or LP) or download (i.e., iTunes), then that's when I HAVE A PROBLEM. If you steal a song/album online, that's the same thing as coming in my store and shoplifting. THE SAME THING. People try to justify it by saying that these rich rock stars and record execs don't need the money, but what they don't think about is that they are hurting their local economy and my staff by not purchasing music. . . .

If you were a musician, how would you distribute/sell your music?

I am a musician but am not currently recording or selling music. I would get my release out on iTunes. I would offer [it] for sale as a download on my band's website. I would get distribution (without a record label) for the release in both CD and LP, and I would include a free download with purchase of the CD or LP.

Unlike Bob's online dialog with Matt Keen, Tracy met face-to-face with her gynecologist, Dr. David Burbank, who agreed to answer questions after her checkup. During the interview, Tracy took notes in her research notebook. She came with a list of questions, but she quickly departed from her prepared script as her doctor's responses caused her to ask many additional questions.

In contrast to her more formal interview with Dr. Burbank, Tracy found her interview with her close friend "Stephanie Stevens" (an assumed name used to protect her privacy) to be much more freewheeling, although also more intense, given Stephanie's experience. Tracy took several pages of notes, jotting down Stephanie's words at a fast clip. Here are some excerpts, although her notes weren't as neat, orderly, and linear as these excerpts suggest. In some cases we have recast them to make them clearer to other readers.

Excerpts from Tracy's interview notes

—Had routine pap smear. No reason to expect trouble. Nurse called to come back in. Seemed odd, since usual call is to say all is fine.

—He told me I had tested positive for HPV & had cervical dysplasia & early signs of PID.

—"I was stunned, really upset." Couldn't figure out how. Didn't fool around with just anyone. "Was careful, used condoms, and only sex I had was in committed relationship. Knew my boyfriend very well."

—I would go in for a freezing. Five more over year, more pap smears. In the end "I would be HPV free. . . ."

—**[Are you HPV-free now?]** "I think so." Still have final pap to go but so far all came back fine.

—When first found out "I felt terrible. I felt dirty. Like I had done something wrong, had to spend rest of my life & relationships revealing this horrible secret." Treated for HPV & kind that causes cancer. "How many guys want to hear that before taking next step in relationship?" Once treated for HPV, sex becomes big deal.

—**[Are you okay with it now?]** Now I am. Have knowledge. Had terrible time coming to grips. Didn't know much. Worried I couldn't have kids, would get cancer. Now I know facts. "I am okay with myself" & don't feel I did anything wrong.

—Get the shot. Tell others to get the shot. Make young girls get the shot. Have yearly testing/screening. "It can save your life."

Although Tracy wrote her notes quickly, notice that she took care to assure accuracy with the statements she thought she might quote in her paper.

WRITING FOR INFORMATION

It frequently happens that some information helpful to your project is unavailable in the library. For example, if you were doing a project on children's breakfast foods, you might visit a supermarket to record nutritional information and ingredients of various brands from the sides of cereal boxes. You could also write letters of inquiry to cereal manufacturers, such as the one that follows.

```
                                        3 November 2012

  Public Relations Officer
  Breakfast Foods Division
  General Foods Corporation
  250 North Street
  White Plains, NY 10625
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Dear Public Relations Officer:
    As a student at [your university], I am undertaking a
research study of nutrition in breakfast cereals. I am
particularly interested in learning if there is a market for
low-sugar cereals for children. Could you please tell me
the sales figures for your low-sugar Post Crispy Critters
cereal? I would also appreciate any additional information you
could send me related to this subject.
    I would be grateful if you could respond before [date],
the deadline for my research paper.

                              Sincerely,
                              [your signature]
                              [your name]
```

Business directories in the reference section of your library, such as the *Directory of Corporate Affiliations,* can help you find company addresses. Your library may also subscribe to online databases that provide corporate information, such as the *Dow Jones Interactive*. You can also consult a "yellow pages" search engine, such as www.switchboard.com. If you need further assistance, consult a reference librarian.

It is wise to tell correspondents how you plan to use the information you are requesting. They are more likely to respond if convinced that your project will not be harmful to their interests. (Some businesses, such as tobacco or liquor companies, are understandably leery about supplying information for studies that may place them in an unfavorable light.) You can increase your chances of getting a response by including a self-addressed stamped envelope with your letter. If time is short, a telephone call, email message, or fax may get a speedier response than a letter.

CONDUCTING SURVEYS, QUESTIONNAIRES, AND ASSESSMENT

Although the words *survey* and *questionnaire* are sometimes used interchangeably, social scientists treat them as separate and distinct terms. To ***survey*** means to find information or to get an overview; a ***questionnaire*** is one tool for getting such information from a number of people (primary sources), as opposed to published literature (secondary sources). ***Assessment*** is the process of analyzing and interpreting that information. You yourself have probably participated in one or more surveys, which are commonly used to measure political trends, buying habits, and preferences in entertainment.

Creating and administering a valid, reliable questionnaire is not so easy as it may seem. Following are some considerations to take into account:

- What is your goal? What do you hope to find out and what purpose will your discoveries serve?
- Whom will you survey? Is your topic a matter of concern to a wide range of people—irrespective of age, gender, and personal values—or does it relate to a narrower population? A survey of political preferences usually calls for

a diverse sample, while a survey of attitudes about campus security might be limited to the college community. In fact, the latter might be further restricted to students, or to women. And even when a survey targets a particular group of people, researchers often break the responses down among subgroups. A survey of students, for example, might separate responses according to gender, class standing (freshman, sophomore, etc.), or place of residence (dormitory, off-campus housing, etc.).

- How will you get your responses—by mail, online, in person, or by phone? And how many responses do you need to insure validity? You may find that people are uneasy about responding to a face-to-face survey. Since mail surveys do not usually generate a high percentage of response, you might have to send out a large number of questionnaires to obtain a satisfactory sample. Some topics raise concerns about privacy, and most colleges adhere to ethical standards involving the use of human subjects for experiments. If you are planning to administer a questionnaire, either in connection with a current research project or in some future course, be sure to consult with your instructor about any restrictions that might apply.
- What kinds of responses do you want—multiple-choice, true-false, rating scales? The kind that works best depends on the topic and purposes of your survey. Each kind presents its own challenges. Answers to open-ended questions are harder to tally. Questions that elicit quantifiable answers must be carefully phrased in order to avoid bias. Offering too many choices may confuse or frustrate respondents.
- What do you tell potential respondents about how you plan to use the results of the survey? Whether you do so on paper or in person, you should be clear and candid about the purposes of your research.
- How will you analyze data? Trained professionals employ rigorous statistical measures to assess the validity of their findings. For example, well-known polling agencies such as the Gallup Organization cannot talk to every voter, nor can they always depend on getting a genuinely random sample. Consequently, they rely on complex statistical formulas to gauge validity, usually conceding that their results are subject to a specified margin of error. Since few of us have the credentials or the resources to achieve this level of precision, you should recognize and acknowledge the limitations of your study. This is not to say that you should discount the value of what you discover. After all, some of the most useful studies are those that suggest possible directions for more formal research.

Whatever your methods, presentation and analysis of data require careful thought. Undeniably, some researchers, including academic scholars, succumb to the temptation of skewing results to support a personal bias. We urge you to resist this temptation and to be completely candid about your findings so far as you are able. If you suspect that your sample is too small to be statistically significant but still believe that your discoveries have useful implications, acknowledge these concerns but try to articulate what you see as important. If your project demands more rigorous statistical analysis and you do not have the necessary math skills, get some help.

A Sample Survey

Following is the preliminary draft of a questionnaire crafted by students in an upper-level professional writing course as a service-learning project. The goal was to help the English Department determine what, if any, revisions should be made to the advising and registration process for undergraduate majors. The draft was submitted to a faculty committee with final editing responsibilities. The questionnaire offers a good example of how to survey a targeted group of people without the kind of complex statistical analysis involved in conducting a valid political poll. On the other hand, because the number of English majors was relatively small (fewer than three hundred), the students needed a high percentage of response. They also had to consider the likelihood that dissatisfied respondents are often over-represented in such a survey. On the one hand, hearing from those who are displeased is the best way to initiate improvement; on the other hand, the collected data may provide an exaggerated view of how English majors feel about academic advising. While this draft of the questionnaire asked respondents to use pencil and paper, a revised version put the survey online, which required changes in some of the instructions for responding.

SURVEY OF STUDENT EXPECTATIONS AND NEEDS FOR ADVISING

Part I: Demographic information. Circle the label that applies to you.

1. I am a sophomore / junior / senior.
2. I am a full-time / part-time student.
3. I am a traditional-age / non-traditional-age (22-30 / 31-40 / 41-50 / 51+) student. (If non-traditional, circle one age group.)
4. I am single / married.
5. I live on campus / off campus.
6. I declared English as a major as soon as I could. / I changed from another major.
7. The number of major hours I have right now is 3-9 / 12-18 / 21-27 / 30-33 / 36-42.
8. My major option is Literary Studies / Professional Writing / Teacher Licensure.
9. If you are on Teacher Licensure and have begun your professional course work in the School of Education, have you consulted a second advisor in the School of Education? Yes / No

Part II: Sources of advice and information. Mark all that apply.

10. For information about university and major requirements or options I consult
    a. my advisor
    b. the university catalog
    c. the university or department website
    d. peers
11. For help with scheduling I consult
    a. my advisor
    b. the department website
    c. SeaNet or SeaPort
    d. peers

12. For help with long-range planning to meet degree requirements I consult
    a. my advisor
    b. peers
    c. the department website
    d. a favorite professor who is not my advisor
    e. I have not felt the need to plan ahead more than a semester at a time.
13. For help/advice about career goals or graduate school I consult or plan to consult
    a. my advisor
    b. peers
    c. bulletin-board notices/flyers
    d. the Career Planning and Placement Office
    e. job fairs
    f. parents
    g. someone I know who is employed in my field of interest
    h. other

Part III: Communications and preparations for advising. Circle the best answers.

14. I know my advisor's name or where to find it. Yes / No
15. I know where my advisor's office is. Yes / No
16. I check my university email for messages from my advisor or the department
    a. regularly
    b. seldom or sporadically
    c. never
17. (If you checked "never" above, do not answer this question.) I receive reminders from my advisor regarding appointments for advising
    a. regularly
    b. seldom
    c. never

18. (Check all that apply.) Before I consult with my advisor for pre-registration advising, I
    a. have made an appointment and arrive on time
    b. usually just drop in during my advisor's office hours
    c. have checked my degree audit and printed it out for the appointment
    d. have consulted the catalog or department website about degree requirements
    e. have prepared questions about requirements or scheduling concerns
    f. have consulted SeaNet or SeaPort about courses offered next semester
    g. have made a tentative list of courses and times that fit my needs
    h. am aware of my assigned day and time for registration

Part IV: Other advising concerns

19. (Check all that apply.) I have consulted or would consult with my advisor about
    a. dropping/adding a course during the drop/add period
    b. withdrawing from a course
    c. having academic difficulties
    d. withdrawing from the entire semester
    e. having personal problems that affect my academic performance
    f. having difficulty communicating with an instructor
20. I would not consult with my advisor regarding d, e, or f, above, because
    a. I would worry about violations of privacy
    b. My advisor seems unapproachable about nonacademic matters

c. I would go directly to university counseling services
d. Other: specify if you wish ______________________________

21. If I had problems communicating with my advisor about academic, nonpersonal problems, I would
a. go to the department chair to complain
b. go to a favorite professor with whom I feel more rapport for advising
c. ask peers for advice
d. suffer in silence
e. formally request another advisor
22. All I want from an advisor is my alternate PIN number for registration; I am prepared to be responsible for my own choices and progress. True / False
23. After making changes to my schedule without my advisor's input, I have encountered problems in meeting degree requirements. True / False
24. I have never missed an advising appointment. True / False
25. Advising by email is my preference
a. all of the time
b. when I request it
c. only in special circumstances; I like meeting with my advisor in person
26. If I could improve advising, I would suggest the following: ____________________

Conducting Surveys

EXERCISE

As an exercise, you might consider various ways of maximizing the percentage of response to this questionnaire, considering, for example, how to prevent more than one response per student or how to reach students who seldom consult their university email accounts. You could also consider how to adapt the survey for use in some of your own classes and how you might analyze the results.

Resources for Conducting Surveys and Designing Questionnaires

A quick online search can identify websites that offer guidance in designing questionnaires. Among them are SurveyMonkey and SurveySurvey. SurveyMonkey in particular has been recommended by instructors in professional and business writing. Some websites assume that users are proficient in statistical analysis. Others may provide assistance in this area.

STILL OTHER SOURCES

Researchers can avail themselves of sources other than library holdings and databases, interviews, letters, surveys, and questionnaires. ***Lectures, films, television programs,*** and ***audio recordings*** are among the sources that can be cited in student research projects. You might, for example, quote a commentator in a television documentary, or you might refer to a news broadcast. A song lyric or a line from movie dialogue might effectively illustrate a particular idea.

On many campuses there is a ***media center*** in which videotapes (including television documentaries), DVDs, and various audio recordings are available. It may be housed in the library or in a separate building. Some campuses belong to a regional network of media centers that share their materials, usually at little or no charge to the borrower. If your campus has a media center, ask how you can find what sources are available on your topic and whether it is possible to access materials from other campuses.

12

Putting Your Sources to Work

A RESEARCH PROSPECTUS

A ***prospectus*** is a statement of your plans for a project. During the early stages of their projects, Bob Tennant and Tracy LaFon were asked by their instructors to submit a research prospectus. Bob's class received the following assignment.

ASSIGNMENT **Research Prospectus**

Bring to our next class a prospectus of your research project. It should consist of the following elements:

1. **A statement of your research question.** Your topic may be tentative at this point, so you needn't feel locked into it. In upcoming days, you may decide to alter your question or shift its focus as you conduct further research and learn more about the subject.
2. **A paragraph or two about your progress so far.** You can summarize why you chose your topic, what you already know about it, and what you hope to discover. You can also discuss any problems or successes you have had with focusing your topic and finding sources.
3. **A working bibliography (a list of the sources you have located so far).** Use MLA format (explained in Chapter A of Part II) for this preliminary list, which will include items that you have not yet had much chance to examine and evaluate. Your working bibliography is therefore likely to contain some items that you will not use in your paper and therefore will not be included in the works-cited page of the final draft of your paper.

Bob and Tracy by now had a general idea of their topics. They had done some browsing in encyclopedias and other reference works, and each was beginning to assemble a list of potential sources. Following are some excerpts from Bob's research notebook, written as he was beginning his project. Bob's notes are informal, in the style of journal entries. We have edited them somewhat to make them clearer for other readers. Bob made his first journal entry on the day his class did the invention exercises in Chapter 9:

> I remember that when Radiohead put their newest album online for "whatever you want to pay," I was intrigued. I was even more surprised to read some of the comments posted on BoingBoing [a blog]. Most of the people said that they would pay more than what they pay for CDs in the store because they wanted to support what the band was trying to do. I knew a lot of people my age who had downloaded illegally, too, but now it seems like a topic I could look at more thoroughly.

Here are two more entries from Bob's notebook a few days later:

> In some preliminary research on Google, I came across an article from the NY Times by Jon Pareles, one of my favorite music writers for the paper. He was writing from the SxSW Music Festival in Austin: "1700 Bands, Rocking as the CD Industry Reels." He discusses the music industry and how the online distribution of music directly from the artist to the listener is "business hell" for the record companies. I hadn't thought about the middle man between the musicians and their audience. Radiohead seems to be skipping over an unneeded step. Pareles also wrote about websites like MySpace, and musicians taking advantage to gain wider audiences without the traditional kind of promotion offered by record companies. . . .
>
> Some court cases involve the record companies and some fairly average sounding people who were sharing music online. The companies take this seriously, to the point of suing individuals just for having their music on their computer and available to others. They don't even have to make a copy of the music. Legal aspects of copyrights and digital music are going to change dramatically in the coming years. It might even be that a few high profile cases will set precedents.

After more searching in their college library's central information system and online databases, Bob and Tracy settled on their topics and were ready to write their prospectuses. The prospectus and working bibliography shown in Figure 12.1 indicate that Bob had a good idea of what he would write about, although the first draft of his paper did not turn out exactly as he was predicting at this point, nor would he use all of the sources found during the early stages of his project. In fact, the final shape of any research paper is not likely to be settled until after some preliminary drafting—and further research—have been done. However, Bob's prospectus shows he was engaged in a process that would continue to lead him toward successful results.

THE WORKING BIBLIOGRAPHY

A ***working bibliography*** is a preliminary list of sources relating to the topic of your research project. A ***list of works cited***, on the other hand, is a formal bibliography that acknowledges all the sources you have quoted, paraphrased, summarized, referred to, or otherwise used in the final draft of your paper. Preparing this list occurs much later in the research process. For now, your task is to continue to gather sources, using the library databases and other research tools described in

Tennant 1

Bob Tennant

Research Prospectus

1. Research question: How have file-sharing and free music downloads changed the way we purchase/interact with music? How has it/will it change the record industry? Is Radiohead's experiment in optional payments for downloads the wave of the future?

2. Since the first day I had my own money to do with as I pleased, I have been purchasing music. I began by collecting a vast number of CDs. However, acquiring music has changed dramatically since the rise of the Internet. Access to MP3s online, whether they are free or not, has changed the way people obtain music. I have copied CDs from friends and obtained music from file-sharing websites online, all for free.

The band Radiohead recently released an album online where they allowed the consumer to pay any price from $0 up to $99. This intrigued me and made me wonder if it might have a big impact on the way music is bought and sold. From my research so far I have found that the record industry is desperately searching for ways to react realistically to the new

Figure 12.1 Bob's research prospectus.

Tennant 2

ways people are obtaining music. In some instances they are fighting hard to make sure copyright laws are tough and enforced. I am looking at how others in the industry react to the Radiohead experiment and whether they see it as a model for future music distribution. A main concern of my paper will be the economics of the music industry in the age of downloads.

Most of the sources I have found so far have been scholarly books and articles and items from newspapers. As this is a "hot topic," there is plenty of available information. I will arrange interviews with a record store owner and possibly a professional musician.

3. Working bibliography

Jones, Steve. "Music and the Internet." *Popular Music* 19.2 (2000): 217-30. Print.

Ku, Raymond Shih Ray. "The Creative Destruction of Copyright: Napster and the New Economics of Digital Technology." *University of Chicago Law Review* 69.1 (2002): 263-324. Print.

Leeds, Jeff. "Radiohead Finds Sales, Even After Downloads." *New York Times* 10 Jan. 2008, late ed: n. pag. *Newspaper Source Plus*. Web. 6 Mar. 2012.

Tennant 3

Pareles, Jon. "1,700 Bands, Rocking as the CD Industry Reels." *New York Times* 15 Mar. 2008, late ed.: n. pag. *Newspaper Source Plus*. Web. 7 Mar. 2012.

---. "Pay What You Want for This Article." *New York Times* 9 Dec. 2007, late ed.: n. pag. *Newspaper Source Plus*. Web. 6 Mar. 2012.

Park, David J. *Conglomerate Rock: The Music Industry's Quest to Divide Music and Conquer Wallets*. New York: Lexington, 2007. Print.

Strahilevitz, Lior Jacob. "Charismatic Code, Social Norms, and the Emergence of Cooperation on the File-Swapping Networks." *Virginia Law Review* 89.3 (2003): 505-95. *JSTOR*. Web. 6 Mar. 2012.

Swash, Rosie. "Radiohead's New Album Costs . . . Whatever You Want to Pay." *Guardian* 1 Oct. 2007: n. pag. *General OneFile*. Web. 8 Mar. 2012.

Chapter 10. You will add to this list of possible sources throughout your project as you discover additional items, and you will subtract from it as some sources on the list turn out not to be helpful.

A working bibliography is tentative, informal, and practical. The only requirement for a good working bibliography is that you are able to use it conveniently. Since it is for your own use and not part of the paper itself, you can record the information you need any way you like. For example, if you run across a useful book from a subject citation in the library catalog, you can jot down key information—perhaps only its title and call number—that will enable you to locate it. On the other hand, there are advantages to including more complete information in your working bibliography, as Bob did, because you may need this information later, at the end of the project, when you prepare your works-cited page. For that reason, it is important for you to be acquainted with the standard conventions for citing various types of sources. Those conventions are detailed in Chapter A of Part II.

Once you have completed your prospectus and have had it approved by your instructor, you are ready to put your sources to work.

USING YOUR SOURCES

The early stages of your project may have been easier than you expected. You selected a topic, did some preliminary browsing in the library, and assembled a list of sources to work with. So far, so good. But now what? Is there some simple technique that experienced researchers use to get ideas and information *out* of their sources and *into* their writing?

In fact, there is a reasonably uncomplicated and orderly procedure for putting your sources to use, but it isn't exactly simple. You can't just sit down before a stack of sources, read the first one and write part of your paper, then read the second one and write some more, and so on until you are finished. Obviously, such a procedure would make for a very haphazard and disjointed paper.

Since you can't do your best work by trying to write your paper all at once, and since you have a substantial body of information to sort through, digest, select, and organize, you have to exercise good organizational skills. The best approach is to divide the project into manageable subtasks. You need to (1) *read* your sources efficiently and selectively and (2) *evaluate* the information you find there. As you learn more about your topic, you should (3) *narrow your focus* and (4) *shape a plan* for the paper. And to make use of new ideas and information, you must (5) *take notes* on what seems important and usable in the sources. Only then are you ready to begin the actual drafting of your paper.

This chapter examines each of these tasks in turn, but you should not think of them as separate operations to be performed one after the other. Ideally, these processes flow together in a recursive sequence. After all, how can you know what to read and take notes on unless you have some plans for what your paper will include? On the other hand, how can you know what your paper will include until your reading reveals what ideas and information are available? As you pursue your project, you can never put your brain on automatic pilot. As you read and learn from your sources, you must continually think about whether and how you can use the ideas and information they present and how using them will fit in with (or alter) your overall plan for the paper.

As they approached this stage of their projects, Bob and Tracy were asked to respond to an assignment similar to the following.

Taking Notes and Making a Preliminary Outline — ASSIGNMENT

Continue your research by reading your sources, evaluating them, annotating printouts of sources and taking notes on note cards, narrowing your focus, and shaping a plan (a preliminary outline) for your paper. This is the most time-consuming stage of your research project, so be sure to begin working on it right away. Continue to record your experiences and observations in your research notebook.

Reading Your Sources

At this stage, you need to undertake several tasks, the first of which is to ***read your sources***. A research paper should be something new—a fresh synthesis of information and ideas from many sources. A paper that is largely a summary of only one or two sources fails to do this. Therefore, you must become well informed about your topic by reading widely, and you must use a breadth of ideas and information in your paper. Most likely you have found many sources related to your topic, and the sheer volume of available material may itself be a cause for concern. Because your time is limited, you need to use it efficiently. Following are some practical suggestions for efficient reading:

- **Read only those sources that relate to your topic.** Beginning researchers often try to read too much. Do not waste valuable time reading sources that do not relate specifically to your topic. Before reading any source in detail, examine it briefly to be sure of its relevance. Chapter titles in books and section headings or even illustrations in articles may give you a sense of the work's usefulness. If you find dozens of books devoted solely to your topic, that topic probably is too broad to treat in a brief paper, and your focus should be narrowed. (Narrowing your paper's focus is discussed later in this chapter.)
- **Read each source selectively.** Do not expect to read every source from cover to cover; rather, read only those passages that relate to your topic. In the case of a book, for example, use the table of contents in the front and the index in the back to locate relevant passages. Skim through promising sections, looking for passages relating directly to your topic—only these should you read carefully and deliberately.
- **Think as you read.** Ask yourself if what you are reading relates to your topic. Is it important and usable in your paper? Does it raise questions you want to explore further? What additional research do you need to do to answer these questions? Find new sources as needed, discard unusable ones, and update your working bibliography.
- **Read with curiosity.** Do not let your reading become a plodding, mechanical task. Don't think of it as plowing through a stack of sources. Instead, make reading an act of exploration. You want to learn about your topic, and each source holds the potential to answer your questions. Search out answers, and if you don't find them in one source, seek them in another. There are many profitable ways for researchers to think of themselves: as explorers discovering unknown territory, as detectives following a trail of clues, as players fitting together the pieces of an intriguing puzzle.
- **Use your hand as well as your eyes when you read.** If you have made a printout of an article or photocopied a book chapter, underline important passages while reading, and write yourself notes in the margins. (Of course, don't do either of these things directly in a magazine or book unless you own it; marking up material belonging to the library or to other people is a grave discourtesy.) Using your hand as you read is a good way of keeping your mind active: writing, underlining, and note-taking force you to think about what

you are reading. A newspaper article that Tracy photocopied and then annotated is shown in Figure 12.2.

- **Write notes about your reading.** Use your research notebook to "think on paper" as you read. That is, write general comments about what you have learned from your sources and the ideas you have arrived at in the course of drafting your paper. In addition to annotating printouts (as in Figure 12.2), you can use note cards to write down ideas and information that you want to use later. (Note cards are discussed in detail later in this chapter.)

Evaluating Your Sources

Not all sources are equally reliable. Not all writers are equally competent, not all periodicals and publishers are equally respected, and not all statements from interviewees are equally well informed. Certainly not every claim that appears in print is true. Because you want to base your paper on the most accurate, up-to-date, and authoritative information available, you need to exercise discretion in ***evaluating your sources.*** Following are some questions you can ask about a source:

Print Sources

- **Is the publication respectable?** If you are researching flying-saucer sightings, for example, an article in an astronomy or psychology journal commands far more respect than an article like "My Baby's Daddy Came from a UFO" in a lurid supermarket tabloid. Between these two extremes are popular magazines, which cover a wide range of territory. Information that appears in a news magazine such as *Newsweek* or *U.S. News and World Report* is more likely to be accepted as balanced and well researched than information taken from a less serious publication such as *People* or *Teen*. Consequently, researchers always identify their sources so as to allow readers to make their own judgments about reliability. (Acknowledging sources is discussed in Chapter B of Part II.) As a general rule, works that identify their sources are more likely to be reliable than those that do not.
- **What are the author's credentials?** Is the author a recognized authority? An astrophysicist writing about the possibility of life in other galaxies will command more respect than, say, an amateur flying-saucer enthusiast who is a retired dentist. Expert sources lend authority to the assertions you make in your paper—another reason for the standard practice of identifying sources.
- **Is the source presenting firsthand information?** Are the writer's assertions based on primary or secondary research? For example, an article about cancer research published in *Time* or *USA Today* may be written clearly and accurately, but its author is likely to be a reporter rather than an expert in the subject. You can still use such a source, but you need to consider all factors in weighing its reliability.

Study: 1 in 4 teenage girls has STD

Abstinence-only education to blame, experts say

By Lindsey Tanner, Associated Press *Published Wednesday, March 12, 2008 at 3:30 a.m.*

! Chicago | At least one in four teenage American girls has a sexually transmitted disease, suggests a first-of-its-kind federal study that startled some adolescent-health experts.

Some doctors said the numbers might be a reflection of both abstinence-only sex education and teens' own sense of invulnerabilty. Because some sexually transmitted infections can cause infertility and cancer, U.S. health officials called for better screening, vaccination and prevention.

Only about half of the girls in the study acknowledged having sex. Some teens define sex as only intercourse, yet other types of intimate behavior including oral sex can spread some diseases.

Confusion about "Sex"

Among those who admitted having sex, the rate was even more disturbing—40 percent had an STD.

Why so high?

"This is pretty shocking," said Elizabeth Alderman, an adolescent medicine specialist at Montefiore Medical Center's Children's Hospital in New York.

"To talk about abstinence is not a bad thing," but teen girls - and boys too - need to be informed about how to protect themselves if they do have sex, Alderman said.

The overall STD rate among the 838 girls in the study was 26 percent, which translates to more than 3 million girls nationwide, researchers with the U.S. Centers for Disease Control and Prevention found. They released the results Tuesday at an STD prevention conference in Chicago.

3 million + have STD

"Those numbers are certainly alarming," said sex education expert Nora Gelperin, who works with a teen-written Web site called sexetc.org. She said they reflect "the sad state of sex education in our country."

Controversy about sex ed

"Sexuality is still a very taboo subject in our society," she said. "Teens tell us that they can't make decisions in the dark and that adults aren't properly preparing them to make responsible decisions."

ignorance a cause

Cecile Richards, president of Planned Parenthood Federation of America, said the study shows that "the national policy of promoting abstinence-only programs is a $1.5 billion failure, and teenage girls are paying the real price."

Similar claims were made last year when the government announced the teen birth rate rose between 2005 and 2006, the first increase in 15 years.

The new study by CDC researcher Sara Forhan relied on slightly older data. It is an analysis of nationally representative records on girls ages 14 to 19 who participated in a 2003–04 government health survey.

The teens were tested for four infections: human papillomavirus, or HPV, which can cause cervical cancer and affected 18 percent of girls studied; chlamydia, which affected 4 percent; trichomoniasis, 2.5 percent; and genital herpes, 2 percent.

HPV fatal health risk

John Douglas, director of the CDC's division of STD prevention, said the results are the first to examine the combined national prevalence of common sexually transmitted diseases among adolescent girls. He said the data, now a few years old, likely reflect current prevalence rates.

Disease rates were significantly higher among black girls - nearly half had at least one STD, versus 20 percent among

Figure 12.2 Annotation of a printout.

- **Does the source demonstrate evidence of careful research?** Does the author show, by way of notes or a list of works, cited that his or her assertions are based on the best information available? Or does it appear that the author's statements derive from unsupported speculation or incomplete research? A source that seems unreliable should either not be used at all or should be cited as an example of one point of view (perhaps one that you refute using more reliable sources).
- **Is the source up to date?** Clearly, you do not want to base your paper on information that is no longer considered accurate and complete. For example, a paper on a dynamic field such as nuclear disarmament or advances in cell phone technology would be hopelessly out of date if it is based on five-year-old sources. If you are writing a paper on a topic about which new findings or theories exist, your research should include recent sources. Check dates of publication.
- **Does the source seem biased?** Many writers express opinions, but some are more open-minded than others. Is the author's purpose in writing to explain or to persuade? Does the author provide a balanced presentation of evidence, or are there other perspectives and evidence that are ignored? Be aware of the author's point of view and that of the publication you are examining. An article in a magazine of political opinion such as *National Review* can be expected to take a conservative stance on issues, just as an article in *The Nation* will probably express a more liberal opinion. Your own paper, even when you are making an argument for a particular viewpoint, should present evidence from all sides. If you use opinionated sources, you can balance them with sources expressing opposing points of view.
- **Do your sources consider all viewpoints and theories?** Because many books and articles are written from a single perspective, it is important to read widely enough to discover whether competing points of view have been expressed. For example, various writers have claimed that ancient monuments such as the pyramids are evidence of past visits to our planet by extraterrestrials. Only by checking a variety of sources might a student discover that scientists have discredited most of the evidence on which these claims are based. Students writing about such topics as astrology, subliminal advertising, Noah's flood, holistic healing, Bigfoot, or the assassination of President Kennedy should therefore be aware that these areas are controversial and should therefore seek out diverse points of view in their research.

Internet Sources

All of the criteria for evaluating print sources apply equally to Internet sources. In fact, it is even *more* important to be critical in evaluating sources on the Web, where anyone can post anything. For example, on the Internet, anyone who wishes to can post ***blogs*** (journal entries or "Web logs") that relate personal anecdotes and express individual opinions. Some writers are serious and informed, while others are not. Malicious persons sometimes post false information disguised to look reputable. Here are some additional questions you should ask in evaluating Internet sources:

- **What is the source of the page?** Has it been posted by an individual? If so, you may not be able to vouch for that person's reliability. Is it the Web version of a reputable print source, such as the online edition of the *New York Times*? Is it an online scholarly journal? Or is it web magazine that may or may not be reliable? Take note of whether any Internet page has been posted by an advocacy group, such as a trade organization with a financial stake in presenting a product in the best possible light or by a political organization seeking to promote its views?
- **Can you tell who wrote it?** Is the page signed? Do you know anything about the author? Look for information on the page describing the author and sponsor. The URL, including the domain (*.edu, .org*, and so on) may provide information that can help you evaluate the reliability of the source.
- **How recent is the page?** See if the page is dated, and check whether the date indicates when the page was written or when it was most recently updated. Knowing the date is particularly important for information that is subject to change.

Of course, as a student researcher, you cannot be expected to be able to authoritatively rate each source you encounter. Still, it is important to look at unfamiliar sources with a skeptical eye and to reject those that seem dubious and untrustworthy.

Narrowing Your Paper's Focus

Since the research paper assigned in your composition course may be the longest paper you have had to write, you may worry about filling up enough pages. Most students share that uneasiness at this early stage, but they soon discover so much about their topics that having *too much* to say (rather than too little) becomes their chief concern.

The ideal topic is one that you can address thoroughly in a paper of the assigned length. Most student researchers start out with a fairly broad conception of a topic, which they then begin to narrow as their research and writing progress. Therefore, as you learn how much information is available about your topic and as you discover through your reading what aspect most interests you, you should ***narrow your paper's focus***—that is, bring your topic into a sharper and more limited scope.

From your first speculations about a topic until the completion of your final draft, your focus may undergo several transformations, with each new version usually more narrowly defined than the one before. For example, a student might begin with the general concept of her major—oceanography—and narrow it through successive stages as follows:

This narrowing might occur during the brainstorming phase

Oceanography
↓
Undersea exploration
↓
Adapting undersea exploration for salvaging sunken ships
↓
Salvaging the *Titanic*

This further narrowing might occur during the research and writing phases

↓
The most recent exploration of the *Titanic*
↓
What was learned then about how the ship sank and broke apart

The journey from the original germ of an idea to an eventual paper topic is usually a sorting-out process. For example, Tracy LaFon quickly settled on the general topic of sexually transmitted diseases, but her initial conception of this topic was quite broad. She expected to write about many different STDs, including herpes, gonorrhea, and AIDS. However, Tracy soon found that she was attempting too much and that any one of these topics would make a paper in itself, and she eventually settled on just the effects of HPV.

Broader topic	STDs (sexually transmitted diseases)
↓	↓ STDs among college students
↓	↓ HPV (human papillomavirus)
Narrower topic	↓ HPV and cervical cancer

The path to a final topic, however, isn't always a matter of continual narrowing. Once Tracy had reached the narrow topic of HPV and cancer, she then *broadened* her topic by considering the larger question of what college students need to know about HPV. Do not be surprised, or discouraged, if, like Tracy, the path to your topic takes similar twists and turns. Just keep in mind that *narrowing* your paper's focus is generally the best advice for making your project manageable and for producing the best result.

EXERCISES

Narrowing a Topic

1. Speculate on how each of the following general topics might be successively narrowed during the course of a research project. Write each topic in your notebook, and beneath it list three or four additional topics, each more specific and more narrowly focused than the one above it. (For example, if you were given the topic *oceanography*, you might create a list something like the one given on page 365.)

   warfare   music   famous people   luxury goods

2. Now take your own research topic and make a general-to-specific list of its successive stages. First list the most general idea you started with and show how you have narrowed it to your present topic. Then speculate on how your topic might be narrowed even further as you complete work on your project.

Formulating and Refining a Plan

Writing is never an exact science or a tidy procedure, and the business of planning and organizing is the untidiest part of all. It would be nice if you could start by creating a full-blown outline of your paper, then take notes on the areas you have outlined, and finally write your paper from your notes, exactly as you first had planned. However, any writer can tell you it rarely, if ever, works that way.

Research papers evolve as you investigate your topic, and they continue to evolve as you write them, so it is important to remain flexible. As you learn more about your topic—as you read and take notes, and even as you begin writing—new directions will suggest themselves to you. Be prepared to adjust the focus and organization of your paper at every stage, right up to your final revision. Many a student has expected to write one paper, only to discover something quite different actually taking shape on the page. There is nothing wrong with making these changes—they are a natural part of the writing process. Writing is as much a process of discovery for the writer as it is a medium for communicating with readers.

As you start examining your sources, you may have only a hazy notion of the eventual contents of your paper, but the beginnings of a plan should emerge as you learn more and more. Shortly into your research you should be ready to pause and sketch an ***informal preliminary outline*** of where your paper seems to be going. Tracy's first rough outline, shown in Figure 12.3, does not purport to be complete or final or even particularly pretty—nor should it at this stage. Tracy was "thinking on paper," making sense of her own thoughts and trying to bring some vague ideas into focus. She was doing it for her own benefit, not trying to impress any outside readers. Having reached some sense of what the parts of her paper would be, Tracy was then able to resume reading and taking notes with greater efficiency. She now had a clearer idea of what she was looking for. She was also aware that the organization of her paper would probably change as she continued writing.

Sexually Transmitted Diseases

Overview
- —Statistics: more serious than generally known
- —Misconceptions
- —Demographics

Nature, causes, and effects of STDS
- —Herpes
- —HPV
- —Hepatitis
- —Syphilis
- —AIDS

STD in people my age
- —Female vs. male
- —Why we aren't protecting ourselves
  - —Condoms
  - —Education
  - —Risky behavior

Conclusions
- —Dangers
- —Hope

Figure 12.3 Tracy's rough outline.

It is best to begin, as Tracy did, with a very general outline, perhaps listing just a few of the main subtopics you expect your paper to include. As you continue reading, taking notes, and thinking, your outline may become more fleshed out. Remember that an informal outline is an aid in organizing and writing your paper. It is not a part of the paper itself and does not need to be in any kind of polished, orderly form. A formal outline, if you are asked to create one, can be written as one of the last steps of your project. (Formal outlines are discussed in Chapter C of Part II.)

Taking Notes on Note Cards

Clearly, you cannot use everything you read during the course of your research. Some sources will be more useful than others, but still you will use only a small portion of any one source. Note-taking is a way of selecting what you can use. It is also a convenient way of aiding your memory and storing information and ideas for later use when you write your paper.

Good notes, then, have the virtue of being both selective and accessible. Accessibility is important because when you write your paper, you want to have all the information you need readily at hand. ***Annotated printouts*** such as the one shown in Figure 12.2 can give you quick access to those ideas and bits of information likely to be most useful. Printouts of articles can work well as writing prompts, though they are less likely to do so in the case of lengthier sources. After all, an underlined passage on the fourteenth page of a twenty-page article is hardly at your fingertips. For that reason, it is wise to write notes on ***note cards,*** which have the advantages of availability and flexibility. The beauty of index cards is that they can be easily sorted, rearranged, and weeded out. When you are ready to write, you can group note cards according to subtopics and arrange them in the order in which you expect to use them in your paper. This greatly simplifies the task of writing.

In addition to being selective and conveniently arranged, good notes must be accurate. You are obliged as a scholar to be scrupulously accurate and fair in reporting and acknowledging your sources. (How to quote and paraphrase sources is discussed more fully in Chapter 13.) Moreover, you should give credit to sources for their contributions and make it clear to your readers which words are your own and which are taken directly from sources. You can use your sources fairly and accurately only if you write from notes that you have taken with great care.

For an example of how a writer takes notes, look first at an excerpt from one of Bob's sources, an article by Jon Pareles about the band Radiohead found in the *New York Times*.

> The band and its managers are not releasing the download's sales figures or average price, and may never do so. "It's our linen," Mr. Hufford said. "We don't want to wash it in public." A statement from the band rejected estimates by the online survey company ComScore that during October about three-fifths of worldwide downloaders took the album free, while the rest paid an average of $6.
>
> Factoring in free downloads, ComScore said the average price per download was $2.26. But it did not specify a total number of downloads, saying only that a "significant percentage" of the 1.2 million people who visited the Radiohead Web site, inrainbows.com, in October downloaded the album. Under a typical recording contract, a band receives royalties of about 15 percent of an album's wholesale price after expenses are recovered. Without middlemen, and with zero material costs of a download, $2.26 per album would work out to Radiohead's advantage—not to mention the worldwide publicity.
>
> Both Mr. Hufford and the members of Radiohead said the strategy had been a success. "People made their choice to actually pay money," Mr. Hufford said. "It's people saying, 'We want to be part of this thing.' If it's good enough, people will put a penny in the pot."
>
> "This was a solution to a series of issues," Mr. Hufford added. "I doubt it would work the same way ever again."

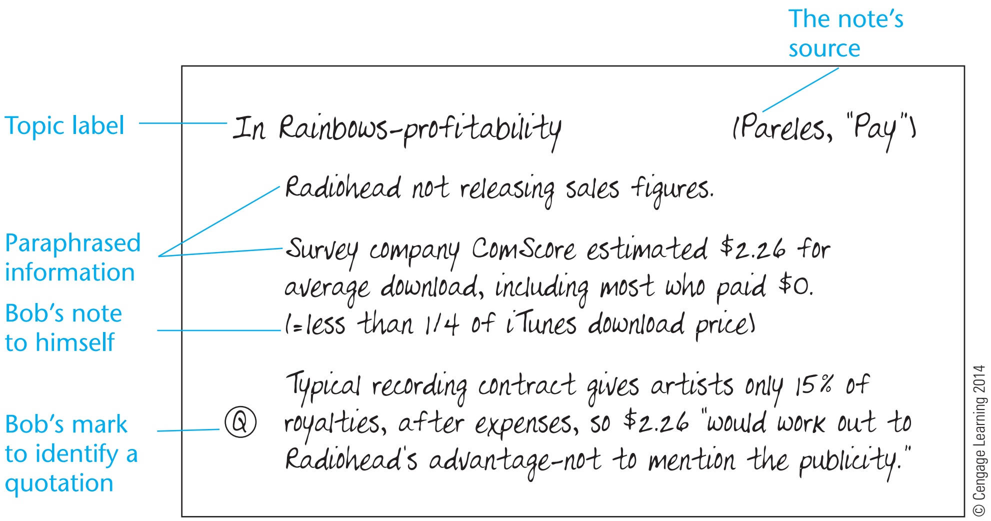

Figure 12.4 A note card.

Figure 12.4 shows one of three note cards that Bob made for this excerpt. Later, when he wrote his paper, he used this card to write the following:

> Radiohead has refused to divulge how much the average customer paid or how much money it has made from the album. The survey company ComScore estimated that Radiohead received about $2.25 per download for the album, with more than half of its online customers paying nothing at all, but Radiohead says these estimates are not accurate. Even though $2.25 is less than a quarter of the typical download price for an album, it would represent a nice increase in profits for the band, since the typical recording contract gives artists only fifteen percent of royalties, and that is after the company recovers expenses (Pareles, "Pay").

There are various systems for taking notes on cards, and you should adopt a system that meets your needs and use it consistently. However, all good note-card systems have several features in common, set forth in the following guidelines:

- **Put only related information on a note card.** That is, use one card for each important fact or idea. If you try to economize by crowding many unrelated notes from a source onto a single card, you will sacrifice flexibility later when you try to sort your cards by subject. Some cards may contain long notes, whereas others may contain only a word or two. One source may yield a dozen different cards, whereas another may yield only a single note (or no notes at all).
- **Label each card by topic.** A topic label helps you remember what a note card is about so that after you have finished taking notes from all your sources, you can easily arrange your cards according to topic. Bob selected the label *In Rainbows—profitability,* writing it in the upper left corner of the card.

Similar labels appeared on five other cards that Bob prepared while reading different sources. When he was ready to organize his notes, Bob gathered these six cards together, discarded two of them that he knew he would not use, and arranged the remaining four in the order he was likely to use them in a first draft of his paper.

• Whenever you write a note, consider where the information might fit within your subject and give the note a label. The label may correspond to one of the divisions in your preliminary outline. If it does not, this may suggest that the organization of your paper is developing and changing and that you need to expand or revise your outline to reflect those changes.

• **Identify the source of each note precisely.** In the upper right corner of his note card, Bob identified his source: *(Pareles, "Pay")*. This is an example of a parenthetical note (explained in Chapter B of Part II), and its purpose is to tell Bob that the information on the card comes from an article by Jon Pareles. Because his sources include more than one article by that writer, Bob also needed to cite the first word from the article's title. Having recorded the full information about that source in his working bibliography, Bob did not need anything further to identify it in this note card.

• It is important for each note card to contain all the information you will need in order to cite its source in a parenthetical note in the final draft of your paper. You will find nothing more frustrating as a researcher than having to search through sources at the last minute to find a page reference for a passage that you forgot to identify on a note card. It is smart to identify each source, as Bob did, just as you will identify it in the paper itself: with a parenthetical note. For that reason, you should consult Chapter B before you begin taking notes.

• **Clearly identify the kind of information your note contains.** Three principal kinds of information can appear on note cards; you must make it clear which is which, so you do not get confused later if you use the card in writing the paper:

Direct quotations. The passage "would work out to Radiohead's advantage—not to mention the publicity" on Bob's card is quoted directly from the article. *Any time you put a source's own words on a note card, place them within quotation marks*. Do so even if everything on the card is a quotation. It is essential that when you read a note card later, you can tell whether the words are a direct quotation or your own paraphrase of the source. For this reason, you might even use a backup procedure for identifying quotes, as Bob did by placing a circled Q next to each quotation to be doubly sure that he knew these were his source's exact words.

Your own comments. When you write a note from a source, it may inspire some additional thoughts of your own that you will want to jot down. You may also want to remind yourself later of how you intend to use the note in your paper. Therefore, it is wise to Put your own comments in parentheses. For example, in the second paragraph of Bob's note card, he wrote a note—(= less than 1/4 . . .)—

giving his own analysis of what he read. He placed this comment in parentheses to alert himself that these were his own ideas, not those of his source.

Paraphrase. Note cards should consist primarily of paraphrases of ideas and information that you have found in your sources. Consequently, Anything on a card that is not in quotation marks or in parentheses is assumed to be your paraphrasing of the source. To paraphrase, recast the source's words in your own language.

- **Be selective in your note-taking.** Because many beginning researchers fear they will not have enough material to use in writing their papers, they often take too many notes. When it comes time to write a first draft, they discover that if they were to use every note, the paper would be dozens of pages long. In fact, for each student who cannot find enough source material for a paper, many others discover to their surprise that they have more than enough.

  With experience, researchers learn to be selective, restricting their note-taking to material they stand a good chance of using. Of course, no one is likely to make use of every note card. Especially in the early stages of reading, a researcher does not have a clear notion of what her paper will include or what kinds of information are available. As reading continues, however, hazy notions become more substantial, and the researcher can take notes more selectively.

Figure 12.5 shows two cards that Tracy LaFon wrote when she read the article shown in Figure 12.2 by Associate Press writer Lindsey Tanner.

AVOIDING PLAGIARISM

To ensure that you use your sources fairly and accurately, you should observe one additional guideline when you take notes: *do your paraphrasing on the note card, not later.* If you do not intend to use a source's exact words, do not write those words on your card. (When you should and should not quote a source directly is discussed in Chapter 13.) Instead, it is wise to translate important ideas and information into your own words right after you read. This will save time and help you avoid unintentional ***plagiarism***—using a source's words without quotation marks—when you begin to write from your notes. Paraphrasing and summarizing your sources now will also give you more focused notes, as well as force you to read and analyze your sources more carefully.

Since you cannot use everything in your sources, no matter how interesting, it is often necessary to boil down what you find into brief summaries of what is important. In general, the procedure for paraphrasing and summarizing a source is as follows:

1. When you have discovered a passage that you may want to use in your paper, reread it with care.
2. After you have reread it, put it aside and think about the essential idea or information you have learned. Then rephrase that idea or information

STD—stats (Tanner)

Survey shows:

1 in 4 teenager girls in US has STD.
1 in 2 acknowledge having sex.
40% who acknowledge have STD.
= 3 million + nationwide with STD

(amazing how high these figures are!)

Causes—sex education? (Tanner)

Some blame abstinence-only sex ed for STDs.

Q Sex ed expert Nora Gelperini: Stats are "alarming" and show "the sad state of sex education in our country. . . . [A]dults aren't properly preparing [teens] to make responsible decisions."

Q Planned Parenthood president Cecil Richards: Abstinence-only sex ed is "$1.5 billion failure."
(What does other side say?)

Figure 12.5 Two additional note cards.

briefly in your own words and style. It is often best not to look at the passage while you write the note, so as to be less likely to plagiarize the original language.

Do not forget to indicate the specific source of the paraphrase.

Consider how Tracy recorded information from one of her sources in a note card. First she read this passage from an article by Dr. Kala Chandler, "Why It Makes Sense to Get the HPV Vaccine":

The original source

> In women younger than 30, HPV screening is generally not recommended. Because of the high prevalence of the virus in this age group, the HPV test frequently returns positive. Fortunately, the vast majority of these young women will clear the virus quickly. If the Pap smear is normal, there is no need to perform any further diagnostic test, other than to maintain yearly Pap smears.

If Tracy had written a note like the following, she might have plagiarized the passage when she used the note card to write her paper:

> HPV screening is usually not recommended for most women under 30 even though HPV is so prevalent in this age group. Although many will have a positive HPV test, most of them will quickly become clear of the virus, and if their Pap smear is normal, they need no other tests except for more yearly Pap smears.

Note too close to the original

Notice how the passage—while it selects from the original, changes some words, and rearranges phrases—relies too closely on Chandler's original wording. Now look at the note that Tracy actually wrote for this passage:

> Most cases of HPV disappear without treatment, so most young women only need HPV testing if their yearly Pap smear is abnormal.

A legitimate note

In this note, Tracy succinctly summarizes her understanding of Chandler's ideas in her own words.

Putting information into your own words does *not* mean substituting a few synonyms now and again as you copy your source's ideas or information onto a note card. For example, consider how it would be possible to misuse the following sentences written by the blogger whose screen name is "Tunequest":

> Historically, labels served the artists by putting money down to help promote, produce and distribute physical media. Throughout the 20th century, it was *very expensive* to shoot a music video and get posters printed and pay for studio time and hire recording technicians. The mass production of thousands of vinyl, cassettes or compact discs didn't come cheap either. It's impossible to have a record go platinum without manufacturing at least one million copies of it.

The source's words

> Record labels historically helped artists by advancing funds to aid in promoting, producing, and distributing their music. From 1900-2000, shooting music videos, hiring studio time and studio technicians, and printing posters—all were extremely costly. So too was mass producing thousands of album copies. It takes at least a million copies of a record for it to go platinum.

A plagiarized note

Observe that this is really the original passage with a few word substitutions (*helped artists* for *served artists, funds* for *money,* etc.). Putting sources aside when you write note cards is one way to avoid this plagiarism by substitution. It also ensures that your paraphrase will be a genuine expression of your own understanding of the source'. Of course, if the exact words are particularly memorable or effective, you may wish to copy them down exactly, within quotation marks, for possible use in your paper.

The foregoing can be summed up in the following guidelines.

GUIDELINES

Avoiding Plagiarism

1. Whenever you use ideas or information from a source but do not intend to quote the source directly, paraphrase. You must restate ideas and information in your own words. Merely substituting synonyms for the source's words or phrases is not acceptable. Do your paraphrasing Paraphrase at the time you take notes.
2. Whenever you intend to use a source's words, copy those words exactly onto a note card and place them within quotation marks. To be doubly sure that you will not later mistake the author's words for your own, place a circled letter *Q* (or some other prominent notation) on the card next to the quotation.
3. For any borrowed material—whether a direct quotation or your paraphrase of it—carefully note the source and page number(s) on your note card so that you can cite them in a parenthetical note.
4. In your paper, you will give full credit to the sources of all borrowed material, both those you quote directly and those you paraphrase. The only exception is widely available factual information. (For further guidelines, see the section "When Are Notes Needed?" in Chapter B of Part II.)
5. Observe the rules for citing sources in your paper by providing acknowledgment phrases, parenthetical notes, and a list of works cited. (Further information about giving credit to sources can be found in Chapter 7 and Chapter B.)

EXERCISES

Note-Taking

Imagine that, in doing a research project on the subject of urban legends, you discovered the following sources. Using the guidelines provided in this chapter, write notes from these sources. On your note cards, you may want to paraphrase some passages, quote others, and offer your own comments or responses. You may take more than one note from a passage.

1. The following appeared on page 175 in an essay by Richard A. Reuss titled "Suburban Folklore." Write one note card that captures an explanation of what is meant by the term "urban legend." Then write a second card with the heading "Urban legend: example." Include at least one passage that you might want to quote.

   Another major component of the verbal lore of contemporary suburbia is the so-called urban legend, which perhaps deserves equal billing in the folklorist's lexicon as the "suburban legend," since so large a percentage of these narratives are set, either explicitly or implicitly, in a suburban locale. These narratives typically are brief accounts of anonymous people caught up in bizarre and traumatic, occasionally supernatural or humorous, circumstances because of the violation of some unspoken community or social norm. They are most intensively communicated among teenagers but are widely disseminated throughout the rest of the suburban population as well. One cycle of these stories revolves around babysitters left alone with their young charges. In one narrative the parents call to notify the sitter of a later returning time only to be informed by the teenager spaced out on LSD that all is well and "the turkey is in the oven." Knowing no such food is in the house, the parents speed home to find their baby roasting of that article in the oven.

2. Darcy Lockman wrote an article titled "What Fuels Urban Legends?" for *Psychology Today.* The following paragraph appeared on page 21. Write a note card that summarizes the researchers' discovery about what causes urban legends to gain currency.

Psychologists at Stanford and Duke universities had another theory. "We proposed that ideas are selected and retained in part based on their ability to tap emotions that are common across individuals," explains Chip Heath, Ph.D., an associate professor of organizational behavior at Stanford. Heath and his colleagues decided to examine anecdotes that inspire disgust (some 25 percent of urban legends fit the bill). They took 12 urban legends and presented undergraduates at Duke University with three increasingly revolting versions of each story. . . . Amused undergrads consistently repeated the version that elicited the most disgust. "Emotion matters," says Heath. "It's not informational value alone that causes these things to succeed."

13

Using Sources in Research Writing

Locating sources for a research project is mostly a matter of finding out what other people have thought, discovered, said, or written about a topic. Later, when you report on your research, you tell readers what you have learned from those sources. Each of the following very different passages could be called an examples of reporting on a source:

1. My old man says he can lick your old man.
2. "If man does find the solution for world peace," wrote General George C. Marshall in 1945, "it will be the most revolutionary reversal of his record we have ever known."
3. Senator Woodling made it clear today that she would shortly declare herself a candidate for the presidency.
4. The first words ever transmitted by telephone were spoken by Alexander Graham Bell to his assistant: "Mr. Watson, come here, I want you."
5. The Stoics argued that it was the highest wisdom to accept triumph without elation, tribulation without regret.
6. V. O. Key, Jr., a leading political scientist, offered this positive assessment of the role played by interest groups in American politics:

> At bottom, group interests are the animating forces in the political process. . . . The chief vehicles for the expression of group interest are political parties and pressure groups. Through these formal mechanisms groups of people with like interests make themselves felt in the balancing of political forces. (Qtd. in Lowery 63–64)

Each of these six passages reports on a source, since each communicates something that has been learned from someone else. They certainly do so in different ways and with different effects. The first statement, you might guess, is spoken by one child to another, reporting what he learned from his father. As for its authority, a listener might be wise to doubt that his father said any such thing. The last statement, in contrast, is surely an example of writing, not speech, since it has all the earmarks of a passage from a scholarly paper or article. Its use of direct quotation, its explicit acknowledgment of an authoritative source (*V. O. Key, Jr., a leading political scientist*), and its formal citation of the source (*Qtd. in Lowery 63–64,* meaning that, the quotation was found on those pages in a work by an author named Lowery) all indicate its reliability. The four middle passages, on the other hand, could be either spoken or written.

There are other differences among these passages as well. Passages 2, 4, and 6 all present their sources' words through direct quotation, with the original language repeated word-for-word. Passages 1, 3, and 5, in contrast, paraphrase sources, recasting their ideas and information in different words. The identity of the source for each statement is generally clear, although we are not told where the author of passage 5 learned about Stoic philosophy; still, it is evident that the ideas presented are those of the Stoics and not the author. Of all these passages, however, only number 6 with its parenthetical note gives a careful citation of its source, the exact location from which the quotation was taken.

THE CONVENTIONS OF REPORTING

Like journalists, scholars cite sources in order to get at and present the truth. To ensure accuracy and clarity, both types of writers follow careful rules and procedures.

Many of these rules and procedures are common to both fields. Both journalism and scholarship, for example, require that sources be acknowledged and identified. Both pay scant attention to unsupported opinions, yet both respect expert testimony. In reporting on sources, both fields observe the same time-honored conventions, which include rules for paraphrasing, quoting, and even punctuating quotations. If there is one outstanding difference between scholarship and journalism, however, it is that scholarly writing, with its careful procedures of documentation, follows even more stringent rules for identifying the precise locations from which ideas and information have been taken.

This chapter is, in large part, devoted to these procedures. While some of them involves technicalities (for example, does a comma go to the left or right of a quotation mark?), even they are important indications of the care that researchers take to be accurate and truthful. While you are expected to become familiar with most of the conventions here, you should also regard this chapter as a resource that you can turn to often throughout your college career for guidance in presenting the results of your research.

OPTIONS FOR PRESENTING SOURCES

Whenever you report on your research, you need to consider how best to present what you have learned from your sources. Sometimes the most appropriate method will be paraphrase, at other times, quotation.

Imagine, for example, that in an introductory anthropology course, your instructor has assigned a research paper in which you are to analyze some aspect of American culture. You have chosen to write about the way Americans express their emotions, and in your research you come upon the following passage from page 248 of Ashley Montagu's book *The American Way of Life*:

> To be human is to weep. The human species is the only one in the whole of animated nature that sheds tears. The trained inability of any human being to weep is a lessening of his capacity to be human—a defect which usually goes deeper than the mere inability to cry. And this, among other things, is what American parents—with the best intentions in the world—have achieved for the American male. It is very sad. If we feel like it, let us all have a good cry—and

> clear our minds of those cobwebs of confusion which have for so long prevented us from understanding the ineluctable necessity of crying.

The passage expresses an interesting opinion—that American men have been trained, unnaturally, not to cry—and you want to use it in your paper. The following examples illustrate some of your options.

Paraphrase

You can restate an author's ideas in your own words:

> Montagu claims that American men have a diminished capacity to be human because they have been trained by their culture not to cry (248).

Direct Quotation of a Sentence

You can quote an author's exact words, as in these three examples:

> In his book *The American Way Life*, Ashley Montagu writes, "The trained inability of any human being to weep is a lessening of his capacity to be human—a defect which usually goes deeper than the mere inability to cry" (248).

> According to Montagu, "To be human is to weep" (248).

> "If we feel like it," writes Ashley Montagu, "let us all have a good cry—and clear our minds of those cobwebs of confusion which have for so long prevented us from understanding the ineluctable necessity of crying" (248).

Quoting Part of a Sentence

You can incorporate part of an author's sentence into a sentence of your own:

> One distinguished anthropologist calls the American male's reluctance to cry "a lessening of his capacity to be human" (Montagu 248).

> Montagu finds it "very sad" that American men have a "trained inability" to shed tears (248).

Quoting Longer Passages

You can quote more than one sentence:

```
Anthropologist Ashley Montagu argues that it is both
unnatural and harmful for American males not to cry:
        To be human is to weep. . . . The trained
        inability of any human being to weep is a
        lessening of his capacity to be human—a defect
        which usually goes deeper than the mere inability
        to cry. . . . It is very sad. (248)
```

In this chapter, we will study these options in some detail. We will first examine the precise methods of presenting sources through paraphrase and quotation. Afterward, we will look at strategies for using sources: when and where to use the options at our disposal. Chapter B of Part II considers the techniques for citing these sources in parenthetical notes.

ACKNOWLEDGING SOURCES

Whether you paraphrase or quote an author, it is important that you make it clear that it is the author's ideas, not your own, that you are presenting. This is necessary for the sake of clarity and fairness—so that the reader knows which words, ideas, and discoveries are yours and which belong to your source. Parenthetical notes, which cite a page reference and, if needed, the author's name, are the most common way of doing that. Notice, too, that each of the preceding examples makes its indebtedness to a source clear through an ***acknowledgment phrase,*** such as "Montagu claims that. . . ." Other acknowledgment phrases that we might have used include the following:

Acknowledgment phrases

Ashley Montagu maintains that. . .

Ashley Montagu, author of *The American Way of Life,* says that. . .

Montagu also believes that. . .

Professor Montagu argues that. . .

According to Ashley Montagu, the eminent anthropologist, American men . . .

A quotation should never be placed in a paper without acknowledgment. Even a parenthetical note is not enough to identify a quotation. You must always introduce a quotation, telling your readers something about it. Avoid writing passages like this with a "naked" quotation in the middle:

Bad: "naked" quotation

> When my grandfather died, all the members of my family—men and women alike—wept openly. We have never been ashamed to cry. "To be human is to weep" (Montagu 248). I am sure we are more human, and in better mental and physical health, because we are able to express our feelings without artificial restraints.

Even though the parenthetical note identifies the source, readers find it awkward to read a quotation without knowing its origin in advance. Forcing them to skip ahead to find the note creates an undesirable interruption in the flow of the paper. These problems would not arise if the writer had used a simple phrase (for example, *As anthropologist Ashley Montagu observed,*) to introduce the quotation:

Better: acknowledged quotation

> When my grandfather died, all the members of my family—men and women alike—wept openly. We have never been ashamed to cry. As anthropologist Ashley Montagu observed, "To be human is to weep" (248). I am sure we are more human, and in better mental and physical health, because we are able to express our feelings without artificial restraints.

Not only does the reader better understand the quotation's function with the introductory phrase, but the quotation has more impact as well because it has been attributed to a recognized authority.

Always give your readers enough information to identify your sources. The first time you refer to a source, give both the person's first and last names. Also, unless the source is a well-known figure, identify him or her so that the reader can understand why this particular person is being quoted.

First references

> Winston Churchill said, . . .
>
> Cynthia Bathurst, author of *The Computer Crisis*, believes that . . .
>
> According to Valerie Granville, British ambassador to Bhutan during the Sherpa Riots, . . .
>
> Rock star Mick Jagger gave a flippant answer: . . .

After the first reference, the source's last name is sufficient:

Churchill said that . . .

Later Jagger remarked, . . .

Subsequent references

Although quotations are almost always introduced with acknowledgment phrases, the same is less often true of paraphrased material. As a general rule, use an acknowledgment phrase when the paraphrased material represents an original idea or opinion of the source, when the source's credentials lend the material authority, when you need to distinguish between the ideas or information presented in a source and your own observations, or, similarly, when you wish to distance yourself from opinions with which you disagree.

Anthropologist Ashley Montagu argues that crying is a distinctively human activity—as appropriate and necessary for males as for females (248).

Acknowledgment phrase for paraphrased material

However, an acknowledgment phrase is not needed for factual information, as in these passages:

At one point in his life, Alex Haley, the author of *Roots*, possessed only eighteen cents and two cans of sardines (Powell 179).

One study has found that firstborns score better in achievement tests that measure language and mathematics skills (Weiss 51).

No acknowledgment phrase is needed for factual information

In such cases, the parenthetical notes provide adequate recognition of sources. (Parenthetical notes are discussed further in Chapter B of Part II.) Use your best judgment about whether an acknowledgment phrase is called for with paraphrased material. When in doubt, however, provide the acknowledgment phrase. It is better to err on the side of *over*- rather than *under*-recognition of your sources.

RELYING ON EXPERTS

Besides being fair, acknowledging the contribution of a source can also add force to your own writing. Since the sources you present have greater expertise than you, a quotation or paraphrase from one of them can command greater respect than an unsupported statement from you, a nonexpert. To illustrate this, assume that, in writing a research paper, you quote Montagu on the subject of crying and identify him to your readers as an eminent anthropologist. Could you have made the point just as effectively if you had written the following instead?

> I think it is wrong that men in America have been brought up to think it is not manly to cry. Crying is natural. Our macho-man mentality takes a terrible toll on our emotions.

While you are entitled to your opinions, a reader who doubts your expertise on the subject is likely to question whether you have considered the implications of your position. After all, what reason does the reader have to trust you? However, when an expert such as Montagu is quoted, the statement carries greater weight.

This does not mean that experts are automatically right. Experts do not always agree with each other, and progress in humanity's quest for truth often comes as new ideas are introduced to challenge old ones. What it does mean is that experts are people who have studied their subjects thoroughly and have earned the right to be listened to with respect. Since you will not often begin with a thorough knowledge of the subjects you write about in research papers, your writing must rely on what you have learned from expert sources.

Of course not every source identifies the credentials and accomplishments of its author. On the one hand, a PDF file of an article, which is basically a photograph of the original print version, may provide a profile of the writer on the first or last page. On the other hand, an HTML file, which is a "retyping" of the original version, may not offer such information. Articles by freelance writers and public figures, as opposed to academic scholars, are also less likely to cite biographical information. In such cases, a Google or Yahoo! search is a good investment of time. Not recognizing Henry Kissinger as a former U.S. Secretary of State, for example, would be an embarrassing oversight.

PARAPHRASING SOURCES

Most of the time when you present ideas or information from sources, you will paraphrase them. To ***paraphrase*** a statement or passage is to recast it in different words. Paraphrase is the least cumbersome way of communicating what a source has said, as well as the easiest to read. When a source is too technical or too wordy for your readers, you can present the source's ideas or information more clearly and succinctly using your own words. When you paraphrase, be accurate and faithful to what your source says, but use your own style and phrasing. Imagine, for example, that you wished to make use of this passage as a research source:

> Nearly forty years ago Damon Runyon nearly collapsed in laughter when he covered the trial of George McManus, a gambler, who was accused of shooting Arnold Rothstein, another gambler, who thereupon died. The cause of Damon

Runyon's mirth was the sight of the witnesses and jurors in the case running out into the halls during court recesses to place bets with their bookies—even as they considered the evils of gambling in the city.

—Edwin P. Hoyt, *The Golden Rot*

You can paraphrase this information more briefly, using your words:

Good

```
According to Edwin P. Hoyt, Damon Runyon was highly amused
that both witnesses and jurors in a gambling trial would
place bets with their bookies during court recesses.
```

What you must *not* do is simply change a word or two while keeping the structure of the original intact:

Bad

```
Edwin P. Hoyt writes that about forty years ago Damon Runyon
almost fell down from laughing when he was a reporter for
the trial of gambler George McManus, accused of murdering
another gambler, Arnold Rothstein.
```

You can avoid the kind of unintentional plagiarism that results from word substitution, if you paraphrase from memory rather than looking directly at the original passage. Chapters 5 and 12 describe the best method as follows: *Read the passage so that you understand it; then put it aside, and write your recollection of its meaning on a note card, in your own words*. Be certain to observe the guidelines for avoiding plagiarism found on page 374.

Paraphrasing a Source

EXERCISES

Imagine that each of the following quotations is a source for a research project. Write a paraphrase of important information from each passage as you would on a note card. Then write it as you would in the paper itself, giving credit to your source with a suitable acknowledgment phrase. (*Note:* You do not need to present all of the information from each passage in either your paraphrases or your acknowledgments.)

a. *Source:* Linus Pauling. He won Nobel Prizes for both Chemistry (1954) and Peace (1962).

Quotation:
Science is the search for truth—it is not a game in which one tries to beat his opponent, to do harm to others. We need to have the spirit of science in international affairs, to make the conduct of international affairs the effort to find the right solution, the just solution of international problems, not the effort by each nation to get the better of other nations, to do harm to them when it is possible.

b. *Source:* Edwin P. Hoyt. This quotation is from his book *The Golden Rot: A Somewhat Opinionated View of America,* published in 1964.

Quotation:
Let there be no mistake, the pressures on government for destruction of wilderness areas will grow every time the nation adds another million in population. The forest service has been fighting such pressures in the West for fifty years. Any national forest visitor can gauge the degree of success of the "multiple use program" of the forest service very nicely by taking a fishing rod and setting out to catch some trout. He will find mile after mile of the public waters posted by private landowners who do not allow fishing or hunting on their property—or on the government property they lease. Inevitably this includes the best beaver dams and open stretches of water along the streams.

c. *Source:* Marvin Harris. He is an anthropology professor and author of several books on human behavior throughout the world.

Quotation:
The trouble with the "confessions" is that they were usually obtained while the accused witch was being tortured. Torture was routinely applied until the witch confessed to having made a pact with the Devil and having flown to a sabbat [a witches' meeting]. It was continued until the witch named the other people who were present at the sabbat. If a witch attempted to retract a confession, torture was applied even more intensely until the original confession was reconfirmed. This left a person accused of witchcraft with the choice of dying once and for all at the stake or being returned repeatedly to the torture chambers. Most people opted for the stake. As a reward for their cooperative attitude, penitent witches could look forward to being strangled before the fire was lit.

d. *Source:* Jessica Mitford. She was a well-known muckraker, an investigative journalist who specialized in exposing scandals and abuses.

Quotation:
True, a small minority of undertakers are beginning to face the facts and to exhibit more flexibility in their approach to customers, even to develop some understanding and respect for people who as a matter of principle do not want the full funerary treatment ordinarily prescribed by the industry. But the industry as a whole, and particularly the association leaders, are unable to come to grips with the situation that confronts them today because their whole operation rests on a myth: the assumption that they have the full and unqualified backing of the vast majority of the American people, that the costly and lavish funeral of today, with all its fabulous trimmings, is but a reflection of American insistence on "the best" in all things. It is particularly hard for them to grasp the idea that a person who has lived well or even luxuriously might *prefer* the plainest disposition after death.

QUOTING SOURCES

In research writing, sources are quoted less often than they are paraphrased, but quotation is more complicated and requires more explanation.

Punctuating Quotations

The conventions of punctuation have driven many a student nearly to distraction. They seem arbitrary and often illogical. If you were to set about tinkering with these rules, you could very likely make some worthwhile improvements to the current system. Nonetheless, the system as it stands is well established and unlikely to change. Your consolation is that, even if it is complicated, it can be mastered, and it does serve its purpose of giving readers helpful signals that make reading easier. Punctuation indicates just which words and passages are your own and which belong to your sources.

The following are the most important conventions of punctuation involving quotations. You should learn them and follow them carefully.

1. ***Use double quotation marks (" ") before and after a source's words when you copy them directly.***

> At the Battle of Trafalgar, Admiral Nelson exhorted his fleet: "England expects every man to do his duty."
>
> The phrase "bats in the belfry" was coined by the writer Eden Phillpotts.

Double quotation marks

2. ***Use single quotation marks (' ') before and after quoted material when it occurs within other quoted material—that is, when it occurs inside double quotation marks.***

> Charles and Mary Beard contend that the American government was not established as a *democracy*: "The Constitution did not contain the word or any word lending countenance to it, except possibly the mention of 'We, the people,' in the preamble."
>
> We used this example earlier in the chapter: "According to Ashley Montagu, 'To be human is to weep.'"

Single quotation marks

3. ***Indent a quotation that takes up more than four lines in your paper.*** Indent longer quotations one inch from the left margin. Do not indent any additional spaces from the right margin. If you are quoting a single paragraph or less, do not indent the first line of the quotation any additional spaces:

> The millionaire Andrew Carnegie believed that free enterprise and private charity, not government social

programs, offered the best solution to the problem of poverty:

Indent the left margin one inch. Do not indent the right margin.

> Thus is the problem of Rich and Poor to be solved. The law of accumulation will be left free; the laws of distribution free. Individualism will continue, but the millionaire will be but a trustee of the poor; entrusted for a season with a great part of the increased wealth of the community, but administering it for the community far better than it could or would have done for itself.

However, if the indented quotation consists of two or more paragraphs, indent the first line of each paragraph an additional quarter inch:

Florence Nightingale questioned the unequal treatment of men and women in Victorian England:

Indent paragraphs an additional quarter inch

> Now, why is it more ridiculous for a man than for a woman to do worsted work and drive out everyday in the carriage? Why should we laugh if we see a parcel of men sitting around a drawing room table in the morning, and think it all right if they were women?
>
> Is man's time more valuable than woman's? Or is the difference between man and woman this, that women have confessedly nothing to do?

These passages demonstrate other guidelines as well:

- **Never place an indented quotation within quotation marks.** Quotation marks are unnecessary since the indenting already makes it clear that the passage is a quotation.
- **When typing, do not skip extra lines before or after an indented quotation.** The entire paper, including such quotations, is double-spaced.

4. *Accuracy is essential in quoting a source.*

- **Copy a quoted passage exactly as it is printed.** The only exception is for obvious typographical errors, which you should correct. Otherwise, make no changes in a quoted passage, even if you disagree with its wording or punctuation. For example, if you, rather than Andrew Carnegie, had been the author of the quotation on page 386, you might have used a colon or dash after the word *poor* instead of a semicolon. But since Carnegie used a semicolon, that is the way it must appear when you copy it.

- **Insert *[sic]*, the Latin word meaning "thus," in brackets immediately after an apparent error.** Do so only if you feel it necessary to identify it as your source's error, not your error in copying the passage.

> The régime posted a proclamation on every streetcorner: "Amnesty will be granted all mutineers who lay down their arms. Die-heart [sic] traitors who persist in rebellion will be shot."

This device should be used only rarely. Avoid using *sic* to belittle a source with whom you disagree.

5. *Use punctuation to separate a quotation from an acknowledgment phrase or sentence.*

- **Use a comma or colon when the phrase comes before the quotation. A comma is preferred when the introduction is not a complete sentence:**

> Jacques Delille wrote, "Fate chooses our relatives, we choose our friends."

> As Al Jolson remarked, "You ain't heard nothin' yet, folks."

The introduction is not a complete sentence

- **A colon is preferred when the introduction is a complete sentence:**

> Edmund Burke believed that sadism is a component of human nature: "I am convinced that we have a degree of delight and that no small one, in the real misfortunes and pains of others."

The introduction is a complete sentence

> The last words in Act II are spoken by Hamlet: "The play's the thing / Wherein I'll catch the conscience of the King."

Colon

- **Use a colon to introduce an indented quotation:**

From his jail cell Martin Luther King wrote about the law:

> An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is *difference* made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is *sameness* made legal.

- **However, no punctuation is needed when a quotation is a continuation of the introductory sentence:**

No colon

According to the Library Bill of Rights, libraries are forums for information and ideas, and they have

> . . . the responsibility to provide . . . all points of view on all questions and issues of our times, and to make these ideas and opinions available to anyone who needs or wants them, regardless of age, race, religion, national origin, or social and political views.

- **Use a comma when the acknowledgment phrase comes after the quotation, unless the quotation ends in a question mark or exclamation point:**

Comma

"When you have nothing to say, say nothing," wrote Charles Caleb Colton.

But:

No comma

"Who can refute a sneer?" asked William Paley.

- **When the acknowledgment phrase is inserted within a quoted sentence, begin and end it with commas:**

Commas

"Politics," said Bismarck, "is not an exact science."

- **Use no punctuation at all (other than quotation marks) when you make quoted words part of your own sentence:**

```
Robert E. Rogers's advice to the Class of 1929 at MIT
was to "marry the boss's daughter."
```
No comma

The word *that* can be used to incorporate a short quotation into your sentence. Note carefully the difference in punctuation among the following three sentences:

–Quotation treated as an independent sentence:

```
Henry Ford said, "History is more or less bunk."
```
Comma

–Quotation incorporated into the sentence:

```
Henry Ford said that "history is more or less bunk."
```
No comma

–Quotation paraphrased:

```
Henry Ford said that history is nonsense.
```
No comma

6. ***Capitalize the first word of a quotation when it is treated as an independent sentence. Do not capitalize it when it is incorporated into your own sentence.***

```
Margaret Hungerford gave us the famous saying, "Beauty
is in the eye of the beholder."
```
Uppercase letter

```
Like Margaret Hungerford, many psychologists believe
that "beauty is in the eye of the beholder."
```
Lowercase letter

7. ***The trickiest rules apply to punctuation at the close of a quotation. Refer to the following examples whenever necessary.***

- **Commas and periods are always placed inside a closing quotation mark:**

```
"From the sublime to the ridiculous is but a step,"
wrote Napoleon.
```
Comma inside the quotation mark

```
Martin Joseph Routh offered timeless advice over a
century ago: "You will find it a very good practice
always to verify your references, sir."
```
Period inside the quotation mark

Period inside single and double quotation marks

```
Judge Learned Hand wrote, “I should like to have every
court begin, ‘I beseech ye in the bowels of Christ,
think that we may be mistaken.’”
```

- **Colons, semicolons, and dashes are placed outside a closing quotation mark:**

Colon outside the quotation mark

```
“Blood, toil, tears and sweat”: these were the
sacrifices Churchill promised to his country.
```

Semicolon outside the quotation mark

```
On his deathbed, O. Henry said, “Turn up the lights—I
don’t want to go home in the dark”; then he expired.
```

- **Question marks and exclamation points go inside the closing quotation mark when they belong to the quotation, but outside when they do not:**

Question mark belongs to quotation

```
Macbeth asked, “What is the night?”
```

Question mark does not belong to quotation

```
Who said, “Cowards die many times before their
deaths”?
```

Exclamation point belongs to quotation

```
Colonel Sidney Sherman first shouted, “Remember the
Alamo!”
```

Exclamation point does not belong to quotation

```
How dare you respond, “No comment”!
```

- **For punctuation following a parenthetical note, see pages 548–550 or the quick reference guide on the inside back cover.**

8. *Follow these conventions for quoting poetry:*

- **Use a slash with a space before and after it to divide quoted lines of poetry:**

Space, slash, space

```
Ogden Nash wrote, “Candy / Is dandy / But liquor / Is
quicker.”
```

- **Longer passages of poetry are indented:**

Indent the left margin one inch

```
Emily Dickinson wrote:
        “Faith” is a fine invention
        When Gentlemen can see—
        But Microscopes are prudent
        In an Emergency.
```

Like other indented passages, poetry is not placed within quotation marks. The word "*Faith*" is in quotation marks because Dickinson punctuated it that way in her poem.

Punctuating Quotations

EXERCISES

1. The following passages that appear in brackets are quotations, printed with their original capitalization and punctuation. Remove the brackets and add whatever punctuation is necessary. Make whatever additions and changes are necessary to put each sentence into proper form.

a. Anne Morrow Lindbergh wrote [The wave of the future is coming and there is no fighting it.].

b. Rachel Carson was among the first to warn against the pollution of the environment [As crude a weapon as the cave man's club, the chemist's barrage has been hurled against the fabric of life.].

c. [Gentlemen of the old régime in the South would say, "A woman's name should appear in print but twice—when she marries and when she dies."] wrote Arthur Wallace Calhoun in 1918.

d. [Gentlemen] wrote Anita Loos [always seem to remember blondes.].

e. How many students today believe with James B. Conant that [He who enters a university walks on hallowed ground.]?

f. William Morris called this a [golden rule] [Have nothing in your houses that you do not know to be useful, or believe to be beautiful.]; a rather different conception of what a house should be is presented in a statement of architect Le Corbusier [A house is a machine for living in.].

g. Freud never underestimated the role of religion in human culture [If one wishes to form a true estimate of the full grandeur of religion, one must keep in mind what it undertakes to do for men. It gives them information about the source and origin of the universe, it assures them of protection and final happiness amid the changing vicissitudes of life, and it guides their thoughts and motions by means of precepts which are backed by the whole force of its authority.].

h. Poverty is not portrayed as romantic in Keats's poem "Lamia" [Love in a hut, with water and a crust, Is—Love, forgive us!—cinders, ashes, dust.]

i. Gloating on his pact with the devil, Doctor Faustus asked [Have not I made blind Homer sing to me?].

j. [We was robbed!] shouted manager Joe Jacobs into the microphone in 1932, when the decision went against his fighter, Max Schmeling.

2. Create sentences that incorporate quotations according to the following guidelines:

a. Use this quotation by Mark Twain in a sentence that begins with an acknowledgment phrase:

Man is the only animal that blushes. Or needs to.

b. Use the following quotation by Havelock Ellis in a sentence that ends with an acknowledgment phrase:

   The place where optimism most flourishes is the lunatic asylum.

c. Use the following quotation by George Santayana in a sentence with an acknowledgment phrase inserted within it:

   Fanaticism consists in redoubling your efforts when you have forgotten your aim.

d. Incorporate a paraphrase of this quotation into a sentence that acknowledges its author, Congressman Grimsley Buttersloop:

   My opponents have accused me of embezzlement, drinking, fooling around, and falling asleep during committee meetings. The only thing they haven't accused me of is not loving my country, and that they can never do.

e. When you quote the following, let the reader know that its author, Frank Winslow, deliberately misspelled the word *souperior* in a letter to his aunt, Martha Fleming:

   All I can say of your clam chowder is that it was positively souperior.

Altering Quotations

Sometimes when you write about your research, you will want to use a quotation the phrasing of which does not precisely fit in with the phrasing of your introduction. Either it lacks a word or a phrase that would make its meaning clear, or else it contains too much material—unnecessary words that are not relevant to your point. For example, imagine that you found this quotation from an author named Vanessa O'Keefe:

> I absolutely long to prove to the world, as I said in an interview yesterday, that a perpetual motion machine is not an impossibility.

Assume you wanted to introduce it with the phrase *Vanessa O'Keefe announced that she....* Fortunately, there are methods that allow you to alter such a quotation to fit your needs. By using them, you can write

```
Vanessa O'Keefe announced that she "absolutely long[ed]
to prove to the world...that a perpetual motion machine
is not an impossibility."
```

As you can see, you can make certain alterations in quotations to suit your needs. When you do so, however, you must obey these two guidelines:

1. You must make it completely clear to your readers precisely what changes you have made.
2. Your alterations must not distort the meaning or essential phrasing of a quotation or make it appear to say something other than what the author intended.

The following methods may be followed to alter quotations.

Adding to Quotations: Brackets [ ]

Whenever a word, phrase, or suffix needs to be added to a quotation to make its meaning clear, you may insert it within ***brackets.*** Brackets are most commonly used to explain a reference. For example, it would not be evident to a reader of this quotation that it was the United States that José Martí was referring to as "the monster":

> I have lived in the monster and I know its insides; and my sling is the sling of David.

By using brackets when you quote this sentence, you can make the reference clear:

> In a letter to Manuel Mercado, Martí wrote, "I have lived in the monster [the United States] and I know its insides; and my sling is the sling of David."

Insertion in brackets

Similarly, you can insert modifiers in brackets. The following insertion makes it clear which frontier is being referred to:

> Churchill said, "That long [Canadian-American] frontier from the Atlantic to the Pacific Oceans, guarded only by neighborly respect and honorable obligations, is an example to every country and a pattern for the future of the world."

Another use for brackets is to provide brief translations of foreign or archaic words:

> Chaucer wrote, "A fol [fool] can not be stille."

Unusual terms may also require explanation. For example, if you used the following quotation in writing about doctors performing unnecessary operations, you might need to explain the term *arthroscopic surgery* to your readers.

> According to Dr. Robert Metcalf, who teaches orthopedic surgery at the University of Utah, the problem exists in his field as well: "There's considerable concern that arthroscopic surgery [a technique for repairing damaged

```
knees] is being overutilized and is sometimes being done
in a manner damaging to healthy cartilage."
```

When the unclear term is a simple pronoun, you can replace it altogether with the noun it refers to. For example, in the following quotation, instead of "They [the Americans] are the hope of the world," you can write

```
Baron de l'Aulne expressed a more favorable opinion in
1778: "[The Americans] are the hope of the world."
```

Instead of brackets, however, sometimes the simplest solution is to incorporate the unclear portion into your own sentence:

```
Writing about Americans in 1778, Baron de l'Aulne
expressed the more favorable opinion that "they are the
hope of the world."
```

Or better still:

```
In 1778, Baron de l'Aulne expressed the more favorable
opinion that Americans are "the hope of the world."
```

The best rule is to use brackets when they provide the simplest way of making the source's meaning clear to your readers. As you can see, bracketing is a useful tool that can solve several writing problems. At the same time, it should not be overused. As with other devices, when brackets appear again and again in a paper, readers find them distracting.

Subtracting from Quotations: Ellipsis Dots (. . .)

You can omit irrelevant parts of a quotation and replace them with ***ellipsis dots,*** three typed periods separated by spaces. The part you omit can be a word, a phrase, one or more sentences, or even a much longer passage. As with everything you alter, there is one important condition: You must not distort the author's meaning or intentions.

Good writers edit their writing, paring away what is unnecessary, off the point, or distracting. Quotations are used most effectively when you select them carefully and when you keep only the pertinent parts and omit what is not needed. As an example, consider again the passage by Ashley Montagu quoted earlier:

> To be human is to weep. The human species is the only one in the whole of animated nature that sheds tears. The trained inability of any human being to weep is a lessening of his capacity to be human—a defect which usually goes deeper than the mere inability to cry. And this, among other things, is what American parents—with the best intentions in the world—have achieved for American males. It is very sad. If we feel like it, let us all have a good cry—and clear our

> minds of those cobwebs of confusion which have for so long prevented us from understanding the ineluctable necessity of crying.

As interesting as this passage is, you might be best able to make your point if you quote only parts of it. For example:

> Anthropologist Ashley Montagu argues that it is both unnatural and harmful for American males not to weep:
>
> > To be human is to weep. . . . The trained inability of any human being to weep is a lessening of his capacity to be human—a defect which usually goes deeper than the mere inability to cry. . . . It is very sad.

Ellipsis dots indicate a deletion

In this case, whole sentences have been removed from the passage and replaced with ellipses. The following example shows how parts of a sentence can also be omitted:

> Montagu feels that "the trained inability . . . to weep is a defect which usually goes deeper than the mere inability to cry."

As with brackets, there is a danger in overusing ellipses. Not only can they become distracting to the reader, but they can also defeat your purpose in quoting, as with this monstrosity:

> Montagu feels that "the . . . inability . . . to weep is a defect which . . . goes deeper than the . . . inability to cry."

The preceding sentence makes so many changes in the original quotation that it can no longer be said to communicate Montagu's phrasing, and the point of using direct quotation is lost. Paraphrase would make much more sense; for example:

> Montagu feels that the inability to cry is a more significant defect than many realize.

An ellipsis is not needed when it is obvious that the passage you have quoted is only a part of the original:

> A man's inability to cry, according to Montagu, is a "lessening of his capacity to be human."

Ellipsis dots are not needed

You should use ellipses, however, when it is not obvious that you are quoting only a portion of the source's complete sentence:

> Montagu wrote, "The trained inability of any human being to weep is a lessening of his capacity to be human. . . ."

When the omission comes at the front of a quoted sentence, you may capitalize the first word if you put the first letter in brackets:

> Montagu offered this advice: ". . . [L]et us all have a good cry. . . ."

EXERCISES Using Brackets and Ellipsis Dots

1. The following is part of the transcript of a reporter's interview with a political candidate, Paul Shawn. Read it and comment on the quotations that follow.

Q: Your opponent, Darla Stowe, says you hunger for money. Is that true?

A: If you mean, do I want to earn enough for my family to live decently, then yes, I hunger for money. I think that's true of almost everyone. But I hunger for other things as well: peace, justice, brotherhood, and national prosperity.

Q: Your opponent also says you are using this race as a stepping-stone to higher office. Is this true?

A: Actually, I'm quite certain I have no more desire for higher office than she has.

Which of the following quotations can be justified on the basis of this interview? Explain why each of them is fair or unfair, and discuss its use of brackets, ellipses, and paraphrase.

a. Paul Shawn says he "hunger[s] for . . . peace, justice, brotherhood, and national prosperity."

b. Shawn admitted, "[Y]es, I hunger for money."

c. Shawn's opponent accuses him of using this race to seek further political advancement, but he responds, "I have no more desire for higher office. . . . "

d. Shawn believes that a "hunger for money" is "true of almost everyone."

e. Quick in responding to an opponent's accusation, Shawn retorted that he has "no more desire for higher office than [Darla Stowe] has."

f. While admitting he has the same interest as most people in earning a comfortable living for his family, Shawn says he has other goals as well: "peace, justice, brotherhood, and national prosperity."

2. Use quotations from the following passages according to the instructions given for each. Introduce each quotation with an acknowledgment phrase.

a. *Quotation:*

I always dreamed of it as being a kind of earthly paradise where no troubles ever intruded.

Speaker: *Linnea Aycock*

Instructions:
(1) Introduce the quotation with the acknowledgment phrase *Linnea Aycock said,* and use brackets to show that Aycock is talking about Tahiti. (2) Write another version, this time quoting only part of her sentence. Without using brackets, show that she is talking about Tahiti.

b. *Quotation:*

Our inspiration was a cartoon that appeared in a children's magazine.

Speaker: *A NASA scientist*

Instruction:
Use brackets to indicate that the cartoon inspired the design of a new space helmet.

c. *Quotation:*

My generation never thought of college in terms of making ourselves employable. It was OK to be interested in Plato or T. S. Eliot or Freud, but never in Exxon or Citigroup. It was easy then to regard jobs with contempt since there were so many of them. It is very different with today's job-conscious generation. The response to Shakespeare now is likely to be, "How will he help me in my job?"

Writer: *Ronni Jacobsen*

Instruction:
Quote two or three sentences that communicate the main idea of this passage. Use ellipsis dots to represent what you omit.

d. *Quotation:*

My message to all you students is that hard work and self-discipline are the keys—and you should never forget this—to success in your college and business careers.

Speaker: *Cyrus T. Pierpont*

Instruction:
Begin with *Cyrus T. Pierpont told students that*. Omit unnecessary parts of the quotation, including the first eight words and the part that is surrounded by dashes. Although it is not necessary, you can change *your* to *their*.

e. *Quotation:*

If idiots drive motor vehicles when they are drunk, this should happen: they should lose their licenses and be sent to jail—for ninety days or longer.

Speaker: *Sergeant Robert Symmes*

Instruction:
Introduce the quotation with the words *Sergeant Robert Symmes said that*. Alter the quotation by deleting the word *if,* inserting *who* after *idiots,* omitting *this should happen*, and making whatever other changes are necessary.

WHEN TO QUOTE AND WHEN TO PARAPHRASE

One question that beginning research writers often ask their instructors is: "How many quotations should I put in my paper?" Their uncertainty is not usually allayed by the appropriate answer: "It depends." What it depends on are the circumstances of the individual case—and your own good judgment. While there is no easy answer to the question, some useful guidelines can help you decide how to use your sources.

1. ***Do not overquote.*** In fact, do not quote very much at all. Most beginning researchers quote far too much in their papers. Quotations should be saved for special occasions, and with good reason: Readers find papers that are filled with quotation after quotation unpleasant and hard to read. (By now you are probably tired of reading the quotations in this chapter!) When they encounter a great many quotations, readers will often skim them or skip them entirely. No one likes to read a passage like this:

Bad (too many quotations)

"Early [Roman] amphitheaters," according to Fredericks, "were temporary wooden structures that often collapsed under the weight of spectators, with the result of great loss of life" (40). Bennett reports:

> The most famous of all buildings of this kind was the Flavian Amphitheater in Rome. Also called the Colosseum because of its size, it was begun by the emperor Vespasian and dedicated by his son Titus in A.D. 80. . . . After the sixth century it was used as a fortress and a quarry. (101)

Fredericks says, "Although accounts of the time report it held more than 80,000 spectators, modern estimates place its capacity at 50,000" (42). The architectural historian Anne Ramsey wrote:

> Structurally and functionally, the Roman Colosseum has been rivaled by no comparably

> sized arenas until the most recent age. Even today it remains a model of planning for rapid crowd access and exit and for unobstructed spectator sight lines. (17-18)

Of these four quotations, piled one on the other, all but the last, which expresses the opinion of an authority, should be rephrased in the writer's own words. The passage then becomes much more readable:

Better

> The first Roman amphitheaters were temporary structures built of wood. Because they could not long support the great crowds who attended the spectacles, they often collapsed in terrible disasters (Fredericks 40). Later they were replaced by permanent facilities, the most famous of which was the Flavian Amphitheater, better known as the Colosseum. Begun by the emperor Vespasian, it was dedicated in A.D. 80 by his son, Titus. It served as a sports and gladiatorial arena with a capacity of 50,000 spectators until the sixth century. It was then allowed to deteriorate, being used occasionally as a fortress and frequently stripped of its stone for use in other buildings (Bennett 101). Nevertheless, it survived and remains today one of the most widely admired Roman buildings. Architectural historian Anne Ramsey writes:
>
>> Structurally and functionally, the Roman Colosseum has been rivaled by no comparably sized arenas until the most recent age. Even today it remains a model of planning for rapid crowd access and exit and for unobstructed spectator sight lines. (17-18)

The rule can be restated as follows: *If you have a choice between quoting and paraphrasing a source, paraphrase it.*

2. ***Always paraphrase a source, except when a direct quotation is needed.*** You should paraphrase most of your sources most of the time, especially under the following conditions.

- **Paraphrase if the source provides factual information.** Avoid quotations like the following:

Unnecessary quotation

```
The collapsing of bridges was a considerable problem in
the past: "In the latter half of the nineteenth century,
American bridges were failing at the rate of twenty-five
or more per year!" (Worth 29).
```

Instead, state this factual information in your own words:

Better

```
A century ago American bridges were far more dangerous
than today, with more than twenty-five collapsing each
year (Worth 29).
```

- **Paraphrase if you can report the ideas or information more briefly or clearly in your own words.**

Wordy

```
Sun worshiper Andrea Bergeron claims that "Solists
face grave and persistent discrimination, not the
least of which is that which prohibits a hearing for
our beliefs. Because our beliefs are not traditional
we are dismissed as cultists" (202).
```

Very likely, you would need nothing more elaborate than this brief paraphrase to make your point:

Better

```
Andrea Bergeron feels that she and her fellow Solists
(sun worshipers) are discriminated against and their
religious views are not taken seriously (202).
```

3. ***Quote a source directly when the source's words work better than your own.*** If you use them sparingly, quotations can be effective in your research writing. Use them in the following cases:

- **Quote when the source's words are phrased in a particularly eloquent or memorable way.** Paraphrase could not do justice to the following quotations:

```
General Patton wrote, "A pint of sweat will save a
gallon of blood" (987).
```

In 1947, physicist J. Robert Oppenheimer expressed the unease felt by many scientists about their role in developing the atom bomb: “In some sort of crude sense which no vulgarity, no humor, no overstatement can quite extinguish, the physicists have known sin; and this is a knowledge which they cannot lose” (1055).

You may not always find it easy to decide whether a statement from a source is so well phrased that it should be presented to readers directly. Use your best judgment. In cases where you are in doubt, the wisest course is to paraphrase.

- **Quote when you are writing about the source or the source’s words:**

Ginter was never modest in his self-descriptions: “When I was born forty-two years ago to a family of humble asparagus farmers, none suspected I would one day be the world’s leading transcriber of baroque music for the banjo” (37).

The advertisement promised “luxury villas with a spectacular ocean view,” but only by leaning far out the windows of our ancient bungalow could we gain even a distant glimpse of the sea.

Victor Hugo called Jean Henri Fabre “the Homer of the Insects” with good reason. Few naturalists wrote such vivid metaphors as Fabre does in this description of the praying mantis:

> To judge by the term *Prègo-Diéu,* we should look to see a placid insect, deep in pious contemplation; and we find ourselves in the presence of a cannibal, of a ferocious spectre munching the brain of a panic-stricken victim. (Qtd. in Lynch and Swanzey 51)

- **Quote when the source is an expert whose exact words will lend authority to a claim that you make:**

  Paratrupus schusterensis, the common swamp frogwort, is a delicacy among scavenger gourmets. Florence Demingo, author of *A Field Guide to Edible Weeds,* exclaims: "Ah, the frog-wort! No other plant offers such a thrill to the palate while fortifying the liver with such potent dosages of Vitamin B-8" (188).

  The public is often outraged when technicalities decide the outcome of important court cases, but as Justice Felix Frankfurter observed in 1943, "The history of liberty has largely been the history of the observance of procedural safeguards" (37).

  As anthropologist Ashley Montagu observed, "To be human is to weep" (248).

  Usually, however, you can paraphrase an authority with the same good results:

  Florence Demingo, author of *A Field Guide to Edible Weeds,* finds the frogwort both tasty and rich in Vitamin B-8 (188).

And one final consideration for quotation in research papers:

- **Do not restrict your quoting to already quoted material.** Many students quote only passages that appear within quotation marks in their sources; that is, they quote writers they have found quoted by other writers. It never occurs to them to quote their sources directly. Of course, you should not overquote, but on the other hand, do not be afraid to quote your sources themselves. If, for example, you were using this very paragraph as a research source, you could quote from it:

  Gould, Gould, and Veit advise, "Do not restrict your quoting to already quoted material" (409).

Judging When to Paraphrase and When to Quote

EXERCISES

Decide if any of the quotations cited in the following passages might better have been paraphrased. In such cases, write a paraphrase that could be substituted for the inappropriate quotations. Omit any parenthetical notes that you decide are unnecessary.

a. Pott's disease is "tuberculosis caries of the vertebrae, resulting in curvature of the spine. It was named after the physician who described it, Percival Pott (1714–88)" (Gleitman 110).

b. Geologists and seismologists are uncertain how to interpret the cryptic note found in McPhilibar's hand after the cave-in: "Major discover [sic]—8th strata, fault line demarcation—earthquake predictor. Eureka!" (Donnelly 192).

c. Harris argues that the animal-powered agriculture of India is not necessarily a problem to be corrected:

> To convert from animals and manure to tractors and petrochemicals would require the investment of incredible amounts of capital. Moreover, the inevitable effect of substituting costly machines for cheap animals is to reduce the number of people who can earn their living from agriculture. . . . Less than five percent of U.S. families now live on farms, as compared with sixty percent about a hundred years ago. If agribusiness were to develop along similar lines in India, jobs and housing would soon have to be found for a quarter of a billion displaced peasants. (12)

d. Humans are not entirely logical creatures. Often we take our guidance from emotional and spiritual voices within us. As the philosopher Pascal observed, "The heart has its reasons which reason knows nothing of" (40).

e. "The word *ain't,"* says Phillips, "has generated its share of controversy" (64). Frelling writes, "*Ain't* is widely accepted in casual conversation. It is rarely used in formal discourse and in writing" (6). A controversy arises especially over its use as a contraction for *am not*. Dwight Macdonald speaks in its behalf, noting that "there is no other workable contraction, for *amn't* is unpronounceable and *aren't* is ungrammatical" (144). Theodore Bernstein, on the other hand, says, "There can be no doubt that *ain't I* is easier to say than *aren't I* and *amn't I,* and sounds less stilted than *am I not*. Nevertheless, what should be not always is" (13–14).

A FURTHER NOTE ON PLAGIARISM

Undoubtedly, the exhortation repeated most often in this book is that you have an obligation as a scholar to acknowledge your sources. The message is so important that we don't want to risk its being overlooked. Make use of sources—after all, that is what research is all about—but give them full credit when you do so. Failure to acknowledge a source, thereby making someone else's work appear to be your own, is plagiarism.

The most glaring cases of plagiarism are deliberate acts of cheating: students handing in papers that they did not write or copying articles from the Internet and passing them off as their own work. These are dishonest acts that rank with library vandalism as among the most serious breaches of the code of scholarship. They are dangerous as well, since penalties for them are understandably severe, and instructors are much better than most plagiarists realize at spotting work that is not a student's own. In addition, the Internet gives instructors a powerful tool for locating plagiarized passages.

A less serious offense, but also one to be avoided, is an unintentional act of plagiarism. Most of the time when students plagiarize, they do so innocently, unaware that they are violating the rules of scholarship. Perhaps they copy a sentence or two from an article, not knowing that they should either quote or paraphrase it. Sometimes they change a few words in copying a sentence, sincerely believing that they are paraphrasing it. Or they do not provide a parenthetical note because they do not know that one is needed. They are not trying to cheat; they are not even aware that they are cheating. It is just that no one has ever told them to do otherwise. Perhaps when they were in the fifth grade, they wrote papers that consisted of copying out passages from encyclopedia articles. That may have gone unreprimanded in grade school. It is never tolerated in college.

There is certainly no need for plagiarism, because you are allowed to use sources provided that you acknowledge them. In fact, there is no advantage in it either: Papers based on expert sources, fairly acknowledged, are what is wanted of scholars. They are exactly what instructors are looking for.

PRACTICE WITH USING SOURCES

The first part of this chapter—in which you learned to paraphrase and quote individual sources—can be compared to the on-the-ground instruction given to would-be parachutists. It is essential background, but the real learning doesn't take place until the first jump. In the rest of this chapter, we intend to push you out of the plane. Your jump will involve taking a selection of sources and using them to write a brief research-based essay.

Writing a Brief Objective Research Essay

When you do research, you have a purpose in mind: You are seeking to learn more about a certain topic and, often, to inform others about what you have discovered. The following example illustrates the process involved in a brief research project. Suppose that you have been asked to report to your political science class on a controversy surrounding the Constitution's Bill of Rights. Let's suppose that, having narrowed your topic, you decide to review the "Schillinger case." Here are excerpts from five (fictitious) sources that you have discovered in your research.

The following is a news article on page 6 of the August 5, 2012, issue of the *Essex Herald-Journal*:

> **State Seeks to Force Cancer Treatment**
>
> State authorities have asked the courts to grant them custody of the thirteen-year-old daughter of a clergyman so that she can receive the anti-cancer treatment doctors say she needs to stay alive.
>
> The Rev. and Mrs. Paul Schillinger and their daughter, Cathy, are members of the Children of Prophecy church, which rejects all medical treatment and relies on faith to cure ailments. The Schillingers are contesting the state's attempt to force Cathy to undergo chemotherapy. Doctors say that she suffers from leukemia and will die within six months without treatment.
>
> Claiming in his brief to the court that "the first duty of the state is to protect its citizens," State's Attorney J. Walker Dodson says he is "reluctantly" undertaking the action to save the girl's life.
>
> At a press conference outside the courthouse, Cathy Schillinger affirmed her own opposition to the state's action. "I know there is a better place waiting for me in heaven. If God calls me, I am ready to die," she said.
>
> If the court rules in favor of the state, the girl will be placed in Memorial Hospital until the course of treatments can be completed.
>
> A ruling is expected later this month.

This excerpt is from an article by Cathy's father, the Rev. Paul Schillinger, "Leave Our Daughter Alone," on page 20 of the August 9, 2012, issue of the *Lexington Post:*

> . . . I know in my heart I am doing God's will. He holds the power of life and death, and if in His infinite goodness and wisdom He wants us to live we will live, and if He wants us to die we will die. No state and no court can say otherwise. The judge and the doctors are trying to play God, and they are committing a damnable blasphemy. My daughter is willing to die if she must, because she knows there is a better place for her waiting in heaven.

The following is an excerpt from page 67 of the September/October 2012 issue of *American Religion*. It appeared in an article by Mark Signorelli, "A Church-State Battle over Child Custody," printed on pages 65–67:

> Interviewed outside court, State's Attorney Dodson said, "Cathy Schillinger's life is in imminent danger, and only this action can save her. If it were her father or any other adult, we would not intervene. But Cathy is a minor, not yet able to make an informed decision about a complicated matter, nor is there evidence that she fully understands the issues involved. It is our policy not to interfere with the parents' raising of their children as they see fit unless the child is abused or in danger. Here the child's right to life takes priority."

This is a letter to the editor of *National News Weekly* that appeared in the August 16, 2012, issue, on page 17:

> Dear Editor:
>
> Once again our fundamental American rights and freedoms are being trampled by the very government that was established to protect them. Freedom

> of religion and the right of parents to raise their children in their own beliefs and values mean nothing to the prosecutors. As a neighbor, I have known the Schillingers for years. They are a loving family, and the parents want Cathy to live. But they and Cathy believe that medical treatment is sinful, and the government must respect that. People must respect the beliefs of others, even if they do not agree with them.
>
> Helen Bridgeman

This is the first sentence of a front-page article in the August 17, 2012, issue of the *Essex Herald-Journal*. The headline is "Girl's Death Ends State Attempt at Custody":

> The state's effort to gain custody of thirteen-year-old Cathy Schillinger was made moot this morning when the girl died of leukemia in her sleep.

No one can read about this case without having an opinion, very likely a strong emotional one. You probably also recognize with the rational part of your brain that the issues here are complicated ones with profound implications, and that there is much to be considered on both sides before you can write an informed analysis of those issues.

You can use these sources to write either ***subjectively*** or ***objectively*** about the case; that is, you can express your opinion, or you can simply present information to the reader without offering your own views. To understand the difference between objective and subjective writing, note that the author of the first source wrote objectively. By reading that article, you cannot tell the reporter's personal feelings about the case. On the other hand, there is nothing objective about Helen Bridgeman's letter to the editor. You know exactly where she stands. She and the reporter were clearly writing for two different purposes.

Often it is wise to write objectively about a controversial matter before committing yourself to an opinion. This ensures that you examine the merits of both sides before rushing to judgment.

In this imaginary paper, let's assume that you have decided first to present the facts from the case objectively and afterward to draw informed conclusions from those facts. For first part of your paper, then, you will present a brief objective report on the Schillinger case, informing your readers about the nature of the case and the issues involved.

How do you begin writing an objective report from the five sources that you have discovered? They consist of two tersely written news stories, quotations from some of the principal participants on opposing sides, and an opinion from an outside reader. All of them might offer material you can use. But what do you do with them?

Unlike the summary reports you produced in Chapter 7, you cannot simply summarize each source individually and then present the summaries one after the other. Instead you must interweave your materials. Since you have important statements from participants, you will also want to quote some of their words. You will need, then, to select material from your sources and produce a synthesis. Here is how one student, Kyle Armstrong, wrote an objective report from these five excerpts:

The Schillinger case, a prominent instance of conflicting rights and freedoms, involved a thirteen-year-old girl with leukemia. On one side of the case stood the girl and her parents, who rejected all medical treatment on religious grounds. On the other stood the state, which sought to force the medical care doctors say she needed to remain alive ("State" 6). Parental and religious rights were in conflict with the right to life itself and with the obligation to protect minors.

Kyle's paraphrase of a source

Kyle's thesis statement

One question that is raised by the case is the extent to which parents have the right to raise their children in their own religious beliefs and practices. The father of the girl, a minister in the Children of Prophecy church, believed that God alone "holds the power of life and death, . . . and if He wants us to die we will die." The minister also believed that in seeking to counteract the divine will, the state was committing a"damnable blasphemy" (Schillinger 20). The daughter, Cathy, subscribed to her parents' beliefs and expressed her willingness to die if necessary rather than undergo treatment they believed to be sinful ("State" 6).

Quoting a source directly

A note for paraphrased material

According to State's Attorney J. Walker Dodson, on the other hand, the issue was not one of religious freedom but of the state's "first duty . . . to protect its citizens" (qtd. in "State" 6). Dodson argued that the girl was too young to make an informed decision about a matter of vital interest to her and that the state was obliged to protect her right to life (Signorelli 67).

A note for quotation

No note for widely available information

```
    Legal questions in this controversial case have
still not been answered, since the girl died before the
courts could reach a decision.
```

Kyle has taken five sources and from them has written something that is new and uniquely his own. The report is objective, since the writer's personal opinions are not evident, although Kyle still remains in control throughout. He is alert to the point of his report, and he shapes it with several of his own sentences. For example, the last sentence of the first paragraph and the sentence following it are topic sentences, expressing his summary of the main ideas of two of his sources.

In his handling of sources, Kyle avoids three mistakes often made by inexperienced research writers; that is, he observes three important rules:

1. **Don't just quote.**
2. **Don't just quote quotations.**
3. **Don't restrict parenthetical notes to quotations.**

Examples from Kyle's report can demonstrate what these rules mean:

Don't Just Quote

Many beginning researchers quote too much, tediously stringing together one quotation after another. Kyle avoids that mistake. His three direct quotations are all clearly relevant to his report. Furthermore, he selects only those words that are most indicative of the main idea of each source, and he introduces them so that the reader always knows who is being quoted and why. More often than quoting, however, Kyle paraphrases his sources. For example, in the first three sentences of his report and the last sentence of his second paragraph, he has rephrased material from his sources in his own words. The result is a clear, readable, effective report.

Don't Just Quote Quotations

Some students quote only material that appears within quotation marks in their sources. It never occurs to them to quote the sources themselves. Note that Kyle does both: The first source contains quotations, and Kyle uses them in his report. Although the second source does not quote any other authors, Kyle quotes from it as well. This may seem obvious, but many students are unaware of this valuable way researchers can use their sources.

Don't Restrict Parenthetical Notes to Quotations

Another mistake that inexperienced research writers often make is to provide parenthetical notes only for direct quotations. Notice that Kyle provides notes not only for the sources he has quoted, but also for those he has paraphrased, such as his use of the first source in his opening paragraph.

Not every source you consult will be cited in your paper. Each of the five sources played a role in Kyle's writing of the report, but only three of them are acknowledged in parenthetical notes. The fourth source, Helen Bridgeman's letter, gave Kyle some general ideas, but since it did not provide him with any specific information, he decided not to paraphrase it or quote from it. Therefore, it is not cited in a note. Although the fifth source, the mention of Cathy's death in a news story, did contain the information used in Kyle's last paragraph, that information was so readily available (found in news accounts throughout the country) that acknowledgment was not necessary.

Because Kyle quoted or paraphrased only three of his five sources (and cited them in parenthetical notes), he omitted the two other sources from his list of works cited, which follows:

Works Cited

Schillinger, Paul. "Leave Our Daughter Alone." *Lexington Post* 9 Aug. 2012: 20. Print.

Signorelli, Mark. "A Church-State Battle over Child Custody." *American Religion* Sept./Oct. 2012: 65-67. Print.

"State Seeks to Force Cancer Treatment." *Essex Herald-Journal* 5 Aug. 2012: 6. Print.

Writing an Objective Research Essay

EXERCISES

Imagine that in writing a paper about how Americans have kept track of time through the years, you discovered the following (purely fictitious) sources. Part of your paper will concern a recent proposal to change our current time zones. Use these sources to write a brief objective report on what you have learned. Acknowledge your sources with parenthetical notes and provide the list of works cited that you would include in your final paper.

1. This news story appeared last year in the May 22 issue of the *Birmingham Star-News* in section B, page 4. Dina Waxman wrote the article under the headline, "Parent Tells Dangers of Time Zone Change."

Congressional hearings on a proposal to have all the country's clocks tell the same time continued today with testimony from a parents' group opposed to the plan.

The proposal, put forth by Edna Odom of Muscatine, Iowa, would eliminate the four time zones that now divide the country. She would replace them with a single nationwide zone.

Testifying against Odom's plan was Floyd Rugoff, president of the Eureka, California, PTA. He argued that it would endanger schoolchildren, who would travel to or from school in darkness.

Under the proposal, clocks in the Eastern zone would be set back one-and-a-half hours, while Pacific zone clocks would be set ahead by the same period. Central and

Mountain zone clocks would receive half-hour adjustments. Alaska and Hawaii would be exempt from the proposal.

In his testimony Rugoff said, "In December it's already dark in the morning when children leave for school. If we change, California children won't see the sunrise until 8:30, and in New England it will have set by the time children come home from school. We're going to see a big increase in accidents involving children."

2. These excerpts are from Edna Odom's article, "It's About Time," in *Future and Change* magazine. It appeared in last year's January issue on pages 76–78.

If all of the country operated by the same clock, businesses would reap an enormous advantage. Communication from coast to coast would be simplified. Now, with four time zones, companies operating from nine to five on the two coasts have only five working hours in common, and only three if you remove the two lunch hours. Under my proposal, if an executive in Tucson needs to reach her main office in New York at 4:00 P.M., she can call and get through. The way it is now, the time in the East would be 7:00 P.M., and she'd have to wait until Monday morning for the New York office to reopen. Television networks, airlines, and neighboring communities that now straddle time zones would all reap enormous benefits. [page 77]

. . . It isn't as if we were being asked to switch day with night. An hour and a half change isn't that big. The claims of opponents are vastly exaggerated. We already move the clocks an hour twice each year, and everyone adjusts easily. There is nothing that says that the sun has to be overhead at noon. If it's dark at 6:00 A.M., why can't a farmer milk the cows at 8:00 instead? Schools could open later or earlier to accord with the sunlight. Why are people so hidebound? If the human race isn't flexible enough to make small adjustments, heaven help us when a major catastrophe strikes. [page 78]

3. "Farmer Ticked by Time Scheme" is the headline for an article that appeared without a byline last May 23 on page 24 of the *Riverside Ledger:*

In his testimony against the OUT (Odom Unified Time) proposal, farmer Duane Wentworth of Millinocket, Maine, argued that the proposal would wreak havoc with livestock producers.

"Animals operate by the sun, not the clock," he said, "and we can't convince them otherwise. If we have to get up at 4:00 in the morning to tend them, we'll be eating lunch at 9:00 and going to bed by 8:00. We'll be out of sync with the rest of the country."

Writing a Brief Subjective Research Essay

Not all writing is objective writing; sometimes your purpose is to express your own opinion in order to convince others. Chapter 15 considers argumentative writing in detail, but here we will take a brief look at how writers can use research sources to support and strengthen an argument. Of course, you are always free to offer an opinion without any outside support at all, but the support of experts can greatly help your case. By taking facts from sources, you also show readers that you have gone to the trouble of researching the issue, and you make yourself seem more worthy of their trust. When you quote or paraphrase authorities in support of your opinions, those opinions seem more impressive than they otherwise would.

For a brief example of how subjective writing can be supported by sources, suppose that you are arguing your own views on the unified time zone plan that was introduced in the exercise above. You can use those sources effectively to support your argument:

> Edna Odom's proposal to synchronize all the nation's clocks within a single time zone may seem attractive at first glance, but closer inspection of the scheme reveals serious flaws. Although Odom rightly points out the benefits to TV networks and airlines of eliminating time zone differences, she is too quick to dismiss her plan's opponents as "hidebound" and its problems as "exaggerated" (77–78).
>
> The proposed change would have the most impact on the two coasts, where clocks would be altered by an hour and a half from current settings. While Odom sees this as a minor consideration, the effects would be substantial for farmers and schoolchildren, to take only two examples. Since livestock regulate their lives by the sun, farmers on the east coast would need to rise as early as 4:00 A.M. to tend animals at sunrise ("Farmer" 24). And as the president of a California PTA chapter observed in testifying before Congress, it would be dark during the winter when western children traveled to school and when eastern children returned home. He predicted that the number of auto accidents involving children and pedestrians would increase sharply (Waxman 4).
>
> A principal advantage that Odom claims for her scheme is that it would aid communication by standardizing business schedules. But she also recommends that schools and other institutions adjust their opening and closing times to conform with the sun (77–78). She can't have it both ways. If California schools open according to the sun, three hours after New York schools, parents will demand that businesses where they work do likewise, and the uniformity that Odom promises will be lost.
>
> While it would be wonderful if time were the same in all parts of the country—and of the world, for that matter—the fact is that the sun refuses to cooperate. Any proposal that is based on human wishes, without regard for the realities of nature, is doomed to certain failure. Imperfect as our current time system is, it is at least preferable to the alternative.

The list of works cited for this essay would be the same one for the objective essay in the exercise.

The writer of this subjective essay argues the case against the plan. The sources he uses buttress his argument and lend it authority. For example, because he has supported his opinion with sources, readers are more likely to accept his claim that the plan would hurt farmers and schoolchildren; readers can see that this is not just the writer's unfounded speculation.

Notice that while the writer has used sources to help make his point, he has not been a slave to those sources. While he takes several arguments from his sources, much of the language and thought behind the paper is entirely his own. His introduction and conclusion are original, and in the third paragraph he has applied his own logic to turn Edna Odom's argument against her.

Sources, in other words, are tools that require the ingenuity of writers to make use of them. There is nothing in the three sources that led inevitably to this paper. In fact, another writer with different views about time zones could have used them to write an equally effective paper supporting Edna Odom's proposal.

EXERCISES

Writing Subjective Research Essays

1. Write a subjective essay arguing your views on the Schillinger case. Use the five sources found on pages 404–407 to support your essay. Acknowledge your sources in notes and include a list of works cited.
2. Write a subjective essay that argues in favor of Edna Odom's time zone proposal. Support your position, using the sources in the exercise on pages 409–410.

14

Writing and Revising the Research Paper

GETTING ORGANIZED

Once Bob Tennant and Tracy LaFon had gathered material from their sources and taken notes, they were ready for the next step: the actual writing of their papers. While writing took less time than gathering sources, it was no less important, and, like earlier stages of the research process, it consisted of several substeps. For the first of these substeps, Bob and Tracy each received an assignment similar to the following:

Preparing to Write ASSIGNMENT

Carry out the following tasks before our next class meeting in preparation for writing a first draft of your research paper:

- Complete your note-taking on index cards and printout pages. You want to be as thorough as you can, but be prepared to go back to your sources for extra information or clarification if the need arises.
- Formulate a thesis statement; that is, state the main idea of your paper in a sentence or two.
- Sort your note cards and annotated printouts into subdivisions of your main topic.
- Prepare an updated informal working outline for your first draft.
- Put new subject titles on your note cards as necessary, arrange them in the order suggested by your outline, and put aside (but do not discard) any that you do not expect to use.

Formulating a Thesis Statement

When Tracy began her project, she was afraid she would not find enough to say about the topic she had chosen. However, halfway through reading her first source, she had already accumulated fifteen different note cards. Aware that she was probably taking too many notes, Tracy decided to be more selective. Like almost every other student researcher, she found that a shortage of material would not be a problem after all. Consequently, she sharpened her focus and began to take fewer, more carefully chosen notes. Even so, she ended up with more than a hundred cards, several dozen more than she would finally use.

When Tracy began her search, she was thinking about the topic of sexually transmitted diseases broadly. So far as she knew, she would be writing about many, perhaps all, aspects of STDs. As a result, she began taking notes about diseases that she would not end up writing about, such as herpes and AIDS. Before long, however, she realized that her original broad topic was leading in too many diverse directions for one research paper. Her topic, she realized, needed to be more specific, and she soon narrowed it to what college students need to know about the human papillomavirus or HPV—a decision made easier by the abundance of sources she found relating to that more restricted topic. Even so, she found that there were at least several subareas of this narrower topic, and she did not become entirely sure of her paper's thesis or organization until she was well into an early draft of the paper itself. She was then able to formulate a ***thesis statement,*** a brief summary of what she expected to be the main focus of her paper:

> Thesis: HPV is a dangerous and widespread disease that college students like me need to be informed about it in order to protect themselves.

Tracy was writing a personal research paper, addressing a question she needed to answer, and her thesis this. Bob, in contrast, wrote a standard research paper, and he expressed his thesis in an impersonal but equally straightforward way:

> Thesis: The digitalization of music has created both problems and opportunities for both musicians and the recording industry.

Students are sometimes misled by the advice to *start* a research project with a thesis that is clear, unified, and restricted. This advice overlooks the fact that a thesis, like an outline, ought to assist the process of searching, thinking, and composing. It should never become a straitjacket. Premature commitment to a thesis can become a hindrance to thorough, objective inquiry. Nevertheless, many writers prefer to develop a cohesive theme during the early stages of research. They have found that keeping such a theme in view—often in the form of a preliminary thesis statement—can help focus their work. If you have difficulty finding such a focus, try following this procedure:

Tips for Formulating a Thesis Statement

1. **Think about your project in general terms.** In your notebook, write a quick informal paragraph describing what you expect your paper to say and do. It may help to consider these questions: What main topic have your preliminary efforts focused on? What question(s) have you been

trying to answer? What have you learned from your research? Do you have a point of view about your topic—a conclusion or insight that you want to express in your paper?

2. **Make your general idea specific.** Review the paragraph you have written and see if you can summarize its main idea in a single sentence.

As you continue your work, you should think often about how each part of your paper supports your focus. Be prepared to eliminate any sections that stray from the main topic. You may, of course, adjust your focus as you proceed. In the opening paragraph of his final draft, Bob introduced his subject with this summary of his aims:

> The ability to share sounds has given consumers unprecedented access to music, but it has also put the industry's profits in jeopardy. . . . Some companies and artists have responded by taking a stand against all forms of shared music, while others have found innovative ways of turning digitalization to their advantage.

Tracy made the topic of her personal research paper clear to her readers at the end of her second paragraph:

> I realized I didn't know exactly what HPV was, and I had questions about how it is transmitted, how it is treated, and what the long-term health consequences are for those who have it. I was also curious to understand just how society views HPV and its victims.

Sorting Your Notes

With an evolving conception of his topic, Bob took notes from those sources that he found particularly useful. While his note cards were a distillation of what he had learned from his reading, they still represented a formidable mass of data. Knowing that he had to select and arrange his notes in an order he could use, he read through them and began sorting them by subject.

Since Bob had written a subject label at the top of each note card, he was able to group many of his cards together. He found that most of them fell into a half-dozen or so general categories: "Napster," "file-sharing—lawsuits," "*In Rainbows*—announcement," "*In Rainbows*—profitability," "experiments by indy musicians," and so on. As he sorted, he also set aside a good number of discards—notes that he was unlikely to use. There were also many strays—single cards that did not fit any of his categories. Bob had to decide whether these strays belonged in his paper and, if so, how he might use them. In some cases, however, he would not know for sure until the actual writing.

Even with a good plan and a working outline, the final form of a paper is not entirely predictable. Like Bob, you might want to follow this procedure:

1. **Read through and sort your notes.** Sorting note cards into piles on a large table, the kitchen counter, or the floor can be helpful. Be sure to sort the

cards by *subject* (not according to some other principle, such as by source). At least some piles should contain cards from several different sources.

2. **After sorting your notes, think about how they might be used and arranged in your paper.** Write about your ideas in your research notebook; think as you write, using the opportunity to experiment with plans for organizing your paper. But do not be dismayed if you encounter loose ends at this stage. You will make many further decisions about your paper's organization as you write it.
3. **Put aside any notes you do not expect to use.** The best way to create an organizational plan for a paper is to think first in terms of the most general categories. Following is one of several excerpts from Bob's research notebook that reveals his thoughts about shaping and organizing his project:

> Metallica sued Napster, step in Napster bankruptcy. Radiohead did opposite, welcoming file-sharing and making greater fame and profit. Should I make an explicit contrast between the two bands? I may need to treat Metallica early on in history of file-sharing, then focus on Radiohead later as an experiment that worked.

Bob did not yet have a clear organizational plan in mind, but we can see his mind at work here, making decisions as he wrote. He was confident that he had good materials to work with, and he had enough ideas to develop at least a tentative plan.

Updating Your Outline

Having thought about the parts of his paper and how he might put them together, Bob needed a clearer plan—a diagram of what his paper might look like. That is, he needed an ***informal working outline,*** an updated plan for organizing his paper.

When you create an outline, the headings you use will, in theory, correspond with the subject labels on your note cards. In reality, though, you need to make adjustments to both the cards and the outline as you gradually develop a clearer conception of your paper. Try to put your ideas on paper in a handy visual form: a working outline is nothing more than a way of making these ideas visible and concrete.

Checking and rechecking his note cards, Bob developed the parts of an outline and, after several revisions, created an informal scheme, shown in Figure 14.1, to use in writing his first draft. Although some of the details would change in the final version of his paper, Bob found this outline helpful, especially in getting started.

During his next class meeting, Bob showed his outline and note cards to the other students in his editing group. He discussed his plans, received suggestions, and—even more valuable—addressed his classmates' questions. Explaining and defending his outline alerted Bob to the strengths and weaknesses in his plan. An added benefit was that it familiarized members of his editing group with each other's projects.

Bob Tennant

Thesis and Working Outline

The Great Digital Shift

Thesis: The digitalization of music has created both problems and opportunities for musicians and the recording industry.

- Introduction—digitalization caused problems and opportunities
- History of media from vinyl to MP3s
- Digitalization: benefits and costs
    - Ease of distribution
    - Lost revenue: statistics on album sales and company profits
        - Controversy: loss of revenues?
            - One side: file-sharing is immoral theft
            - Other side: sharing boosts profits
- Negative response: lawsuits
- Positive response: band experiments
    - Radiohead welcomes sharing by fans
    - *In Rainbows* experiment: pay what you want
        - Reaction of fans, bloggers
        - Model for others or one-time phenomenon?
    - Experiments by independent musicians
- Conclusion: digitalization changed music, and some have found ways to benefit

Figure 14.1 Bob's thesis and working outline.

WRITING THE FIRST GOOD DRAFT

After developing a tentative plan for organizing their papers, Bob and Tracy received an assignment similar to the following:

ASSIGNMENT **Writing the Paper**

You are now ready to write a careful draft of your paper. Revise this draft until you are satisfied that it is as clearly written, well organized, interesting, and informative as you can make it. Be sure to document your sources carefully with parenthetical notes, and include an updated list of works cited. You should also consult the checklist for editing and revising that begins on page 425.

Bob soon discovered that his outline was only a starting point. In fact, he made changes in his organizational plan almost from the moment he began writing. He struggled with his introduction, and, as his rough drafts would show, he went through at least six versions of his opening paragraphs before he felt ready to move on. Although his preliminary outline rapidly became obsolete, it had served its purpose by forcing Bob to think about his paper as a whole—about how its individual parts might work together. Once he had made the outline, he had a better sense of what he wanted his paper to accomplish.

Although later parts of his draft went more smoothly, Bob found that there is more to writing a paper than just following a plan. Certainly, it is not merely a matter of writing about note 1, then about note 2, and so on throughout the paper. Consider the following guidelines in writing your paper:

GUIDELINES **Research Writing**

1. **Keep your goals in mind.** Novices are often overwhelmed by the procedures and details of research writing. Because of the many steps—all the procedures for assembling a list of sources and making note cards, outlines, and parenthetical notes—it is easy to lose sight of what a research paper really is about. The goal of research is to discover something you had not known and to share it with readers. It follows that your writing should be readable, informative, and interesting. Never lose sight of these goals as you write. Do not blindly follow procedures merely for the sake of doing so.
2. **Remember that the general principles of good writing apply to research writing as well.** Like any other type of essay, a research paper should be clear and lively, not stuffy and pompous. Readers should be able to enjoy it without difficulty. Quotations and other source material should be neatly integrated into your writing so that they are not obtrusive or awkward.

   Like any other author, you have a responsibility to make the reader's job easier. Use topic sentences to help the reader know what to expect. Provide paragraph breaks to signal changes in topic or emphasis. Where appropriate, use transitional words and phrases (such as *on the other hand, also, for example,* and *consequently*) to clarify relationships between successive sentences and paragraphs.

3. **Most of the writing should be yours, not that of your sources.** While your sources may provide most of the information that you present in your paper, *you* are the one writing it. Write in your own voice. Your paper should communicate what you have to say—just like any other paper you write. Remember, too, that using sources is simply a means of informing your readers, not an end in itself. Don't allow your paper to become merely a vehicle for citing sources. Don't let your sources interfere with clear writing.
4. **Don't be a slave to your note cards and outline.** Whenever you use a note from one of your cards, think about how it contributes to the point you are making. If a note isn't useful, don't include it. If it isn't clear, explain it. If you realize that your paper would be improved by adding new topics or rearranging your outline, by all means do so.
5. **Don't rely too heavily on one or two sources.** Inevitably, a few of your sources will prove more helpful than the rest, and you will therefore rely on them more than the others. Remember, however, that your purpose is not to restate what has already been said by another source or two. A research paper presents something new, a fresh synthesis of information and ideas from many sources. A paper that is a summary of only one or two sources fails to do this. You should therefore use a variety of sources. On the other hand, you should avoid the opposite extreme—squeezing in material from every source you have consulted. Use common sense to guide you between these extremes.

Some Practical Writing Tips

Following are some practical tips about writing:

Don't Procrastinate

Although the pressure of an impending deadline may stimulate energy, it is very unwise to begin writing your paper the night before it is due. You will produce far better results if you allow time for careful revision and editing. Start writing as soon as possible. Finishing ahead of the deadline allows you to put the paper aside for a day or so, after which you can take it up again, read it with fresh eyes, and gain new perspectives for improving it further.

Adopt Methods That Work for You

All writers are different. Use past experience to decide what writing practices give you the best results.

Write in a comfortable place. A quiet library setting may free you from distractions and provide ready access to additional sources. On the other hand, you may prefer sitting at your computer keyboard at home. Or perhaps settling into a (not too) comfortable easy chair, writing with a pad on your lap and with your note cards on a table by your side, will allow you to do your best work.

Find ways to overcome obstacles. When you get stuck, it may help to pause for a snack or a brief break to recharge your mental batteries—or you may find it best to shift gears, rereading what you have written or redirecting your attention to another part of your paper.

Adopt Positive Attitudes

Recognize that writing is hard work. Good writers work hard enough to make it *look* easy. Don't be discouraged by the snags that inevitably arise, and be prepared to give your project the time and energy it deserves.

Be persistent in writing. During the hard work of drafting a paper, writers are often distracted by thoughts of more pleasant things they could be doing. At such times it is tempting to put down the pen or turn off the computer, promising yourself to come back later. To be a successful writer, however, you must develop self-discipline and continue when you would rather not. Self-discipline of any kind (from giving up cigarettes to mastering the cello to training for a triathlon) involves setting realistic goals and sticking to them. Each time you sit down to write, set a goal of producing a particular number of pages or working for a certain amount of time—and carry it out faithfully. Writing isn't necessarily fun, but it *is* satisfying, especially when you know that you have worked hard and produced something you can be proud of.

Have confidence in yourself. Even if this is your first research project, there is no reason to think you can't achieve worthy results. Remember, there are no secret formulas that other writers know about. Writing a research paper is no more complicated than this: You have discovered ideas and information that you are explaining to readers like yourself. Keep that in mind, tell your story clearly, let your own interest in the topic come through, and you will write a successful paper.

Getting Started

By the time you are ready to write, the hardest work should be behind you. You have plenty to say, as well as a plan for how you want to say it. You have a stack of notes, arranged in the order in which you intend to use them. Once you are a page or two into your draft, the work should start to flow more smoothly. After students get past the initial unfamiliarity of working with sources, they usually find research writing very much like any other kind of writing.

Frequently, the most difficult challenge is simply getting started. In writing his first draft, Bob began with his opening section. He decided that readers would need a clear explanation of the controversy surrounding digitalized recording that was at the heart of his paper. Bob's first attempt at an opening, shown on page 428, did not satisfy him, but after several drafts and with helpful feedback from classmates, he composed the paragraph shown in the following section as Option 1.

Writers often struggle with opening paragraphs. For that reason it may be better to wait until you have drafted the body of your paper before even attempting to write an introduction. Writers may also waste time by trying to compose each part of a paper in the order in which it will ultimately appear. If you have difficulty getting started or are unsure about where to begin, choose a section that especially interests you or that seems easiest to write. Once you are successfully under way, composing the rest of the paper may proceed more smoothly.

Writing the Opening

After you have drafted the body of your paper, you are in a better position to see what type of opening will be most effective. An effective introduction serves several purposes: to inform readers of what your paper is about, to arouse interest, and to create a smooth transition into the body of the paper. There are many ways to begin a research paper. The following strategies are among those most frequently used.

Option 1: Begin with a Summary of the Paper's Main Idea

By beginning with a summary of the main idea, you immediately alert readers to what the paper is about. Your thesis statement, which serves as a summary of what is to come, will figure prominently in this type of introduction.

Bob began the final draft of his paper with this paragraph:

> Digitalization has forever changed the ways that music is distributed and accessed. The recording industry, from goliaths like Sony and Capitol to small independent labels and neighborhood record stores, has been affected in unforeseen ways. The ability to share sounds has given consumers unprecedented access to music, but it has also put the industry's profits in jeopardy. Affected most of all are musicians who struggle to maintain their livelihoods. Some companies and artists have responded by taking a stand against all forms of shared music, while others have found innovative ways of turning digitalization to their advantage.

In this paragraph, Bob announces his topic in the very first sentence, explains it in the next two sentences, and gives a succinct statement of his thesis in the final sentence. When you begin with a summary, you have made the reader's job easier because you have given a clear indication of what will follow.

Option 2: Begin with Background

If readers are not likely to be well informed about your topic, you may want to provide information to create a context for your thesis. For example, Bob might have begun with information about changes in the recording industry that led to digitalization:

> The last thirty years have brought breathtaking changes to the way music is recorded. Until the late 1970s, records were the medium upon which most sounds were carried. A small needle maneuvered through grooves to re-create

> the music carved into the vinyl surface. Then, with the arrival of eight-tracks and cassette tapes, music was encoded on a small ribbon within a plastic casing and transported to speakers through a player that read the magnetic information. By the late 1980s, CDs were able to condense sounds on a small disk, to be read by a laser. The biggest revolution came a decade later with the introduction of the MP3 format. Unlike earlier technology, which stored music on a fixed object (a record, tape, or disk), MP3s could be readily transferred electronically from one storage place to another. This revolutionary change has created problems for musicians and music companies, but it has presented them with opportunities as well.

Notice how background information leads to a thesis statement in the final sentence.

Option 3: Begin with an Interesting Anecdote

Starting with a specific story can capture your readers' interest immediately and lead into your thesis statement. Bob might have begun his paper with an anecdote:

> On September 30, 2007, the British band Radiohead stunned the music world with a brief announcement on the band's website: not only would they release their new album *In Rainbows* without a record label, but it would be the first album by a major band that consumers could download for whatever price they wanted to pay (Tyrangiel). Radiohead's bold experiment marked a revolution in the record industry and illustrates the opportunities—and problems—brought about by the digitalization of music.

An anecdote is often a very specific case or incident that readers can visualize. With a story in mind, they are more likely to take an interest in the thesis that the anecdote illustrates.

In her first draft, Tracy began her personal paper with an anecdote from her own experience:

> Just over a year ago when I was in a popular coffee shop, I overhead a conversation between three young women. They were discussing a friend who had just completed a treatment series for HPV (genital human papillomavirus). One of the women expressed horror at the fact that their friend had a sexually transmitted disease. The other two women quickly jumped in to assure her that it was "no big deal" and that HPV "wasn't really a STD" but more like a bad case of strep throat. The conversation quickly moved on to something else, but it stuck in my mind. I was reminded of that conversation just a few months later as I sat in the reception room of a doctor's office waiting for a friend who was undergoing her own treatment for HPV. I realized that, despite a lot of newspaper, TV, and magazine coverage of this disease, I knew very little about it and needed to know more.

Although Tracy eventually chose a different opening, this anecdote also could have worked because it arouses interest and gives us a glimpse of how Tracy became interested in her topic.

Option 4: Begin by Explaining Your Purpose for Writing

A personal research paper often begins with the writer's reason for exploring her topic. In the final draft of her introduction, Tracy explains her purpose more explicitly:

> I consider myself as well educated about sexual matters as most other college students, especially about those issues that directly affect me and my friends. Every health class I have taken since middle school has warned about the dangers of sexually transmitted diseases and the need to protect myself. So I listened with stunned surprise when my best friend, Stephanie Stevens, told me she had contracted an STD. If Stephanie, a nice college girl with a steady boyfriend, had a sexual disease, then anyone could have one. My own physical exam was scheduled for the following week, and now I was afraid of what the results might be.
>
> Stephanie had tested positive for human papillomavirus (HPV), and her treatment was to begin the following week. Having agreed to accompany her to her first appointment, I wanted to find out more about this disease that was threatening her health as well as to learn about any risks that I might face.

Scientific papers often begin by announcing what is to follow in the rest of the text. Conventional research papers, however, usually avoid such predictive statements about content and structure. A general rule of thumb is that although writers sometimes refer to themselves in research papers (Tracy, for example, does), they usually do not talk about the aims and structure of the text. That is, they avoid such statements as "In this paper I will . . ." or "The rest of this paper will examine. . . ." Note how each of the preceding introductions makes the theme of the paper evident without such statements.

Writing the Conclusion

The one section of a research paper that is often more troublesome than the opening is the conclusion. After all, once you have said what you intended to say, what else remains to be done? Fortunately, it is not quite so hopeless as that. The principal purpose of a conclusion is not to say something new but to draw the ends of the paper together and to leave the reader with a sense of closure.

One strategy, appropriate for a long paper, is to summarize what you have said in the preceding pages. A summary serves no real purpose, however, if it only rehashes what has already been made evident to the alert reader. It can, however, be effective if you summarize your findings in a fresh and insightful way, as Bob did in concluding his paper:

> In its early years, digitalization placed the entire music industry in a state of flux. Since then, the number of lawsuits against individuals has declined, and album sales are up for the first time since 2004 (Sniderman). Nevertheless, large corporations, small record dealers, and musicians ranging from the world-famous to the unknown have had to make adjustments. Those who are able to innovate are finding new sources of income as well as unprecedented freedom. Whether fans benefit in the future with increased access to ever-better music will depend upon how well the industry adapts to technologies that will continue to evolve.

Sometimes a paper may explore various aspects of a topic in order to reach conclusions at the end. After researching information about HPV, Tracy, for example, reached a decision that she reveals in her final paragraph:

> Good public policy will come only when society at large is educated about HPV. Because of this research project, I have learned how easily I can get HPV. The biggest concern for me is the risk of cervical cancer, and I was relieved when my pap smear result came back clean. I asked my doctor about getting the HPV vaccine, and he told me that, although I was already sexually active, I was still within the recommended age group and he believed it was a good idea. So I scheduled an appointment with Student Health to get the vaccine. Like health centers on many other campuses, they offer the vaccine for less than what private healthcare providers charge. I feel good knowing that I am better informed about the most common STD and, what is more, that I am protected against a cancer that could leave me sterile or, even worse, dead. A little knowledge—and a vaccine—is a small price to pay for peace of mind and a future free from cervical cancer.

A word of caution: Strategies such as these are offered as helpful possibilities, not as rules or formulas. Good writing resists formulas, and good writers continually find original ways of achieving their goals. Adopt whatever strategies work for you, and consider new approaches. That is the best way to extend your range as a writer.

Giving Your Paper a Title

Giving your paper a title may be the final stage of your project. Ideally, your title should indicate to your readers what your paper is about, as well as arouse their interest. In his first draft, Bob titled his paper "The Great Digital Shift." This title captured the theme of his paper, but he realized that it might not be clear enough to readers less informed about music than he was. In later drafts, he expanded the title to "The Great Digital Shift in Music." For her paper, Tracy used the straightforward title "Human Papillomavirus: The Most Prevalent Sexually Transmitted Disease."

Another student who wrote a personal paper about an impending career choice considered the simple title "Should I Be a Pharmaceutical Representative?" but finally chose the more playful title "Pharmaceutical Sales: More than Just Viagra Pens." Arresting, clever, or witty titles are not always easy to come up with—and they are not always desirable, as there is a fine line between originality and cuteness. Start with a simple, direct title that captures the point of your paper. If later on you are inspired with a better option, fine, but if not, readers will not object to a plain, clear title.

EDITING AND REVISING

Writers have different work habits. Bob is a constant reviser, composing, rearranging, and editing at the keyboard of his computer. He tends to write a little, pause to read what he has produced, make changes, and then move on. Tracy, on the other hand, is an all-at-once reviser: She writes long passages straight through, forging ahead while ideas are fresh in her mind. Only after Tracy has written several pages will she pause to reread and make changes.

Because of their different work habits, Bob and Tracy produced very different kinds of preliminary drafts. Tracy wrote several complete drafts, each more polished than the one before. Bob, on the other hand, ended up with something close to a final draft after having gradually reached the concluding section of his paper. To call Bob's final paper a single "perfect" draft, however, would be misleading. Since Bob was continually rereading, revising, and editing earlier parts of his paper, these parts had actually gone through several drafts by the time he reached his conclusion. His success was due partly to productive work habits and partly to his keeping the structure of his paper clearly in view from the outset.

Both writers succeeded by pursuing strategies that work for them. You, too, should feel free to adopt strategies that work for you. One approach that will benefit almost any writer is to look at preliminary drafts from the standpoint of a reader. Put aside what you have written for a day or more until you can read it with a fresh perspective. Look for passages where a reader might not find your writing clear, succinct, and effective. You may find it helpful to consult the following checklist, considering each question as if you were responding to a paper that someone else had written.

Editing and Revising

CHECKLIST

Topic, Focus, and Support

- Is the topic of the paper clear? Does the writer present a thesis statement or otherwise make it evident, in the opening paragraphs, what the paper is about? Does the reader need any further help to recognize the paper's main point?
- Is the topic adequately focused? Is it neither too broad nor too limited to be covered in a paper of this length?

- Has the writer fulfilled the promises implied in the thesis statement? That is, does the paper remain focused on its thesis? Does it stick to the point?
- Is the thesis supported with a variety of evidence?
- Is the evidence clear and convincing?
- When you reach the end of the paper, have you learned what you were expecting to learn? What questions remain in your mind? What might be developed more? What seems to be missing?

Audience, Style, and Readability

- Is the writing style appropriate for the intended audience? What passages do you have trouble understanding?
- Does the paper read smoothly and easily? Does the paper's use of sources ever interrupt the flow of your reading?
- Is the paper free from awkward phrasing, misspellings, typographical errors, and other mechanical flaws?
- Does the paper conform to MLA format (see Chapter C in Part II)?

Organization

- Is the paper organized in a way that makes sense? Can you understand why subtopics come where they do? Could any parts be rearranged for greater logic and clarity? Are there passages in different parts of the paper that should be brought together?
- Does the paper begin with a helpful introduction? Can you tell from the introduction where the paper is going? Does the paper capture your interest from the beginning? Could it be made more lively and interesting?
- Does the writer provide smooth and helpful transitions between subjects? Can you always tell how the part you are reading fits into the paper as a whole?
- Does the paper end with a satisfying conclusion?

Use of Sources

- Is the paper based on a variety of sources? Does most of the information come from only one or two sources?
- Does most of the information come from paraphrased sources, rather than direct quotations? Does the paper cite sources excessively? When sources are quoted, is there a reason for quoting them? (See pages 378–379 for the proper use of quotations.)
- Does the writer avoid "naked quotations"? In other words, is each quotation introduced by a phrase or sentence? When the paper refers to sources, are they adequately identified in acknowledgment phrases? Does the writer provide enough information for you to tell whether sources are reliable and authoritative? (See pages 379–381.)

- Are sources documented? Does the paper credit its sources in parenthetical notes? Does it credit paraphrased material as well as direct quotations? (Consult the Quick Reference Guides on the inside covers of this book.)
- Does the writer avoid over-noting (using unnecessary notes for commonly available information) as well as under-noting (paraphrasing a source's ideas without providing a note)?
- Is it clear what each parenthetical note refers to? Can you tell which information goes with which note?
- Are the sources listed in a works-cited page following the paper? Are the number and types of sources adequate for the paper?
- Does each parenthetical note provide the least amount of information needed to refer you to the appropriate entry in the works-cited page and to identify the specific pages referenced?
- Except for longer, indented passages, are the notes placed inside the sentences with the period after, not before, the note?
- Does the punctuation of parenthetical notes and entries in the works-cited page adhere to the prescribed format exactly? (Check the Quick Reference Guides on the inside covers.) Are items in the works-cited page listed in alphabetical order? Has the writer remembered that in MLA format these items should not be numbered?

Reworking Your Paper

After completing preliminary drafts, both Bob and Tracy put aside what they had written for a while, then came back and reread it with a pencil. A page from Bob's early draft in which he made particularly extensive changes appears in Figure 14.2. Although Bob inserts handwritten corrections onto pages composed at a word processor, other writers prefer drafting and revising entirely on paper, while still others make their revisions directly at the computer keyboard.

Getting Advice from Other Readers

No matter how skilled they are at editing their own work, writers can always benefit from outside help. Even the best writers can become so involved with their work that they are unable to view it from a reader's perspective. For that reason, good editing often requires input from a reader who can point out flaws and possibilities that have escaped the writer's notice.

When she was satisfied with her revisions, Tracy brought her printed paper to class for editing. (Students in Bob's class met with partners outside of class to edit each other's papers.) Tracy and her classmates were given the next assignment.

The Great Digital Shift in Music

~~The~~ ~~d~~Digitalization ~~of music~~ has forever altered the ways ~~it~~ music is distributed and consumed. The recording industry, from small independent labels and neighborhood record stores, to goliaths like Sony and Capit~~a~~ol, has been affected in ways unforeseen. Copyright laws have struggled to keep up with the ways in which music consumers are sharing their sounds. ~~And underneath all of this~~ Affected most of all, of course, ~~lie~~ are the musicians ~~whose~~ who struggle to maintain their livelihoods. Some artists ~~are~~ have responded by taking a stand against all forms of shared music, while others have created inventive ways of staying ahead of the curve. With all the factors involved in the evolution of music production, distribution and consumption, ~~as a result of its digitalization,~~ only one thing is certain: There is no roadmap—new paths must forged.

Music has certainly taken a radical turn in recent years. ~~In the 1960s and~~ Until the late 1970s, records were the medium upon which sounds were carried. A small needle maneuvered through the vinyl grooves to recreate the sounds carved into its surface. In the late 1970s and early 1980s, 8-tracks and cassette tapes arrived. ~~A~~ Music was encoded on a small ribbon within a plastic casing ~~contained the music~~ and ~~was~~ transported to speakers through a player which read the magnetic information ~~coded material~~. By the late ~~end of the~~ 1980s, new technology had been developed: CDs were able to condense the sounds on a small disk, ~~which is~~ to be read by a laser. The ~~N~~next revolution was the invention of MP3 technology. ~~previously~~ With previous technology, music was stored on one object and played on another. ~~With records and tapes and CDs, there was always a mechanism within which the music lived: the compact disc itself, the cassette tape itself, the record itself, etc. But now,~~ ~~w~~With MP3s, however, the music is stored directly within ~~only exists within~~ the music-playing device itself.

Figure 14.2 Bob's early draft.

Group Editing — ASSIGNMENT

Read the papers written by members of your editing group and offer each writer the most helpful advice you can give.

Your Role as Editor

- Read each paper with care and interest, as if you were its intended audience.
- In responding to the paper, think of yourself as a friend trying to help, not as a judge providing a grade or evaluation.

The Editing Procedure

Read each paper at least twice—first for a general impression, then for specific details.

- The first time, read it straight through. Do not stop to ask questions or write comments. When you have completed your first reading, pause to write a paragraph or two addressing each of the following concerns:

  — State the paper's main idea as you understand it.
  — Describe your general reaction to the paper. What did you learn from it?
  — Tell the author how the paper worked for you. Where was the best writing? Did the paper develop as you expected it to? As you were reading, did questions arise in your mind that the author either answered or failed to answer? Did you ever have trouble following the paper?
  — Ask any other questions and make any other general comments about the paper as a whole.
- Now read the paper a second time, paying greater attention to specifics. Pause at any time to write comments, adhering to the following guidelines:

  — Write comments, questions, or ideas in the margins of the paper. Put check marks by passages that you want to discuss with the writer.
  — Point out the paper's strengths (note those passages that you especially like) as well as any weaknesses. Be honest. You will not help the author if you say that everything is wonderful when you think the paper can be improved. You are not insulting the writer when you point to places where you are confused or want more information. Specific suggestions are much more helpful than vague comments like "?" or "Needs work."
  — If you are in doubt about an editing or proofreading issue, consult your instructor.
- Finally, talk with the paper's author. Explain your comments. Explain your response to the paper, any problems or questions you had while reading it, and any suggestions you have for making it better.

Tracy received the responses of two other students in her editing group. The following pages show the comments of Amy, one of her classmates. As you read Tracy's paper and Amy's response to it, keep in mind that this is an early draft, exemplifying several of the problems—like naked quotations, for example—that have been highlighted here and in Chapter 13.

Student Writing

LaFon 1

Tracy LaFon

Editing Draft

Human Papillomavirus (HPV):

Society's Most Common Sexually

Transmitted Disease

Were they high school or college students?

Just over a year ago when I was in a popular coffee shop, I overheard a conversation between three young women. They were discussing a friend who had just completed a treatment series for HPV (genital human papillomavirus). One of the women expressed horror at the fact that their friend had a sexually transmitted disease. The other two women quickly jumped in to assure her that it was "no big deal" and that HPV "wasn't really an STD" but more like a bad case of strep throat. The conversation quickly moved on to something else, but it stuck in my mind. I was reminded of that conversation just a few months later as I sat in the reception room of a doctor's office waiting for a friend who was undergoing her own treatment for HPV. I realized that, despite a lot of newspaper, TV, and magazine coverage of this disease, I knew very little about it and needed to know more. Seeing a headline in a local paper just days later that read "Study: 1 in 4

This is a good story

I'd like to hear more about her.

LaFon 2

Teenage Girls has STD" prompted me to find out the facts for myself (Tanner A1). I wanted to know just what HPV was, how it is transmitted, how it is treated, and what the long-term health consequences are for those who have it. I also was curious to understand just how society views HPV, why it is sometimes seen as no more serious than a case of strep throat instead of carrying the stigma of herpes or gonorrhea.

Those girls were dangerously ignorant.

Is that true? I didn't realize!

Despite the fact that HPV is the most common STD, people are fairly unaware of the disease. Even when they have heard of HPV, there is a hesitancy to discuss it or find out much about it. The "knowledge of HPV infection, the clinical problems it may cause, and the potential long-term complications of infection including cervical cancer can be improved" as the facts are easily accessible (Giles).

I'm not sure why this information would need a quotation. Should you paraphrase instead?

and Garland, right? I'm looking at your Works Cited. And what about a page number?

There are numerous reliable government and medical sources available and I first looked to the Center for Disease Control (CDC) for information. The CDC is a governmental entity that not only keeps statics on every medical condition out there, but also provides all the pertinent information associated with those diseases. According to their fact sheet "genital human papillomavirus (HPV) is the most common sexually transmitted infection". Most people are aware that HPV

sti

But didn't you already say this?

LaFon 3

can cause genital warts, which are cauliflower-shaped skin growths that usually appear in the genital area. These warts are actually a sign of the low-risk type of HPV which is considered mild and mostly harmless. "The warts may go away, remain unchanged, or increase in size or number. They will not turn into cancer" (Centers, "Genital"). If a person desires to have the warts treated and removed, the process is relatively simple, as explained by the National Cancer Institute:

> Although there is currently no medical cure for human papillomavirus infection, the lesions and warts these viruses cause can be treated. Methods commonly used to treat lesions include cryosurgery (freezing that destroys tissue), LEEP (loop electrosurgical excision procedure, the removal of tissue using a hot wire loop) and conventional surgery. In addition, some drugs may be used to treat external genital warts."

Great information

When infected with the genital warts or the low-risk type of HPV, the body will generally use its normal immune system to fight it, and often the genital warts are the only symptom the patient may display. Many patients never know they have or are carrying the virus, as they can be completely symptom free. This strain of HPV will generally clear the system within two years

LaFon 4

without any treatment, but a person can become infected again at any point in the future when re-exposed to the disease (Gardasil). Should this be Merck?

The high-risk type of HPV is a problem to be concerned with. I think this is a "naked quote." Who said it? "Persistent HPV infections are now recognized as the major cause of cervical cancer" (Centers, "HPV"). HPV can cause changes in a woman's cervix that can lead to a number of conditions that can cause health problems. Worldwide cervical cancer has been estimated at up to a half million cases per year. The first sign of an HPV-related cervical problem is dysplasia. "Dysplasia is a term used to describe abnormal cells" This one too that are often first detected by a Pap smear, a simple test performed by a gynecologist to identify the disease (National).

It was a Pap smear that first alerted my friend Stephanie Stevens* to a potential problem. She had seen her doctor for a routine yearly physical just a few weeks before the visit during which I sat waiting as she received her first treatment. Her Pap smear showed cervical dysplasia and beginning signs of PID (pelvic inflammatory disease). Her doctor informed her that

Yes. This is a good story for your paper. You could even start with it

---

* At her request, her name has been changed to insure privacy.

LaFon 5

she had HPV and, in order to avoid further medical complications and conditions such as pelvic infections or cancer, she would need to receive treatment promptly.

Stephanie was shocked when she received her diagnosis. "I didn't fool around with just anyone," she told me. "I was careful; I used condoms; and the only sex I had was in a committed relationship. I knew my boyfriend very well." Lack of an understanding of HPV and its prevalence leads to just this sort of thinking. "Approximately 80 percent of sexually active people will be exposed to HPV sometime during their lifetime. Most women's first exposure is between the ages of 15 and 25 years" (Chandler). Despite this large exposure rate and the ease by which the disease is transmitted, correct knowledge and understanding is lacking outside of the medical community.

This is a good use of a quotation

Should you paraphrase this?

needed?

Just as the term implies, HPV is a sexually transmitted disease. Both men and women can be infected with HPV, and they spread the disease through oral contact or vaginal intercourse. A little-known fact that accounts for the spread of HPV is that condoms, which greatly reduce the spread of most STDs, are not particularly effective in stopping the transmission of HPV. Studies have indicated that condoms reduce transmission of HPV but fail to prevent the disease.

I didn't know this

LaFon 6

Even brief contact with the area surrounding the genitals can transfer the virus ("The STI"). The only guaranteed way for a person to preclude exposure to HPV is to avoid sexual contact altogether. Sex, even with someone who hasn't been sexually active for over two years with any other partner, is not considered safe because that person still may be infected from previous encounters and not even be aware of it (National). That is scary!

Knowing that the virus is so prevalent and easily transmitted made me want to know more about the treatment and long-term consequences. Stephanie was willing to share her experience with me and assured me that the treatment wasn't nearly as bad as she had originally feared it would be. After she was diagnosed with HPV, a series of appointments were set up for Stephanie in which she would receive treatment at her doctor's office. Treatment consists of placing an instrument near and then on the cervix which freezes several layers of tissue. Stephanie said that This treatment is "mildly uncomfortable" as it cause some "cramping and a tingling all over as you get warm and flushed," which is the body's response to the subzero temperature used for the procedure (Stevens). For the next week or so, a mild discharge is normal as the frozen diseased material is passed naturally from the body. The first three treatments are spaced a month

You talked about treatment earlier too. Should you put all the treatment passages together?

Maybe add these words?

LaFon 7

apart, and then another treatment is given at three months, six months and finally one year, after which another Pap smear is also done. As long as the Pap smear comes back normal, there will be no further treatment and the patient is considered cured.

Good transition

Being cured of HPV doesn't mean that you will always be disease free. Yearly Pap smears are needed to be sure abnormal cells have not reappeared or the disease hasn't been contracted again. Being diagnosed with HPV means you are always at risk of passing along the virus to others. Because most people who are infected with HPV carry it silently, it is impossible to know if you have been infected again or simply had a new flare-up (Centers, "Genital"). This was a big concern for Stephanie.

> I felt dirty, like I had done something wrong and I had to spend the rest of my adult life and relationships revealing this horrible secret I carried. After all, I not only had HPV, but I also had to be treated for the kind that can lead to cancer! How many guys want to hear that before taking the next step in a relationship?

Managing the after affects of a disease can be difficult. In all likelihood, future sexual partners have already been exposed to HPV and don't even know it, but that doesn't mean that recovering patients can

LaFon 8

ethically keep their status to themselves. Responsibility in sex means not only the use of condoms but revealing relevant medical history.

> As long as you're upfront, HPV doesn't mean you can't have a sex life. If you tell your partner in a planned way, they're more likely to be supportive. Have information about the virus ready to address their concerns: what it means to live with HPV, whether he needs medical treatment and what he can do to protect himself. Tell him you didn't want to have sex with him before telling him the truth. ("STI" ~~You're Least Likely to Know About"~~).

Being this open would be hard for me to do

I don't think you need the whole title

This approach will actually increase public awareness as well as hopefully create a better understanding of the disease, ultimately making it more acceptable to discuss HPV in the open.

It is important to remember that men also have and carry HPV. Men, however, never show symptoms of the disease, and it almost never leads to medical complications for them. A few cases of cancer of the penis and anus have been associated with HPV, but they are so rare that there hasn't even been a focused study on the problem (Centers, "HPV"). The problem is that ~~with~~ men ~~is that they~~ transmit the disease to women. There is not yet any HPV test for men, and since the disease does not

Is this what you mean?

LaFon 9

pose any immediate problems for them, men might think they don't have to be concerned. This line of reasoning should be re-examined considering that they may pass along a cancer-causing disease to a wife or significant other. It is important to be aware of any skin outbreaks that might indicate genital warts and try to refrain from sexual activity during this time, or at least protect your partner by covering the warts with a condom during sex (Centers, "Genital").

Do you have a source for this?

As Stephanie's reaction to her disease shows, probably the most destructive results of HPV ~~is~~ are the emotional and psychological toll it takes on the women that have been diagnosed with it, especially the high risk, cancer-causing form. Being labeled a carrier of an STD can be a death sentence to sex life if both the patient and potential partners don't understand the disease.

Should this go with the earlier quote from Stephanie?

HPV is the most talked-about disease that no one is talking about. Awareness is increasing, as the conversations of the women in the coffee shop indicated. As a society we are hearing the term HPV more and more frequently, and, since there is no mention of terrible things like infertility or death in those conversations, we tend not to fear it. The simple mention of AIDS, syphilis, or even herpes sends people running to the

But they were not well informed!

LaFon 10

doctor. The possibility of contracting these diseases scares people into seeking medical treatment. HPV, however, is seen as a disease someone else gets and then needs to have taken care of with a few visits to the doctor's office. People don't start to worry about HPV until they have the visible warts. When this happens, it can be emotionally damaging as it gives the genitals an abnormal appearance, giving the impression of being unhealthy, dirty and diseased. It is important for the people that experience this outward symptom to understand that the type of HPV that produces the warts is generally the low-risk type and not at all associated with the form that causes cervical cancer (Centers, "Genital").

It is equally important to understand that this disease is so easy to get. Just because you have contracted HPV doesn't mean you are sexually promiscuous, that you are perverted or unclean. These are all common misconceptions, and they can hurt the security of those just becoming sexually active or even women who have issues with sexual confidence to begin with. Knowledge and understanding are the best defense in counteracting the stigma of HPV.

Perhaps you could put all the misconceptions together, maybe at the beginning of the paper

Condom use should be encouraged, but teens just starting to have sex need to be told that condoms will not protect them from HPV. Clear explanations need to be

Do you need to say this again?

LaFon 11

made to both those who are contemplating the possibility of becoming sexually active and those who are already sexually active. “There are a lot of myths out there—many sexually active teens think the withdrawal method will protect them, or that douching with Coca-Cola will kill STD germs” (Tanner A1). Awareness and prevention need to start with the young people.

I don't understand what you mean

In my study of this subject I realized that age is a huge factor in determining the future direction of HPV. It has become especially important within the last two years with the invention of the HPV vaccination. This drug prevents spread of both the high-risk HPV strain that causes cervical cancer and the low-risk one that causes the genital warts. It is made to be given to young girls before they become sexually active as it is now known that most people will be exposed to HPV after just a few sexual encounters. Making sure the vaccine is given before there is exposure to even one partner nearly insures a future free of cervical cancer caused by HPV. Since males carry the disease as well, there are studies being done to see if the vaccine is safe for them. “The FDA will consider licensing the vaccine for boys and men if there is that proof that it is safe and effective for them” (Centers, “HPV”).

Should you use a note showing the source for this?

Would paraphrase work better for this factual information?

LaFon 12

For Stephanie, understanding and awareness can't come soon enough. "I hope in the future no one will have to go through what I went through" she says.

> I had a terrible time coming to grips with the fact that I had an STD. Even more, because I didn't know much about the disease, I went through all kinds of fears, like worrying if I would be able to have kids or could I be giving my partner cancer by being with me.

How do you know this? Should you cite a source?

This stigma causes a lot of mental pain for HPV patients to deal with--often enough so that it produces stress that can generate medical side effects. Stress is a known factor in breaking down the body's immune defenses. It is these same immune defenses that fight and eventually eliminate HPV from the body. This can easily create a self-perpetuating cycle. Worry causes a breakdown of the immune system, which makes it harder to eliminate the disease (Burbank). Again, this is where public awareness and understanding are highly beneficial to everyone.

Good for you, Tracy. I wouldn't find this easy to do.

For me, understanding HPV allows me to be more aware of my own health and helps others to do the same. I now make sure I have yearly checkups, complete with a Pap smear. I make sure that my sexual partner knows and understands that he may be carrying the disease or be at risk of being exposed to it even if he uses a condom. I also make sure people understand that this is a common disease that is transmitted far too easily. I am quick to tell people in conversations that just because you may have HPV or have had it in the past should not have any negative reflections on your morals and judgment.

As I sat in the office waiting on Stephanie, I realized not only how important our health is, but how important our attitude toward disease is. Sexually transmitted diseases in the past have been referred to as social diseases. The implication is that they are contracted because of deviant behavior and therefore are deserved. HPV may very well be the disease that finally dispels that myth and allows us to understand the importance of taking all medical conditions, sexually transmitted or otherwise, for what they are—a disorder in the biological system. It is important to know that HPV is a fairly common disease and as many as 80 percent of the entire population has been or will be exposed to it in their lifetime (Chandler A1). This figure is further complicated by the fact that most of that 80 percent will never know they have or carry the disease because they will never experience a single symptom. For the few that do deal with the high-risk form, it is good to know that it can be easily detected by a yearly test and that simple, relatively painless treatment is available to prevent any lasting health risks.

Should this go earlier in the paper, where you talk about the risks and symptoms?

LaFon 14

Society seems to be taking steps to meet the goals of educating and protecting its members. Programs that promote awareness by groups such as the CDC, National Cancer Institute and Planned Parenthood have been trying their best to get the word out. As we became more aware of this disease, efforts were stepped up in research and a vaccine was created to help protect future generations. Most states now have a voluntary free vaccination program in place for women who wish to receive the immunization before the age of twenty-six ("Get").

I'd like to know more about this.

It has been nearly a year for Stephanie, and soon she will return to her doctor for the final treatment and test to make sure she is free of the high-risk genital human papillomavirus. Chances are good that she will be, and they are even better for me because of my experience with her. I saw the doctor that Stephanie and I share for a checkup and had my Pap smear. After a clear result I received the HPV vaccine a few months ago. My future now should be free of the worry of cervical cancer due to HPV. According to our doctor and all the information I have now acquired, the future looks bright for those coming up behind me. Awareness and prevention of HPV are on the rise and with that, hopefully, infection and the cancer that can come from

This is good because it ties up your paper.

LaFon 15

it will decrease. In the future, instead of its being society's most common but unknown disease, hopefully it will simply become just an unknown disease or a distant memory.

LaFon 16

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LaFon 17

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I like the way you started with your concerns about HPV and ended up with what you did after you learned about it.

This is very helpful. I'm so glad I got to read this draft. I learned a lot — and need to get the vaccine too.

— Amy

Tracy found Amy's comments valuable because they revealed another reader's response to her paper and offered useful ideas for improving it. Several of Amy's remarks highlight what worked well for her ("This is a good story"). Others inform Tracy about passages that Amy found unclear ("I don't understand what you mean"). Remarks that suggest options are particularly useful ("You talked about treatment earlier too. Should you put all the treatment passages together?"). In some of her remarks Amy responds on a personal level to what Tracy is saying ("Good for you, Tracy. I wouldn't find this easy to do"). In her longer commentary at the end of the paper, Amy responds on a personal level to Tracy's search ("I'm so glad I got to read this draft. I learned a lot—and need to get the vaccine too"), but she also comments on the strengths of the paper.

Note that Amy's comments are framed in a positive, nonintrusive way. When she offers suggestions, she usually does so in the form of questions, making it clear that the paper belongs to Tracy and that final editing decisions rest with her ("Should this go with the earlier quote from Stephanie?"). When Amy notes a missing word or other surface error, she marks it for Tracy, and it is clear that her goal is to be as helpful as possible. Her comments are constructive, useful, and confidence-building.

Bob Tennant also received valuable suggestions from his classmates and instructor. Responding to these suggestions as well as relying on his own editing skills, Bob spent many hours rephrasing, clarifying, and even rearranging sections of the paper until he was ready to submit the polished draft that you read in Chapter 9, which is reprinted, with annotations, on the following pages.

Tennant 1

Robert Tennant

English 103

Ms. Kathleen Gould

16 April 2012

The Great Digital Shift in Music

The title is not underlined, italicized, or placed within quotation marks.

Digitalization has forever changed the ways that music is distributed and accessed. The recording industry, from goliaths like Sony and Capitol to small independent labels and neighborhood record stores, has been affected in unforeseen ways. The ability to share sounds has given consumers unprecedented access to music, but it has also put the industry's profits in jeopardy. Affected most of all are musicians who struggle to maintain their livelihoods. Some companies and artists have responded by taking a stand against all forms of shared music, while others have found innovative ways of turning digitalization to their advantage.

The writer introduces the reader to the paper's topic in his opening paragraph. For other opening strategies, see pages 421–423.

The last thirty years have seen breathtaking changes to recorded music. Until the late 1970s, records were the medium upon which most sounds were carried. A small needle maneuvered through grooves to recreate the music carved into the vinyl surface. Then, with the arrival of eight-tracks and cassette tapes, music was encoded on a small ribbon within a plastic casing

The writer provides historical background for his topic.

Tennant 2

and transported to speakers through a player that read the magnetic information. By the late 1980s, CDs were able to condense sounds on a small disk, to be read by a laser. The biggest revolution came a decade later with the introduction of the MP3 format. Unlike earlier technology, which stored music on one object (a record, tape, or disk) and played it on another, MP3s could be stored directly on the music-playing device. An MP3 is a digitalized version of sound, and while songs in that format can be transferred onto a CD or stored on a computer, they are often housed directly within an MP3 player itself, such as an iPod.

No note is needed because the writer is presenting information from his personal knowledge.

The way music is distributed has changed even more radically. In the past, when recordings were confined to a physical medium, they had to be purchased in stores or shipped by mail. Today, the digital codes that comprise music can be sent electronically. Internet vendors of music, such as Apple's iTunes, allow buyers to sample songs online, purchase them, and receive them almost instantly through electronic transfer. Even more consequential for the industry is the public's ability to acquire music without paying for it. From the moment music became a digitalized commodity, consumers began to share songs online. The first peer-to-peer music-sharing network was Napster. Peer-to-peer sharing meant users

The writer uses a transitional sentence to move from one topic to another.

Tennant 3

could connect to the Internet and, through a program like Napster, copy each other's music. While Napster began as a way for a few friends to exchange music collections, it soon became clear that anyone around the world with access to the Internet could acquire music purchased by someone else and make it his or her own—completely free (Ku 264).

Notes from paginated sources identify the specific page(s) where the information was found.

Questions about the ethics and legality of file-sharing immediately arose. Some people who copy music without paying justified their actions by pointing to the large incomes of famous musicians and record executives in a multi-million-dollar industry. Recent research indicates that this remains a widely held attitude. In 2012, Marc M. Janbon and Judith C. Smetana surveyed 188 college students, finding that their willingness to download music illegally depended less on how much it would otherwise cost than on whether they perceived the artist or the recording company as the greater beneficiary of sales revenue. The students generally believed that artists have a higher moral claim to the profits (37). But regardless of how one rationalizes illegal downloading, it is not just the recording companies who feel the effects. Matt Keen, The owner of a small independent record store, says that most artists and store owners are far from wealthy.

Note that since authors' names are in acknowledgement phrase they can be omitted from the parenthetical note.

The writer uses an acknowledgment phrase to identify the author of the quotation.

Tennant 4

Ellipsis dots show where the writer has omitted words from a longer quotation.

Those who download, he says, should realize they "are hurting their local economy and my staff by not purchasing music. . . . If you steal a song/album online that's the same thing as coming in my store and shoplifting."

No page references are given for unpaginated Internet sources.

The music industry believes that the sharing of MP3s online drove down global music sales, which had steadily declined between 1999 and 2004, according to the National Association of Recording Merchandisers. Fingers pointed to the "piracy" of music-sharing, specifically blaming Napster as the vehicle that allowed it to happen (Sandoval).

One response of musicians and record labels was to take legal action against those who they believed were violating their copyrights. In 2000, the band Metallica discovered that a song they had not yet released was receiving radio airplay. The band traced the leak to the Napster network and sued Napster for copyright infringement. Napster settled the suit, but additional lawsuits by others resulted in adverse rulings that drove Napster into bankruptcy in 2002 (Ku 279).

In addition to suing the file-sharing networks, the industry also targeted individual consumers. In 2007, the Recording Industry Association of America sued Jammie Thomas, a single mother of two, for violating

Tennant 5

copyright law by sharing songs on Kazaa, another peer-to-peer network (Goth 6). The pivotal legal question was whether making a file available over a network is the same as distribution, which is a copyright infringement (Bangeman). A federal jury in Minnesota found against Ms. Thomas and ordered her to pay $222,000 to five record companies. An even more recent ruling, however, has contradicted the Thomas verdict. In March, 2008, a Massachusetts judge in the case of *London-Sire v. Doe* ruled that "merely exposing music files to the Internet is not copyright infringement" (qtd. in Von Lohmann). Another similar ruling was made in the case of Atlantic Recording v. Howell, except that in this case, an unauthorized third party made copies ("Chapter 12.3"). While the owner of the shared folder could not be held directly liable for copyright infringement, the court ruled that said owner could be prosecuted for secondary infringement. In yet another case in June 2008, a jury convicted a P2P user for criminal distribution of copyrighted material ("Copyright").

The author makes it clear which information comes from which source.

The writer integrates part of a quotation into his own sentence.

Some analysts believe the industry has it all wrong in blaming file-sharing for the decline in music sales. David J. Park, a professor of communications at Xavier University in New Orleans, attributes the problem instead to "the economic recession, increases in . . .

Tennant 6

The author's name is not given in the note since he is identified in the text.

production costs, . . . changing demographics, and used CD sales" (75). There is also some justification for the belief that the industry's "wounds were self-inflicted by the inability of the four large record companies to keep up with changing technology" (Sandoval). Thus, Matt Keen blames the record companies themselves, not file-sharing, for the woes of small record stores such as his. He says record labels sell him CDs for just a dollar below the suggested retail price, making profits difficult. "When you have Best Buy selling product at a loss just to bring in traffic, nobody can compete," he says. He believes that with rational policies set by the labels, local music stores could peacefully coexist with online vendors such as iTunes:

> If you could get a consortium of labels to agree to a set minimum price on physical media—CD and vinyl—at say $10.99 and [offer] the downloads for sale at $9.99, I think many more people would purchase physical copies.

The writer uses brackets to indicate that he has inserted a clarifying word into Keen's quotation.

Interestingly, Janbon and Smetana found that students judged "illegal downloading to be significantly more wrong when cost was removed as a concern," and ninety-five percent of them believed that recorded music should cost at least something (37).

Far from hurting sales, online file-sharing actually increases record company profits, according

Tennant 7

to a 2005 study by two European researchers. The study shows that online sampling allows consumers to listen to the product first and decide whether or not to buy, and thus, according to the study's authors:

> In our model, profits increase . . . because consumers can make more informed purchasing decisions because of sampling and are willing to spend for the original although they could consume the download for free

(Peitz and Waelbroeck 908, 912). Zachary Sniderman, writing for *Mashable Entertainment*, adds, "Piracy is a constant, but music streaming services such as Spotify, Rdio, and Grooveland are offering legal ways to get music online." Significantly, according to various online sources, easily found through Google or any other search engine, music sales, both in-store and online, are now up for the first time since 2004.

The information comes from two different pages in the book by Peitz and Waelbroeck.

In a cautionary contrast, researchers writing in the *International Journal of Human-Computer Studies* examined the correlation between the practice of soft-lifting and further acts of digital piracy. Soft-lifting is the process of illegally installing or copying an otherwise legally licensed software program. A common example of this occurs when an employee takes a software CD from the office and copies it onto his home computer for personal use. The authors cite a previous study

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suggesting that the price of software influenced buyers to obtain pirated copies, claiming that they could not afford a legal purchase. Their research appears to confirm that illegal use of software actually negatively impacts the users' moral sense beyond the act itself. In other words, like studies that have linked increased exposure to violent video games to desensitization toward real violence, the research indicates that participation in soft-lifting appears to increase willingness to obtain other kinds of pirated goods (Chiou, Wan, and Wan). What this conclusion suggests is that the ethical ramifications of both soft-lifting and illegal music downloading are far larger than merely whose profits or bank account might be taking a hit.

On the other hand, the experience of the British band Radiohead supports this contention. In 2000, the band found themselves in the same position as Metallica, with unauthorized songs from their album *Kid A* available on Napster three months before the album was to be released. With thousands of free downloads, executives expected the album to lose millions. The conventional wisdom was expressed in a press release that year by the Recording Industry of America: "Napster isn't only causing irreparable harm to plaintiffs and the entire music industry, but to the perceived value of copyrights

Tennant 9

When one source is quoted in another source, give the source where the quotation was found.

as well" (qtd. in Bertini). Strangely, the predicted disaster for Radiohead never happened. Instead, fans became excited about the album they had sampled. Amazon.com alone received over ten thousand orders for copies prior to the release (Evangelista B2). Although none of Radiohead's previous albums or singles reached the Billboard Top 20 in the United States, *Kid A* debuted at number one. The success of the album was all the more surprising because critics, while generally favorable, described the music as challenging. Richard Menta, editor of the online magazine *MP3 Newswire*, was among the first to attribute the album's success to the very entity that the industry was suing. "The music's availability on Napster," he wrote, "promoted sales just as heavy radio airplay promotes—not damages—record sales." In the case of Radiohead, which has gone on to sell many millions of records, online file-sharing turned out to be just the promotional tool they needed.

Radiohead has since become a model of how a band can adapt and thrive amid new technologies and changing economic models within the music industry. When its contract with record label EMI expired in 2003 after the release of its sixth album, the band was offered a new multi-album deal that would have guaranteed them millions of dollars. Surprisingly, Radiohead made

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the bold decision to turn it down and go independent (Pareles, "Pay"). Their reasons were partly artistic—the band wanted its freedom—and partly financial. Thom Yorke, Radiohead's leader, said, "You don't sign a huge record contract that strips you of all your digital rights, so that when you do sell something on iTunes, you get absolutely zero" (qtd. in "David").

When the Works Cited lists more than one work by an author, the note adds the first word or two from the title to identify it.

For a source with no author, the first word or two of the title is used to identify it.

The band did not release another album for four years. Instead they tried out songs they were developing, often before a live audience and even in a free webcast performance for fans, a practice that band manager Chris Hufford called "virtual busking" (qtd. in Pareles, "Pay"). The band was well aware that after every performance bootleg videos would be posted online the next day. Surprisingly, the musicians claimed to be pleased at this seeming violation of their property rights. Thom Yorke said:

The period comes after the note.

> The first time we ever did [the song] "All I Need," boom! It was up on YouTube. I think it's fantastic. The instant you finish something, you're really excited about it, you're really proud of it, you hope someone's heard it, and then, by God, they have. It's OK because it's on a phone or a video recorder. It's a bogus recording, but the spirit of the

Longer quotations are indented one inch. No quotation marks are used.

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> song is there, and that's good. At that stage that's all you need to worry about. (Qtd. in Pareles, "Pay")

A note following an indented quotation comes after the period.

In October of 2007 the band took the unusual step of announcing the upcoming release of its latest album, *In Rainbows*, on its website instead of via an elaborate promotional campaign. None was needed, because the band generated enormous publicity with another announcement: fans would set their own price for the songs. Customers could acquire the album from the band's website by dropping songs into the online shopping basket, but when they clicked on the price, the message "It's Up to You" would appear (Tyrangiel). Within two days of the announcement, Blogpulse, which measures web traffic, reported a 1300 percent spike in posts mentioning Radiohead compared to the prior six months ("What").

Bloggers debated whether the decision to make payments voluntary was a naïve act of trust or a savvy business plan. Radiohead has refused to divulge how much the average customer paid or how much money it has made from the album. The survey company ComScore estimated that Radiohead received about $2.25 per download for the album, with more than half of its online customers paying nothing at all, but Radiohead says these estimates are not accurate. Even though $2.25 is less

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than a quarter of the typical download price for an album, it would represent a nice increase in profits for the band, since the typical recording contract gives artists only fifteen percent of royalties, and that is after the company recovers expenses (Pareles, "Pay"). In addition, downloads represent only one source of income from an album. A further sign of fans' willingness to pay for *In Rainbows* was the success of a CD version released a few months later. It quickly became the top-selling album in the country (Leeds).

The success of Radiohead's pay-what-you-want strategy may be attributed in part to its novelty, and some doubt that it would work for lesser-known artists with smaller fan bases, or even for future Radiohead albums. Thom Yorke admitted that "it only worked for us because of where we are" (qtd. in "David"), and manager Chris Hufford said, "I doubt it would work the same way ever again" (qtd. in Pareles, "Pay").

The placement of notes makes it clear which parts of the sentence are from which sources.

Although optional payment may not have a future, there is every sign that musicians will continue to produce and distribute their own music independent of record companies. Madonna, the Eagles, and Nine Inch Nails are among the successful artists who have chosen not to renew recording contracts. Even lesser-known musicians are now avoiding the middleman by selling

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their music directly online. Songwriter Daniel Lanois touted the benefits of the new business model: "We can record something at night, put it on the site for breakfast, and have the money in the PayPal account by 5:00" (qtd. in Pareles, "1700"). Independent musician Jonathan Coulton, who sells his songs for a dollar apiece on his website, observed:

> The strategy of making a living as a musician is the same as it's always been. You're trying to get your music listened to by lots of people, you're trying to get people to buy stuff from you, and you're trying to get people to come to your shows. . . . The difference now is, you can do that for zero dollars from your bedroom. I'm actually making a living this way. . . . I don't know that I'll continue to make a living for the next 20 years or ten or even five. I sort of plan to keep doing what I'm doing and as opportunities come up, explore them. (Qtd. in Goth)

A colon is used following an introduction to a quotation that is a complete sentence.

In its early years, digitalization placed the entire music industry in a state of flux. Since then, the number of lawsuits against individuals has declined, and album sales are up for the first time since 2004 (Sniderman). Nevertheless, large corporations, small

The writer concludes by summarizing the paper's main idea.

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record dealers, and musicians ranging from the world-famous to the unknown have had to make adjustments. Those who are able to innovate are finding new sources of income as well as unprecedented freedom. Whether fans benefit in the future with increased access to ever-better music will depend upon how well the industry adapts to technologies that will continue to evolve.

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TYPING AND PROOFREADING YOUR POLISHED DRAFT

Bob and Tracy benefited from the comments and suggestions they received from classmates in their editing groups and from their instructors. They made further revisions to their papers and submitted them in polished form, in accordance with the assignment that follows.

ASSIGNMENT — Submitting Your Portfolio

Submit the following items in your folder:

- Your typed polished draft
- All earlier drafts and outlines
- Your note cards and annotated printouts in two packets:
  —those you used in your paper, in the order that you used them
  —those you took but did not use
- Your research notebook

When you prepare your final draft, be sure to observe the formatting conventions described in Chapter C of Part II, along with any others your instructor may specify. Before you submit your paper, read it through several times, slowly and carefully, looking for errors. Look for typing mistakes, misspellings, missing words, punctuation problems, and any other surface errors that may have escaped your notice in earlier readings. It is especially useful to have a friend proofread the paper as well because by now you have become so familiar with what you have written that you may have difficulty noticing surface details.

Neatly cross out a minor error with a single line and write the correction above it. Never erase, and do not use correction fluid for making handwritten changes. Any page with a major error or numerous minor errors should be reprinted.

After proofreading their final drafts, Bob and Tracy brought them to class, where their instructors gave them one final assignment:

ASSIGNMENT — Final Proofreading

Read the final drafts of the other students in your editing group. Do not mark their papers, but if you find any errors, point them out so they can be corrected.

At last, Bob and Tracy submitted their final drafts. For both, the project had been difficult but rewarding work. Like their classmates, they had struggled with the previously unfamiliar process of research and research writing. They had uncovered and managed a large body of material~~s~~. From their sources, they had created essays that had substance, form, and interest—essays they were proud of. They had also learned a great deal, not only about their particular topics, but also about research, about college scholarship, and even about the meaning of an education itself. It is likely that after the hard work of your own research project is completed, you, like Bob, Tracy, and many thousands of other students before you, will feel a well-deserved sense of satisfaction with what you have accomplished.

15

Argument: Reading, Writing, and Research

You don't have to be aggressive or arrogant to argue effectively. You don't even have to be an expert or have firsthand experience with your topic. In fact, when you write an argument in a college-level course, you should avoid sounding overconfident, too sure you have found the truth. Instead, you are expected to be reasonable, fair-minded, and logical. In a way, that may be a relief, since you don't face the pressure of needing to win at any cost. Unlike a debater, to whom winning is everything, a writer engaged in a serious argument pursues something more important than mere victory—an honest search for truth in a world where responsible people acknowledge and respect competing representations of reality. Of course, you always want to make your case persuasive enough to influence an audience, but you "win" in argumentative writing when you are fair, thorough, and clear. The challenge of argument is to place ideas in a public forum to see if they stand up under scrutiny. College students construct arguments not to trick or outmaneuver others, but to test the validity of ideas. This is the intellectual appeal and the ethical challenge of argument.

Of course, not every form of persuasion adheres to these ideals. Most advertisements, for example, are designed to stimulate purchases rather than to discover truth. And, in some cases, fairness and ethics have little to do with how advertisers influence consumers.

If you visualize argument as a horizontal line or continuum, at one end you would place the rigorous logic and impersonal language of the physical sciences—for example, a geologist's efforts to demonstrate to professional colleagues that her experimental findings challenge conventional theories of beach erosion. At the other end of the spectrum, you might place a richly colored photograph of a vacation fantasy that tries to persuade us to book reservations at an exclusive beach resort. The two extremes of this continuum would look like this:

Logical reasoning ◄————————► *Emotional appeal*

EMOTIONAL PERSUASION

Although emotional appeals are not the primary concern of this chapter, we begin by examining the tactics of advertisement. At times, these tactics seem obvious. But even though we recognize that ads are intended to manipulate consumers, most of us are influenced by them. They succeed because we tend to perceive ads superficially, if not subconsciously; rarely do we analyze them systematically. In the appropriate context, ads are obviously effective, since people spend billions of dollars on products and services that are not necessities.

When we study advertising techniques, we discover how ads and other forms of emotional persuasion can motivate people to behave and believe in accordance with the desires of others. We also learn that awareness is the best defense against manipulation.

The advertisement in Figure 15.1 illustrates this type of persuasion. Like most other magazine ads, it is concerned more with stimulating desires than with explaining the features of a product or service. In fact, the advertisement illustrates a formula developed by Hugh Rank, a prominent analyst of advertising and propaganda. First comes attention-getting. When readers first encounter this ad, they are likely to notice a shiny new sport-utility vehicle. Second comes confidence-building. In contrast to the sleek image of the "all-new CR-V," we also notice several homemade scrapbook representations of things to see and do "before I settle down." These images, along with the fact that the CR-V gets thirty-one miles per gallon on the highway, reassure us that despite its elegant appearance, owning this vehicle is not pretentious or extravagant. Third comes desire-stimulating: "The technologically advanced, up-for-almost-anything Honda CR-V was built to help you check off every last item" on your wish list. Fourth comes urgency-stressing: "What are you waiting for?" Finally comes response-seeking: The prospective buyer is referred to Honda's website. Few ads illustrate Rank's formula quite so neatly as the one in Figure 15.1. However, many ads maximize the emotional appeal of products without providing specific information about ingredients, specifications, or cost. Ads are subject to constant testing and research to make sure that the emotions and desires they evoke actually motivate consumers. As you study the following ads, try to decide whether you are among the audience that their creators have targeted.

Emotional Persuasion

EXERCISES

After carefully examining the advertisements on the following pages (Figures 15.2 and 15.3), freewrite for five to ten minutes about each of them. What audience do the advertisers have in mind, and what responses do they hope to stimulate? How does the advertiser expect people to be persuaded by the appeal? Is one ad more logical than the other? Is emotional appeal a component of either or both ads? Now try to envision ads that seek the same results without resorting to emotional appeals. How would they differ from the ads pictured here? Would they be more or less effective in furthering the advertisers' goals?

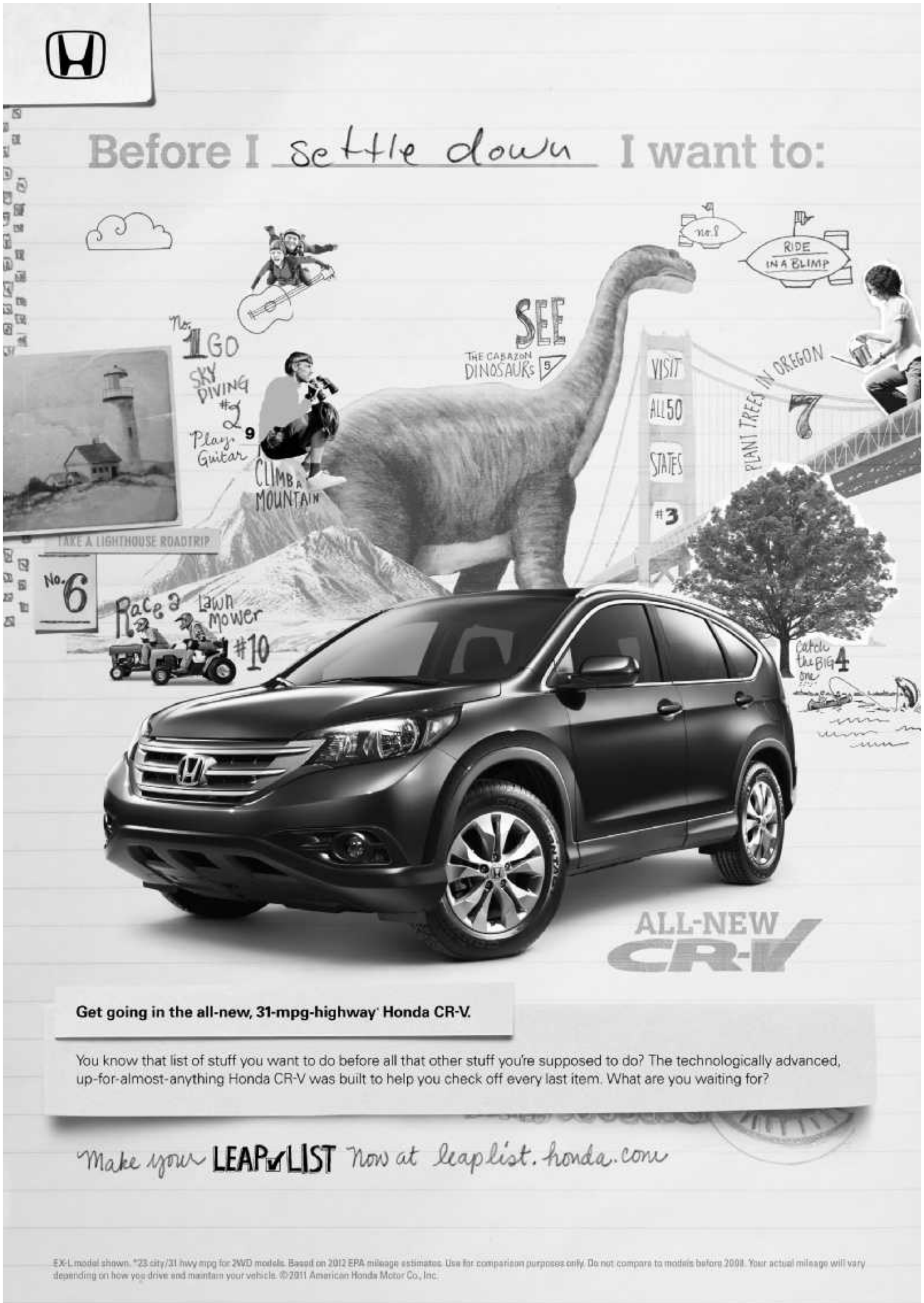

Figure 15.1 Ad illustrating the Hugh Rank formula.

The Advertising Archives

Figure 15.2 Ad using emotional persuasion.

The Advertising Archives

Figure 15.3 Ad using emotional persuasion.

LOGICAL ARGUMENT

In contrast to emotional persuasion, formal argument relies primarily on facts and logic. Some arguments, like the following passage from a book by a noted biologist and conservationist, adhere to a tightly organized pattern:

> For species on the brink, from birds to fungi, the end can come in two ways. Many, like the Moorean tree snails, are taken out by the metaphorical equivalent of a rifle shot—they are erased, but the ecosystem from which they are removed is left intact. Others are destroyed by a holocaust, in which the entire ecosystem perishes.
>
> The distinction between rifle shots and holocausts has special merit in considering the case of the spotted owl *(Strix occidentalis)* of the United States, an endangered form that has been the object of intense national controversy since 1988. Each pair of owls requires about three to eight kilometers of coniferous forest more than 250 years old. Only this habitat can provide the birds with both enough large hollow trees for nesting and an expanse of open understory for the effective hunting of mice and other small mammals. Within the range of the spotted owl in western Oregon and Washington, the suitable habitat is largely confined to twelve national forests. The controversy was first engaged within the U.S. Forest Service and then the public at large. It was ultimately between loggers, who wanted to continue cutting the primeval forest, and environmentalists determined to protect an endangered species. The major local industry around the owl's range was affected, the financial stakes were high, and the confrontation was emotional. Said the loggers: "Are we really expected to sacrifice thousands of jobs for a handful of birds?" Said the environmentalists: "Must we deprive future generations of a race of birds for a few more years of timber yield?"
>
> Overlooked in the clamor was the fate of an entire habitat, the old-growth coniferous forest, with thousands of other species of plants, animals, and microorganisms, the great majority unstudied and unclassified. Among them are three rare amphibian species, the tailed frog and the Del Norte and Olympic salamanders. Also present is the western yew, *Taxus brevifolia,* source of taxol, one of the most potent anticancer substances ever found. The debate should be framed another way: what else awaits discovery in the old-growth forests of the Pacific Northwest?
>
> This cutting of primeval forest and other disasters, fueled by the demands of growing human populations, are the overriding threat to biological diversity everywhere. But even the data that led to this conclusion, coming as they do mainly from vertebrates and plants, understate the case. The large, conspicuous organisms are the ones most susceptible to rifle shots, to overkill and the introduction of competing organisms. They are of the greatest immediate importance to man and receive the greater part of his malign attention. People hunt deer and pigeons rather than sowbugs and spiders. They cut roads into a forest to harvest Douglas fir, not mosses and fungi.
>
> Not many habitats in the world covering a kilometer contain fewer than a thousand species of plants and animals. Patches of rain forest and coral reef harbor tens of thousands of species, even after they have declined to a remnant of the original wilderness. But when the *entire* habitat is destroyed, almost all of the species are destroyed. Not just eagles and pandas disappear but also the smallest, still uncensused invertebrates, algae, and fungi, the invisible players

> that make up the foundation of the ecosystem. Conservationists now generally recognize the difference between rifle shots and holocausts. They place emphasis on the preservation of entire habitats and not only the charismatic species within them. They are uncomfortably aware that the last surviving herd of Javan rhinoceros cannot be saved if the remnant woodland in which they live is cleared, that harpy eagles require every scrap of rain forest around them that can be spared from the chain saw. The relationship is reciprocal: when star species like rhinoceros and eagles are protected, they serve as umbrellas for all the life around them.
>
> —Edward O. Wilson, *The Diversity of Life*

The Structure of Logical Argument: Claims, Evidence, and Values

Although environmental issues sometimes arouse an emotional response, Edward O. Wilson appeals to reason by adopting the techniques and strategies of formal argument. He advances a central point, an ***argumentative assertion*** or ***claim:*** that environmental debates oversimplify or ignore transcendent issues when they focus on the fate of one or two "charismatic species." Wilson supports this claim with various types of ***evidence:*** demonstrable ***facts*** (e.g., "patches of rain forest and coral reef harbor tens of thousands of species"), opinions or ***inferences*** derived from facts (e.g., "the cutting of primeval forests and other disasters, fueled by the demands of growing human populations, are the overriding threat to biological diversity everywhere"), and ***judgments*** based on ethical values or political views (e.g., "the debate should be framed another way"). Because his argument seems logical and his tone is calm and confident, many readers are likely to conclude that Wilson has authority and reason on his side.

Presented in the abstract, the rules of argument may seem straightforward and unambiguous. However, anyone who has witnessed a vigorous discussion among friends, colleagues, or family members who hold contradictory views can testify to the difficulty of distinguishing facts from opinions or claims from truth. Nevertheless, a few basic guidelines should serve your needs as a reader and writer of arguments in college. First, a valid argument is one that advances a claim about which reasonable, educated adults can disagree. You cannot base a worthwhile argument on an assertion of fact (e.g., *Adventures of Huckleberry Finn* reveals Mark Twain's disapproval of slavery) or an expression of individual taste (e.g., *Adventures of Huckleberry Finn* is the greatest American novel).

An effective argument does not, however, evade or ignore individual ***values.*** On the contrary, responsible writers acknowledge their own attitudes and predispositions as they appeal to those of a particular audience. Consider, for example, two argumentative essays found in Chapter 8. In "Despite the Survey, the Kids Are All Right" (page 269), Jonah Goldberg appeals to the values of conservative readers by disparaging a "burgeoning 'children's-rights' movement—to which a young Hillary Clinton was connected." In "to the Rich, from America" (pages 240–42) Daniel Gross addressess a more liberal audience, deriding politicians who support tax breaks for the wealthiest Americans. Although they may not change many minds, both writers resist irresponsible claims. Goldberg, for example, concedes that "the hand-wringing about youth's sense of entitlement can go overboard." Gross, for his part, acknowledges that, at least until very recently, the wealthy have been investing in American companies.

Varieties of Evidence

Perhaps the most common obstacle to productive argument is misleading or disputed evidence. Sometimes, writers undermine their credibility when they insist on the irrefutable authority of their claims, belittle or ignore competing claims, or misrepresent evidence. On the other hand, uncritical readers are sometimes misled by careless inferences or hasty judgments when they are asserted as self-evident truth.

Facts

Facts, though they offer convincing proof, are often hard to come by. Few arguments are based entirely on indisputable facts (e.g., alcohol acts as a depressant). Other facts, though they have not been universally acknowledged throughout history, are nonetheless authoritative (e.g., motorists are more likely to cause accidents when they drive under the influence of alcohol). Still other facts require proof (e.g., Festerhagen was intoxicated when he swerved to miss the neighbor's cat and collided with a police car). The assertion that a motorist was driving under the influence of alcohol calls for verification (visual evidence based on the testimony of witnesses, the results of a Breathalyzer test, or a blood-alcohol reading) that may hinge on legal definitions that vary from one state to another.

One impediment to fair, logical argument is confusing facts with inferences: for example, since Festerhagen was intoxicated, he *caused* the accident that injured Officer Reilly. Although this is a reasonably persuasive inference—an opinion based on the fact that Festerhagen was legally under the influence of alcohol—a competing fact to consider is that drunk drivers are sometimes involved in accidents caused by others. Likewise, writers often err by mistaking correlations for causes. For example, David Leonhardt points to a *correlation* between family income and religious affiliation (page 183). If, however, he had characterized the relationship as *causal,* one might logically conclude that by converting to Reform Judaism, America's most affluent religion, a Baptist would become wealthier.

Inferences

Important as they are in validating claims, facts rarely form the crux of an argument. More often, people argue issues of interpretation—inferences or conclusions drawn from factual evidence. Chapter 4 introduced ***inductive*** and ***deductive*** reasoning as organizational patterns. These terms apply also to formal argument.

An inductive argument arrives at an inference or judgment after weighing specific facts. For example:

- **Fact.** Professor Fangle permitted Bushrod to enroll in his American literature class after the published deadline for adding courses—with the stipulation that he would make up the work that other students had already completed.
- **Fact.** By the end of September, Bushrod had not submitted any of this work.
- **Fact.** At the urging of his instructor, Bushrod scheduled an office conference to discuss the assignments and to agree on a reasonable deadline for submitting them. However, he did not keep his appointment.
- **Fact.** By fall break, Bushrod had accumulated six more absences and failed three daily quizzes.
- **Fact.** Because his return flight from Bermuda was delayed, Bushrod missed the first class after fall break and therefore lost an opportunity to review material covered in the midterm examination, which he subsequently failed.
- **Fact.** At this point, Professor Fangle offered Bushrod the option of withdrawing from the course without failing, but Bushrod rejected the offer indignantly.
- **Fact.** Although Bushrod submitted the two essays assigned during the second half of the semester, both were late. One of them dealt with an eighteenth-century French play, and the other plagiarized an article about Edgar Allan Poe published in a well-known literary journal.
- **Fact.** Confronted with this evidence, Bushrod became verbally abusive and threatened to assault his instructor physically. He refused to leave Professor Fangle's office and was finally escorted away by the campus police.
- **Inference.** Bushrod has no legitimate basis for appealing his failing grade in Professor Fangle's class.

A deductive argument (unlike a deductively organized paragraph) does not necessarily open with a summarizing assertion or conclusion. Rather, it is distinguished by the logical relationship between two statements (both facts, or a fact and an inference) that support an argumentative claim. The preceding argument about Festerhagen's accident, for example, is actually based on deductive reasoning:

- **Fact.** A motorist is more likely to cause an accident while driving under the influence of alcohol.
- **Fact.** According to the results of an on-site Breathalyzer test, Festerhagen was legally intoxicated when he swerved to miss the neighbor's cat and collided with a police car.
- **Claim.** Festerhagen bears responsibility for the accident that injured Officer Reilly.

Presented fairly, as a logical conclusion, the claim that Festerhagen bears responsibility for the accident is more persuasive and ethical than it would be if it were presented as a fact.

Analogy

An argument based on *analogy* makes a comparison. The following condensation of Edward O. Wilson's argument (pages 473–474) provides an illustration:

> For species on the brink, from birds to fungi, the end can come in two ways. Many, like the Moorean tree snails, are taken out by the metaphorical equivalent of a rifle shot—they are erased, but the ecosystem from which they are removed is left intact. Others are destroyed by a holocaust, in which the entire ecosystem perishes.
>
> The distinction between rifle shots and holocausts has special merit in considering the case of the spotted owl (*Strix occidentalis*) of the United States, an endangered form that has been the object of intense national controversy since 1988. . . .
>
> Overlooked in the clamor was the fate of an entire habitat, the old-growth coniferous forest, with thousands of other species of plants, animals, and microorganisms, the great majority unstudied and unclassified. . . .
>
> The large, conspicuous organisms are the ones most susceptible to rifle shots, to overkill and the introduction of competing organisms. They are of the greatest immediate importance to man and receive the greater part of his malign attention. . . .
>
> But when the entire habitat is destroyed, almost all of the species are destroyed. Not just eagles and pandas disappear but also the smallest, still uncensused invertebrates, algae, and fungi, the invisible players that make up the foundation of the ecosystem. Conservationists now generally recognize the difference between rifle shots and holocausts. They place emphasis on the preservation of entire habitats and not only the charismatic species within them.

Because most people regard genocide as a more heinous offense than homicide, some readers will accept Wilson's argument that preserving entire ecosystems should take priority over protecting any one species. Other readers, however, may consider Wilson's analogy false, misleading, or even irresponsible. Since hardly any analogy is perfect, the argumentative force of analogies is limited.

Testimony

Writers often support their arguments with the ***testimony*** of acknowledged experts. As we noted in Chapter 5, the most persuasive, reliable sources for research writing are persons with recognized authority in an appropriate field. Notice how James Surowiecki uses testimony in the following passage from his article about conflicts of interest in the stock trade:

> This outbreak of straight talk is Wall Street's way of addressing the collapse of its credibility. Everyone agrees that conflicts of interest riddle the securities and accounting industries—research analysts touting dubious companies to win their business, auditors signing off on dubious numbers to keep it—and that something must be done, so Wall Street has decided to adopt the talking cure. The problem with the conflicts of interest, the argument goes, is that no one knows about them. Fess up, and the problem goes away.
>
> It's a nice thought, but the diagnosis is facile, and the remedy won't work. Start with the central tenet: that during the boom the conflicts of interest were kept secret. The truth is, people knew more than they like to admit. Back in 1998

> a *Business Week* cover story called "Wall Street's Spin Game" put the matter succinctly: "The analyst today is an investment banker in sheep's clothing." When Merrill Lynch hired Henry Blodget as an Internet analyst in 1999, the media explained the decision by saying that Blodget, with his rosy predictions, would help the firm bring in more investment-banking business. Jack Grubman, the former Salomon Smith Barney analyst, bragged of his intimate relationship with the companies he was supposed to be evaluating objectively. And the problems in the accounting industry were even more obvious. Though the firms maintained their game face, it was no secret, by the late 1990s, that the game itself was rigged. Most investors accepted this state of affairs with the genial tolerance of pro-wrestling fans.
>
> Why? One reason, clearly, was the boom itself—people didn't care why an analyst recommended a stock, as long as it went up. But there was something else: it turns out that people think conflicts of interest don't much matter. "If you disclose a conflict of interest, people in general don't know how to use that information," George Lowenstein, an economics professor at Carnegie Mellon, says. "And, to the extent that they do anything at all, they actually tend to underestimate the severity of these conflicts."
>
> Usually, conflicts of interest lead not to corruption but, rather, to unconscious biases. Most analysts try to do good work, but the quid-pro-quo arrangements that govern their business seep into their analyses and warp their judgments. . . . "People have a pretty good handle on overt corruption, but they don't have a handle on just how powerful these unconscious biases are," Lowenstein says.

By referring to an article published in a respected magazine and by quoting recognized financial experts, Surowiecki demonstrates knowledge and therefore earns credibility. Some readers may still disagree with the conclusions he reaches, but a fair-minded audience will at least give his argument a hearing.

Ethical and Emotional Appeals

Earlier in this chapter we contrasted the emotional appeals of advertisements with the logical evidence presented in formal argument. This, like many other distinctions, can be oversimplified and exaggerated. The fact is that while writers who argue effectively rely on sound reasoning (sometimes called ***logos***), they also recognize that readers are not always emotionally detached. Classical rhetoricians understood that effective argument also appeals to the emotions of an audience (***pathos***) and gains force from the character (***ethos***) projected by a speaker or writer, often referred to as a ***persona.***

Ethos

Writers use ***ethical appeals*** to project a credible, trustworthy persona. Credibility and trust are earned through careful research, clear writing, and humility. Notice how historian Lawrence Stone creates such a persona in the following passage from "A Short History of Love" (pages 67–69):

> Historians and anthropologists are in general agreement that romantic love—that usually brief but intensely felt and all-consuming attraction toward another person—is culturally conditioned. Love has a history. It is common only in certain societies at certain times, or even in certain social groups within those societies,

> usually the elite, which have the leisure to cultivate such feelings. Scholars are, however, less certain whether romantic love is merely a culturally induced psychological overlay on top of the biological drive for sex, or whether it has biochemical roots that operate quite independently from the libido. Would anyone in fact "fall in love" if they had not read about it or heard it talked about? Did poetry invent love, or love poetry?
>
> Some things can be said with certainty about the history of the phenomenon. The first is that cases of romantic love can be found in all times and places and have often been the subject of powerful poetic expression, from the Song of Solomon to Shakespeare. On the other hand, as anthropologists have discovered, neither social approbation nor the actual experience of romantic love is common to all societies. Second, historical evidence for romantic love before the age of printing is largely confined to elite groups, which of course does not mean that it may not have occurred lower on the social scale. As a socially approved cultural artifact, romantic love began in Europe in the southern French aristocratic courts of the twelfth century, and was made fashionable by a group of poets, the troubadours. In this case the culture dictated that it should occur between an unmarried male and a married woman, and that it either should go sexually unconsummated or should be adulterous.
>
> By the sixteenth and seventeenth centuries, our evidence becomes quite extensive, thanks to the spread of literacy and the printing press. We now have love poems, such as Shakespeare's sonnets, love letters, and autobiographies by women concerned primarily with their love lives. The courts of Europe were evidently hotbeds of passionate intrigues and liaisons, some romantic, some sexual. The printing press also began to spread pornography to a wider public, thus stimulating the libido, while the plays of Shakespeare indicate that romantic love was a concept familiar to society at large, which composed his audience.
>
> Whether this romantic love was approved of, however, is another question. We simply do not know how Shakespearean audiences reacted to *Romeo and Juliet.* Did they, like us (and as Shakespeare clearly intended), fully identify with the young lovers? Or, when they left the theater, did they continue to act like the Montague and Capulet parents, who were trying to stop these irresponsible adolescents from allowing an ephemeral and irrational passion to interfere with the serious business of politics and patronage?

Stone projects authority by explaining historical facts and trends, summarizing scholarly research, and alluding to literary texts. Although he concedes the limits of his knowledge by posing questions at various points, humility actually augments his credibility. Another impressive ethical appeal is the clarity and careful organization of Stone's writing.

Similarly, Edward O. Wilson tries to project objectivity in the following paragraph from his book *The Diversity of Life* (page 473):

> The controversy [surrounding the spotted owl] was first engaged within the U.S. Forest Service and then the public at large. It was ultimately between loggers, who wanted to continue cutting the primeval forest, and environmentalists determined to protect an endangered species. The major local industry around the owl's range was affected, the financial stakes were high, and the confrontation was emotional. Said the loggers: "Are we really expected to sacrifice thousands of jobs for a handful of birds?" Said the environmentalists: "Must we deprive future generations of a race of birds for a few more years of timber yield?"

Wilson establishes credibility by summarizing two conflicting arguments without subscribing to either of them. Rejecting both arguments as extreme and simplistic, he projects a cautious, deliberate persona.

Stone and Wilson each adopt a persona that is effective in a specific ***rhetorical situation.*** U. S. Senator Al Franken, on the other hand, projects a very different persona in the following passage from *Lies and the Lying Liars That Tell Them: A Fair and Balanced Look at the Right,* a book written when Franken was still a talk-show radio host:

> Asking whether there is a liberal or conservative bias to the mainstream media is a little like asking whether al Qaeda uses too much oil in their hummus. The problem with al Qaeda is that they're trying to kill us.
>
> The right-wing media tell us constantly that the problem with the mainstream media is that it has a liberal bias. I don't think it does. But there are other, far more important, biases in the mainstream media than liberal or conservative ones. Most of these biases stem from something called "the profit motive." This is why we often see a bias toward the Sensational, involving Scandal, and, hopefully Sex or Violence, or please, please, *pleeze,* both.
>
> And there's the Easy-and-Cheap-to-Cover bias, which is why almost all political coverage is about process and horse race and not policy. Why have an in-depth report on school vouchers when two pundits who've spent five minutes in the green room looking over a couple of articles Xeroxed by an intern can just scream at each other about the issue on the air?
>
> There's the Get-It-First bias. Remember the 2000 election? I believe there were some problems there associated with that one.
>
> Pack mentality. Negativity. Soft News. The Don't-Offend-the-Conglomerate-That-Owns-Us bias. And, of course, the ever-present bias of Hoping There's a War to Cover.
>
> Does the mainstream media have a liberal bias? On a couple of things, maybe. Compared to the American public at large, probably a slightly higher percentage of journalists, because of their enhanced power of discernment, realize they know a gay person or two, and are, therefore, less frightened of them.
>
> By the same token, I'll bet the media were biased during the Snopes monkey trial. But they were professionals and gave the Noah's Ark side a fair shake.

The provocative title of Franken's book—as well as its ironic subtitle—suggests that the author is more concerned with rallying readers who already share his political views than in persuading anyone who might be straddling the fence. Adopting a persona that is combative, sarcastic, and at times patronizing, Franken suggests that those who hold the opposing view are naïve and ill-informed. Rather than refute the claim that the mainstream news media have a liberal bias, Franken tries to show that the argument does not merit serious consideration. Although many Americans may prefer a more deliberate, objective approach to political issues, Franken's persona is well suited to his audience and purpose. If, on the other hand, Franken were trying to sway uncommitted readers, that probably would not be the case.

Pathos

Individual readers do not always agree about the appropriateness of emotional appeals in specific rhetorical situations. For example, some may argue that the word *holocaust* conjures up such dreadful associations that Edward O. Wilson's use of the term (page 473) is unwarranted or even reckless. Others may feel that using the word is a uniquely effective means of arousing the attention of apathetic readers who do not fully recognize what is at stake.

The author of the following passage goes a step further when he assails a court decision prohibiting the Boy Scouts of America from engaging in discriminatory practices:

> Recently, a New Jersey appellate court forced the Boy Scouts of America to give a scoutmaster post to James Dale, a gay activist and editor at *Poz,* a magazine for HIV-positive people. . . .
>
> The wave of litigation against the Scouts is not ultimately about the rights of gays, or atheists, or females. It is a challenge to the BSA's right to exist in its present form. Such an attack should not be surprising; if anything, it's odd that the Boy Scouts have hung on for so long. . . .
>
> The existence of the Scouts irritates the ideologues of modernity—and so hordes of litigators, the antibodies of a dissolute culture, have responded by attacking the foreign body. If the courts find in favor of the plaintiffs in the undecided cases, the meaning of the Boy Scouts will be greatly eroded. The organization will become the Gay Godless Girl/Boy Scouts of America. It is only the right to restrict membership and insist that members follow rules that can give a civic group definition.
>
> For example, the Scout's oath has a clause about "keeping myself . . . morally straight," a provision the BSA says is on its face incompatible with homosexual activity. "There is nothing in [the Scout's oath] about homosexuality," says Timothy Curran, the California gay seeking reinstatement as a scoutmaster. "It says you must be 'morally straight,' but you can define that any way you want." Which is precisely what New Jersey's jurisprudes chose to do. E. V. Kontorovich, "Scout's Honor," to match the citation of the passage by E. O. Wilson on page 494.

Kontorovich engages in name-calling—comparing plaintiffs' attorneys to microbes and implying that his opponents are part of a "a dissolute culture." Likewise, his reference to judges as "jurisprudes" (a word that Kontorovich has apparently coined) slyly invokes another label—*prude,* a self-righteous person who tries to control the manners and behaviors of other people.

Dubious emotional appeals appear in arguments from every point along the ideological spectrum, leading some commentators to deplore the "declining civility" of public debate in the twenty-first centuty. Various reviews of political rhetoric from past eras have disputed the validity of such expressions of alarm, but whether or not irresponsible emotional appeals are effective remains open to question. Nevertheless, they are clearly out of bounds in most of the arguments that you read and write as a college student.

AN INFORMAL ANALYSIS OF AN ARGUMENT

Having considered the elements and techniques of argument, you should now be prepared to examine an argumentative text by analyzing its components. Most arguments can be assessed in terms of the following five elements:

- **Purpose.** What audience does the writer seem to have in mind; that is, whom does he intend to influence? What attitudes do his readers (or listeners) probably share? How and why does the writer want to influence this audience? What does the writer want them to do in response to his message?

- **Thesis** (also called the ***assertion, claim,*** or ***proposition***). What main point or idea is the writer trying to persuade readers to accept or act on? Is this point clearly and explicitly stated? Does the writer present it as the only reasonable view of the issue at hand?
- **Evidence.** What kinds of evidence does the writer use to support the thesis? Facts? Inferences? Analogies? Expert testimony? Is the evidence appropriate, credible, and sufficient? Is the argument based on logic, emotion, or both? How is the evidence arranged or organized?
- **Refutation.** Are opposing views presented fairly? Would opponents feel that their opinions have been stated accurately? Does the writer also point out the shortcomings of those opposing views? Does the writer overlook any opposing arguments?
- **Persona.** How would you characterize the writer's attitude and credibility? Does the writer seem hostile? Conciliatory? Reasonable? Sarcastic? Is the writer obviously biased or bound by a narrow perspective? Does the language sound reasonable? Conciliatory? Pompous? Aggressive? Do you trust the writer to argue fairly and objectively?

These questions can be applied to any persuasive text, providing a valuable way to analyze argumentative techniques and to assess their effectiveness.

To trace the process of writing an informal analysis, start by reading the following essay originally published in the *New York Times*.

PRACTICE READING

Not Going to the Chapel

Rich Benjamin

1 I picked up my jangling cellphone one recent Saturday to hear the elated voice of Zachary, my long-time buddy and college classmate.

2 "I just proposed to Caroline," Zach announced, inviting me to the wedding and angling to plot logistics. "So when are you flying in?"

3 "Oh, I'm not coming to your wedding," I said.

4 It's true. I'm boycotting all heterosexual weddings.

5 How utterly absurd to celebrate an institution that I am banned from in most of the country. It puzzles me, truth be told, that wedding invitations deluge me. Does a vegan frequent summer pig roasts? Do devout evangelicals crash couple-swapping parties? Do undocumented immigrants march in Minuteman rallies?

6 Heterosexual ladies and gentlemen, please. Don't mail me that wedding invitation. It's going straight to the bin.

7 I'm not a gay-rights activist. Given the choice between a round of golf and a "discrimination teach-in," I'll take the golf. Back in college, when I was asked to take part in a protest, I declined because it conflicted with Uncle Duke Day, an annual keg and marijuana bash.

But now I'm a conscientious objector to all heterosexual weddings. It's less activism than common sense. Why should I financially subsidize and emotionally invest in a ritual that excludes me in all but five states (and the District of Columbia)? 8

A poll last month showed that Americans are split on same-sex marriage. A narrow majority, fifty-one percent, supports it, while forty-seven percent do not. Though Zach falls into that slim majority, he scolds me for being "peevish." He says he resents me for blowing off his special day, for putting political beliefs ahead of our friendship, and for punishing him for others' deeds. But screaming zealots aren't the only obstacles to equal marriage rights; the passivity of good people like Zach who tacitly fortify the inequality of this institution are also to blame. 9

They're proof of a double standard: Even well-meaning heterosexuals often describe their own nuptials in deeply personal terms, above and beyond politics, but tend to dismiss same-sex marriage as a political cause, and gay people's desire to marry as political maneuvering. 10

What many straight people consistently forget is that same-sex couples aren't demanding marriage to make a political statement or to accrue "special rights." When I ask my gay friends why they wish to marry, they don't mention tax benefits. They seek marriage for the same personal reasons that straight people do: to share life's triumphs and trials with their beloved, to start a family, to have the ability to protect that family, and to celebrate their loving commitment with a wedding. 11

I call on all gay people to join my boycott of straight weddings this summer, regardless of where their straight loved ones stand. Yes, our boycott may bruise some feelings. But then again, our inability to participate in this institution is hurtful and bruising, too. 12

In recent years, many straight people have admirably pledged not to get married until gay people have the right to do so nationwide. I can't ask friends like Zach to cancel their weddings, but I expect them to at least understand why I won't attend. Straight friends and family need to accept their wedding invitations as collateral damage to exclusionary marriage laws. They should feel the consequences of this discrimination as sharply as we do. 13

The following brief extemporaneous notes demonstrate how the questions on pages 481–482 might be used to analyze Benjamin's argument:

> <u>Purpose:</u> Benjamin directly addresses two different groups of readers. In paragraph 6, he calls out smug or insensitive "heterosexual ladies and gentlemen" who assume that gay friends are obligated to respond enthusiastically to wedding invitations. Later, in paragraph 12, he asks "all gay people to join [in a] boycott of straight weddings." Neither of these

passages, however, reflects the writer's broader aim: to appeal to "well-meaning heterosexuals" like Zach, who is mentioned at the beginning, middle, and end of the essay. Benjamin asks these readers to examine the common assumption that same-sex marriage is merely a political issue. Conceding that he cannot expect straight couples to forego or postpone marriage in protest (although some have done so), Benjamin asks them to accept a fraction of the painful implications of a societal injustice. Viewed in this light, the discomfort caused by a rejected wedding invitation is a small price to pay.

Thesis: Benjamin states his thesis in the final paragraph: "Straight friends and family need to accept their wedding invitations as collateral damage to exclusionary marriage laws."

Evidence: Benjamin opens his essay with a personal experience to which he returns in paragraphs 9 and 12. In paragraph 5, he offers three analogies to illustrate the absurdity of expecting a gay friend or relative to attend a heterosexual wedding. In paragraph 9, he refers to a published survey of public sentiment regarding the legalization of same-sex marriage. Finally, he employs logical reasoning in paragraphs 10 and 11 to explain the "double standard" that influences the thinking of many straight people, including some who are otherwise supportive of gay marriage.

Refutation: Paragraph 9 refutes Zach's belief that Benjamin is being "peevish," that he has placed his political convictions above their friendship, and that he is punishing Zach for the hostility of other people. He elaborates on the last of these notions in paragraphs 10 and 11, arguing that marriage is no more of a political statement for gay couples than it is for heterosexuals.

Persona: In paragraph 7, Benjamin declares that he is not a gay-rights activist and further distances himself from activism by placing the term "discrimination teach-in" in quotation marks—a strategy that some readers may regard as unduly defensive. Nevertheless, this paves the way for his assertion that conscientious objection to heterosexual weddings is "less activism than common sense." Benjamin also distinguishes Zach from the "screaming zealots" who oppose same-sex marriage. While this is probably an unfair characterization of the opposition, it serves a rhetorical purpose: Benjamin casts Zach, himself, and, presumably, the reader as reasonable people who resist extremism from both sides of an issue.

Informal Analysis of Argument

EXERCISES

1. Two differing approaches to argument are called *Aristotelian* and *Rogerian* (for the ancient philosopher Aristotle and the modern psychologist Carl Rogers). Adopting an Aristotelian approach, you try to influence readers by citing authorities and presenting overwhelming evidence to support your views. You silence the opposition by building an irrefutable case. Projecting confidence in your views, you assume that all reasonable people will agree with you. You win; the opposition loses. Adopting a Rogerian approach, you listen to opponents, trying to understand their values and assumptions and acknowledging that all positions have some merit.Therefore, you try to paraphrase opinions with which you disagree in a way that your opponents can accept as fair and accurate. You try to engage in dialogue, seeking a partial solution. You enlist mutual respect and find common goals rather than seeking victory.

a. What elements of each appeal do you find in Rich Benjamin's essay?

b. What might you change in Benjamin's essay to make it more Rogerian or more Aristotelian?

2. You are now ready to analyze an argument. Keeping in mind the previous example, read the following editorial by James E. McWilliams, a history professor at Texas State University and author of *American Pests: The Losing War on Insects from Colonial Times to DDT.* After reading it, respond to the questions on pages 481–482.

Food Politics, Half-Baked

James E. McWilliams

Last month the Food and Drug Administration gave the green light to food made from cloned cows, pigs, and goats, with the agency's top food-safety expert, Dr. Stephen Sundlof, declaring, "It is beyond our imagination to even have a theory for why the food is unsafe." Opponents of biotechnology immediately let out a collective groan of disapproval—among them Jerry Greenfield of Ben and Jerry's ice cream (who has called cloning "just weird"). Cloning, after all, will now join genetically modified crops as yet another threat to organic agriculture. I, too, let out a groan, but for a different reason.

It was because of the tone. "It is beyond our imagination to even find a theory. . ." The hubris here highlights the saddest aspect of our perennial food wars. Like abortion and capital punishment, biotechnology inspires knee-jerk rhetorical passion rather than rational debate. Dr. Sundlof's remark was the equivalent of an uppercut to the anti-biotech camp, one offering an open invitation to fight back.

One need look no further than the battle over genetically modified crops starting in the 1990s to understand how this language undermines the qualified benefits of biotech innovation. Without a hint of doubt, pro-biotech forces insisted that genetically modified crops would end hunger and eliminate the need for pesticides. Genetic modification was supposedly a harmless panacea that would save the planet. Industry not only promoted this fiction, but it scoffed at the prospects of product labeling, insisting that it was the product, not the process, that mattered.

This arrogant attitude spurred the anti-biotech forces to promote their own distortions. "Frankenfoods" became the term of choice for genetically modified crops. Chemical companies engaged in "biopiracy"; they were killers of monarch butterflies, engineers of future "superweeds," and, according to Jeremy Rifkin, the prominent biotech opponent, monopolizers of an insidious technology that posed "as serious a threat to the existence of life on the planet as the bomb itself."

Lost in this rhetorical battle was a quiet middle ground where the benefits and drawbacks of genetically engineered crops were responsibly considered. What emerged from this investigation—undertaken by population experts, plant biologists, farmers, conservationists, nonprofit foundations, and agricultural scientists—was cautious optimism for a new technology. These specialists recognized that such crops could reduce deforestation by increasing crop yields on less land, moderate overuse of synthetic insecticides, decrease dependence on irrigation through drought-resistant crops, and greatly reduce soil erosion through no-till farming. They also looked at the hundreds of studies finding that this technology was relatively safe.

But the middle ground also confronted the dangers that could arise through genetically modified crops. Indeed, it is possible for cross-pollination to "contaminate" wild varieties of food, decreasing biodiversity. Likewise, it is possible (if very unlikely) that animals fed modified crops could pass genes to humans that render antibiotics ineffective.

That patents of transgenic methods are controlled by a few deep-pocketed corporations is also unsettling. One need not be an anti-biotech radical to have problems with a "terminator gene" that prevents crops from producing second-generation seed. Rather than dismiss these concerns (as Monsanto does) or grossly overstate them (as Greenpeace and Mr. Rifkin do), people like Per Pinstrup-Andersen, the former director general of the International Food Policy Research Institute, have asked a profoundly productive question: what are the limits of modern society's precautionary principle? In other words, knowing that it is impossible to prove a negative, when should a society agree to accept a technology with proven benefits and potential dangers?

Dr. Pinstrup-Andersen, for one, decided that the benefits of modified crops outweigh the drawbacks. The public, however, was distracted by the rhetorical crossfire, which had no use for this reasoned, and necessarily imperfect, response to a complex technology.

I hope that the same situation does not play out on cloning. After all, our collective failure to grapple with genetic modification on its own terms has been accompanied by the equally unfortunate failure to bring its benefits to cultures that might gain the most from it—insect-resistant cassava or drought-tolerant maize could be a boon to subsistence farmers in Africa. Cloning technology, too, has many possible benefits. It has the potential to produce products that are safer, healthier, and tastier—bacon that has heart-protective Omega 3's, say, or milk produced by cows that are stronger and thus need fewer antibiotics. It might seem "just weird," but cloning deserves a fair hearing, one in which impassioned language yields the floor to responsible discourse.

A CRITIQUE OF AN ARGUMENT

As you probably noticed in the previous section, analyzing another writer's argument is an effective way to understand how persuasive texts are constructed. But it can also help you analyze and clarify your own positions and provide the motivation and ideas to compose arguments of your own. Good writers of arguments are good *readers* of arguments.

Before composing an argument, it may be useful to engage in another kind of reading analysis—***critique***. A critique is more formal and objective than the type of analysis described and illustrated in the previous section, though it too expresses opinions. You begin composing a critique by addressing most of the same categories and questions, but you try to move beyond personal responses to become more detached and analytical. After expressing your initial reaction to the argument you wish to critique, try to stand back and examine more deliberately the writer's claims and evidence. Above all, try to judge fairly.

To critique is not to find fault. It involves weighing strengths and weaknesses in order to reach a balanced assessment. Of course, it may turn out that, in your judgment, a particular argument is not very sound. That's fine. All you can do is make a sincere effort to analyze its strengths and weaknesses. Your purpose is first to search for the truth and then to write a clearly organized evaluation of the entire argument. Not only does critiquing an argument help you see more clearly what a writer is saying; it also prepares you to write capable, cogent arguments yourself.

The following procedure can be used to critique an argument. Notice how the developing dialogue between you and the writer can lead naturally to a written critique.

GUIDELINES

Writing a Critique of an Argument

Preparation

1. Read the text twice. The second time, read with a pencil, underlining important ideas and writing comments in the margins.
2. Respond to the text subjectively. Freewrite for five minutes, recording any personal responses: agreement, anger, bewilderment, or any other reaction.
3. Write a brief objective summary of the text without inserting your own ideas.

Analysis

Responding to the questions on pages 481–482, consider each of the following five elements:

- Purpose
- Thesis
- Evidence
- Refutation
- Persona

Writing the Critique

1. Begin with a brief objective summary of the argument and a thesis statement that presents your judgment of the text.
2. Support your thesis by analyzing the evidence presented in the text.
3. Comment on as many of the five elements as you consider noteworthy.

Revision

Reread and edit your critique. Ask others to read it. Consider their suggestions as you revise. Prepare your polished draft and proofread it with care.

To observe how this procedure can lead to an effective critique, read the following article by Michelle Cottle, published in the *New Republic,* a magazine of opinion. Cottle disputes the perception that violence in the workplace is a growing menace in the United States. After reading the article, observe how one writer uses the recommended sequence to critique Cottle's argument.

PRACTICE READING

Workplace Worrywarts
The Rise of the "Going Postal" Industry

Michelle Cottle

1 Look over at the colleague toiling in the next cubicle. Is he a white man in his thirties or forties? Does he seem stressed out? Does he suffer from low self-esteem? Do people suspect he's experiencing personal problems—tiffs with the

wife, attitude from the kids? If so, you should start being really, really nice to this guy, because he fits the profile of someone at risk to go berserk one day soon and start blowing away his coworkers like a character in a Tarantino flick.

Don't take my word for it: I learned these tips from a new newsletter called *Workplace Violence Briefings: News You Need to Know.* For $195 a year, you too can receive a monthly dose of anxiety-inducing stats, headlines, and snippets such as "Routine HR Activities Can Trigger Violence" and "Why the Risk of Workplace Violence Will Increase." Also included are quickie articles on prevention: "Watch for These Subtle Warning Signs of Impending Violence," "Similarities in the Backgrounds of Those Who Erupt in Violence," "How to Say 'No' Diplomatically." Most valuable of all, the newsletter provides contact info for myriad experts in the now white-hot field of workplace violence prevention. 2

It was bound to happen. In response to growing fear of high-profile workplace tragedies—the most sensational recent example being [the] Atlanta massacre, in which day trader Mark Barton went on a shooting spree that left nine dead and thirteen wounded—a cottage industry of consultants has sprung up, pledging to protect your organization from a similar fate. While such rampages may seem frighteningly random, consultants insist they are able to employ a variety of tools to identify and defuse potentially bloody situations: employee background checks, profiles to screen out unbalanced job applicants, manager training to help spot on-the-edge employees, security systems to keep out angry people with weapons, and so on. Costs vary depending on what you want and how many employees will participate: basic training videos are a few hundred dollars, while comprehensive programs and security systems can easily hit six figures. 3

Companies of every size and flavor are signing on: Mazda, CalTrans, the city of San Francisco, the state of New Jersey—even the U.S. Air Force. Some clients want help addressing an existing "situation"—a disgruntled ex-employee or friction among coworkers. Others simply hope to guard against the chaos they're seeing on television; most consultants say that in the wake of media events such as Columbine and Atlanta, demand for their services rises dramatically. 4

Such a response is understandable—but unfortunate. Many prevention programs are a monumental waste. Sure, there's a chance your organization can reduce—though never eliminate—the risk of "an incident." But, for the vast majority of businesses, the additional margin of safety will not be worth the necessary investment of time, money, and emotional energy. And that doesn't even factor in the intangible social cost of promoting the idea that employers are somehow responsible for shielding us against not only foreseeable hazards such as shoddy equipment or toxic substances but also the most irrational, unpredictable tendencies of our fellow man. 5

Forget what you think you know from the media. There is no epidemic of deadly workplace violence; in fact, fatalities are down almost 20 percent from 1992. Last year, the Bureau of Labor Statistics put the total number of workplace homicides at 709—just seven more than the number of workers killed by falling from a roof, scaffold, or other lofty perch. Still, if that figure makes you nervous, there are basic steps you can take to safeguard your person. Number one: Don't drive a taxi. Cabbies have long endured the highest death rate of any occupation: between 1990 and 1992, forty-one of every 100,000 were killed on the job. You should also steer clear of jobs at liquor stores or gas stations. More than 75 percent 6 of workplace homicides in this country occur during the commission of another crime, such as robbery. Referred to as Type I violence, these attacks are perpetrated by strangers seeking money, not coworkers seeking vengeance.

7 Other employees at increased risk of violence are police officers, prison guards, security guards, and health care workers. They face what the state of California calls Type II violence, "an assault by someone who is either the recipient or the object of a service provided by the affected workplace or the victim" (e.g., getting injured or killed while trying to restrain a violent convict or mental patient).

8 Obviously, we don't want to downplay these dangers. There are concrete precautions that employers can and should take to improve worker safety in high-risk fields: installing security cameras, additional lighting, bulletproof partitions, lock-drop safes, and panic buttons. Similarly, the Occupational Safety and Health Administration (OSHA) has violence-prevention guidelines for the health care industry.

9 More and more, however, what companies are angsting about—and what consultants are focusing on—is Type III violence, which consists not only of co-worker rampages but also of instances in which domestic discord spills over into the workplace, and a crazed husband storms into the office itching to teach his woman (and anyone else who crosses his path) a brutal lesson. "Companies are looking to prevent the sensational stuff," says Richard Fascia, president of Jeopardy Management Group in Cranston, Rhode Island.

10 For consultants, the advantages of specializing in Type III violence prevention are clear. Although Type III episodes occur far less frequently than do other types, their random nature means that essentially any organization is a candidate for prevention counseling. ("Everyone needs it—absolutely," says Dana Picore, a Los Angeles cop-turned-consultant.) Moreover, while the owner of the corner liquor store might be loath to drop big bucks on violence prevention, the management of a large accounting firm might not even blink at the cost. Thus, instead of targeting the industries hardest hit by violence, the market is becoming saturated with employment attorneys, clinical psychologists, and retired law-enforcement agents clamoring to advise you on how to keep the Mark Bartons at bay. There has been "an explosion of training, an explosion of consultants," says Joseph A. Kinney, president of the National Safe Workplace Institute, a consulting firm in Charlotte, North Carolina.

11 So why should we care if some hysterical human resources managers fall for the latest consulting craze? Put aside the practical matter that there are almost certainly better ways to spend corporate (or government) resources. In a broader sense, this trend just isn't healthy: bringing in a high-paid consultant to talk at length about what to do if a colleague decides to try a little target shooting in the executive washroom is just as likely to exacerbate our collective fears as to alleviate them. "If we have big programs to counter a danger, then the danger must be large—or so our reasoning goes," says Barry Glassner, a professor of sociology at the University of Southern California and the author of *The Culture of Fear.* "The more programs we have and the bigger they get, the bigger the problem seems. . . . In fact, we're living in about the safest time in human history."

12 Consultants counter that they're concerned with preventing not only homicides but also the more common eruptions of low-level violence: shouting

matches in the boardroom, abusive language, fistfights on the loading dock. But it's clearly the sensational killings they want employers to think of. The Web site of one Sacramento consultant features graphics depicting bullet holes and exploding bombs and cautions: "We often hire the person that kills us. It is the killer in our ranks that we must address. . . ." Another firm's ad sucks you in with the words "HE'S GOT A GUN!" in bold red letters.

Then, of course, there are the two words guaranteed to make any manager's blood run cold: *legal liability*. Consultants note that, while they cannot guarantee you a violence-free work environment, they can protect you from lawsuits if something does occur. They are quick to cite the "general duty" clause of the Occupational Safety and Health Act, which requires employers to guard against "recognized hazards" in the workplace. All Safety Training's Web site shrieks, "If you have employees, you have a Workplace Violence problem! Because you are required to provide a safe workplace, you can be held liable, and your costs can run into the MILLIONS of dollars!" 13

But this threat, too, is wildly overstated. OSHA has no specific guidelines on the Type III violence most companies fear. The agency has issued safety recommendations for high-risk workplaces, such as late-night retail establishments, but it is exceedingly vague about what it expects from, say, brokerage firms. "It's very rare that workers are able to sue employers for workplace violence," says Charles Craver, a professor of employment law at George Washington University. Because of the broad immunity workers'-comp laws provide employers, "in most assault-type cases, the recourse against an employer is solely workers' compensation," he explains. There are rare exceptions—if, for example, there's proof that an employer deliberately injured workers or that the company negligently brought someone on board whom they knew, or suspected, to be prone to violent behavior. But the burden of proof is high. As long as a company behaved with "reasonable care," says Craver, the suit will likely go nowhere. 14

This is not to imply that consultants are preying on our fear simply to make a fast buck. Many of them got into the field after years in law enforcement and are painfully aware of the dark side of human nature. They speak movingly of the tragedies they have witnessed on the job and of lives shattered by violence. But do we really want to adopt their understandably paranoid perspective in our workplaces? This seems an unreasonably high price to pay to combat what is, in reality, a blessedly marginal danger. 15

Here is a freewritten response to Cottle's article:

Freewritten response

Cottle pooh-poohs the popular belief that workplace violence has reached epidemic proportions. Writers for magazines like the New Republic often display skepticism of widely held views and disdain for conventional wisdom. I kind of admire that stance because, in this case, a writer who scoffs at our fears of violence or questions the reactions of people who have been affected by violence is likely to be suspected of insensitivity. So I see Cottle as kind of gutsy. However, I find myself irritated by her heavy sarcasm and mocking tone. I resist her assertion that safety carries a self-evident price tag—her confidence that a cool-headed reckoning of costs and benefits can lead us to a fair, cheap, and easy solution to the problem. She belittles her opposition, dismissing their fears as hysterical. Frankly, I'm even inclined to mistrust her use of statistics and expert opinion. Near the end of her article, she seems concerned mainly with the bottom line for employers: Don't worry, you won't get sued.

This freewriting explores an initial, subjective response. The following objective summary provides perspective:

Objective summary

Michelle Cottle argues that experts in the field of violence prevention are exaggerating the dangers posed by employees who carry personal stress into the workplace. Cottle suggests that consulting firms exploit fears aroused by the Columbine massacre and a shooting spree in an Atlanta office building. She also implies that these firms offer false hope that random, irrational acts of violence can be anticipated and prevented. Cottle distinguishes violence that occurs in dangerous working environments, like liquor stores and prisons, from violence caused by stress and other factors affecting the personal lives of mentally unstable employees. She claims that some consultants have used scare tactics to persuade companies to waste time and money on services of dubious value.

An informal analysis of the article helps prepare the writer to draft a formal critique:

Informal analysis

Purpose: Cottle tries to persuade employers that irrational violence is, by its very nature, random and unpredictable. She urges them not to overestimate the likelihood that this type of violence will erupt in any given workplace and warns of the scare tactics that consulting agencies use to market their services as an effective deterrent to violence. She argues that the advertising claims of consultants are misleading, that the costs of their services exceed any plausible benefit, and that they deliberately exaggerate dangers in hopes of gaining clients. She ridicules the fear of violence, characterizing it as the "hysterical" response of "worrywarts" influenced by a current "craze." However, Cottle is so derisive of both the fear of violence and the methods of consultants that it is not completely clear whether she is more committed to persuading readers than she is to winning an argument by belittling her opponents.

Thesis: Cottle states her thesis in paragraph 5: "Many prevention programs are a monumental waste," adding that "for the vast majority of businesses, the additional margin of safety will not be worth the investment of time, money, and emotional energy."

Evidence: Cottle quotes the newsletters and advertising literature of consulting agencies, contrasting their exaggerated claims with data provided by the U.S. Bureau of Labor Statistics (from which she also derives the classifications of violence discussed in paragraphs 6-10). Is this fair? Advertising, in general, appeals to the emotions and rarely provides thorough, objective facts about products or services. For example, does anyone expect TV ads for children's cereal to offer detailed information about nutrition or preservatives? (Perhaps Cottle would argue that consultants, many of whom are former police officers, ought to uphold a higher standard of ethics.) She seeks to buttress her criticism of consultants by quoting Professors Glassner and Craver (though the first of these quotes sounds like it may have been taken out of context). However, she undermines any appearance of fairness and objectivity by introducing one quotation from a consulting firm's brochure with the word "shrieks."

Refutation: Cottle seems more concerned with destroying the arguments of her opponents than with affirming her own point of view. The first instance of refutation appears in paragraph 5 when she concedes that fear of violence is “understandable—but unfortunate.” She also acknowledges that organizations can reduce safety risks, though she adds that the possibility of violence is never eliminated. But she dismisses these reservations by arguing that the cost of any “additional margin of safety” far outweighs the benefits. In her next paragraph, Cottle anticipates and refutes the argument that news reports offer proof of a rise in workplace violence: “Forget what you think you know from the media.” (A familiar ploy: “The media” are constantly blamed for exaggerating problems while overlooking the “real” story.) In paragraph 8, Cottle deflects accusations of insensitivity by saying, “Obviously, we don’t want to downplay” the risk of Types I and II violence. But she cleverly uses this concession to trivialize Type III violence, the kind that “companies are angsting about” (another derisive phrase). In paragraph 11, Cottle addresses the why-should-we-care argument. In this case, her tactic is to pass over or “put aside” a supposedly stronger argument in support of her position (there are better ways to spend money than to hire consultants) in favor of a simpler, presumably irrefutable assertion (validating fears of violence “isn’t healthy”). It’s as if she’s saying, “Let me save time here.” Also, any skeptics inclined to quibble are served warning that she’s holding more powerful ammunition in reserve. Cottle then refutes the claim that consultants may alleviate less ominous types of workplace stress by citing the emotional appeals found in some of their advertisements. (But does this really prove that consultants can't help companies reduce the likelihood of verbal abuse and fistfights?) Concluding her argument, Cottle adopts the "I'm-not-saying-that . . ." strategy: "This is not to imply that consultants are preying on our fear simply to make a fast buck." Though she seems to acknowledge the sincerity of "many" consultants, Cottle asks readers whether "we really want to adopt their understandably paranoid perspective." (Are "paranoid" views ever understandable? Isn't this another instance of loaded diction?)

Persona: Cottle relies on some of the emotional appeals that she imputes to consultants. Her language is inflated. "Hysterical" personnel managers are falling prey to a momentary "craze"; advertisements for consulting services "shriek"; former law enforcement officers are "paranoid"; attorneys and clinical psychologists "clamor" to offer their services. She tries to belittle consultants, portraying them as hucksters who hope to "suck you in" with "quickie" answers and describing their services as a new "cottage industry" in "the now white-hot field of workplace violence prevention." On the other hand, when Cottle refers to acts of violence, she uses understatement and euphemism—words like "situation" and "incident," placed in quotation marks as if to distance herself from popular jargon. In paragraph 6, she adopts a condescending tone: Among the "basic steps you can take to safeguard your person" is not to drive a taxi. In other words, causes and remedies are so self-evident that no one needs to hire a consultant to recognize what they are.

Having developed some ideas, the writer is ready to draft her critique. Notice that she begins objectively with a summary and explanation of Cottle's argument, then examines its persuasiveness, and finally expresses reservations and disagreement.

A Critique of Michelle Cottle's "Workplace Worrywarts"

Michelle Cottle, writing for the *New Republic,* argues that news reports often sensationalize the menace of deranged office employees and thereby exaggerate the danger of workplace violence. Fears aroused by these reports, she argues, play into the hands of consultants who offer programs aimed at minimizing the risk of violence perpetrated by stressed-out workers. Cottle believes that hiring these consultants wastes money and jeopardizes employee morale by propagating the mistaken belief that workplace violence has reached epidemic proportions. While Cottle may be correct in claiming that violence is sensationalized, she weakens her argument by adopting a overly contentious stance—ridiculing the fears of employers and attributing greedy opportunism to consultants.

To show how consulting agencies exploit fears of workplace violence, Cottle cites ominous headlines from a trade publication that she derides as "a monthly dose of anxiety-inducing stats, headlines, and snippets." She acknowledges, however, that these scare tactics fuel a demand for programs, often expensive, that are supposed to anticipate and prevent seemingly random acts of violence. Cottle finds this demand "understandable—but unfortunate" because it causes companies to waste money and encourages workers to blame employers for hazards that no one can foresee. She also contends that the fear-mongering of consultants has obscured a statistical decline in workplace violence and diverted attention from the more preventable hazards of truly dangerous kinds of work like driving a taxi or working in a liquor store or a prison. Cottle distinguishes between reasonable efforts to enhance the security of workers who are likely to be targets of crime and futile attempts to avoid violence brought on by stress or mental illness. She concludes that consultants exaggerate the danger of these random, unpredictable events and mislead employers about their responsibility to prevent them. Cottle is most persuasive when she supports her case with data provided by the Bureau of Labor Statistics. However, the fact that 709 homicides occurred on the job last year is not reassuring, even though it is "just" seven more deaths than were caused by falling. Cottle responds to this objection glibly: Persons troubled by the statistic should consider the risks of driving a cab or working in a liquor store—as if concern for personal safety were unjustified so long as anyone else has to face greater danger. Police officers, prison wardens, security guards, and others who perform hazardous work usually enter their careers conscious of the risks; persons who choose other fields of work cannot be blamed for wanting to avoid comparable, or even less extreme, danger.

More troublesome are the logical fallacies in Cottle's argument. Having argued that office work is safer than many other types of employment, Cottle sets up a false dilemma: "*[I]nstead of* targeting the industries hardest hit by crime," consultants are exploiting a "market saturated with employment attorneys, clinical psychologists, and retired law enforcement agents clamoring to advise" companies about the less urgent needs of office workers. Shouldn't we find ways to improve everyone's security? A similar fallacy appears in Cottle's quotation from Barry Glassner's book *The Culture of Fear,* which blames programs designed to remedy problems for magnifying public perceptions of those problems. Assuring modern workers that they live "in about the safest time in human history" is hardly different from telling nineteenth-century coal miners and factory workers that, compared to the Middle Ages, they lived during a time of extraordinary comfort, security, and economic opportunity.

Another weakness in Cottle's argument is the assumption that we can calculate the value of safety. When Cottle says that any "additional margin of safety will not be worth the necessary investment of time, money, and emotional energy," she speaks for employers; workers might hold a different view. Later, disputing claims that safety programs reduce the risk of liability, Cottle offers reassurance in Professor Craver's statement that employees are not likely to win lawsuits involving workplace violence. If the danger has been so irresponsibly exaggerated, why does Cottle go to such pains to show how companies are not liable?

Finally, Cottle seems too intent on overwhelming opponents in a debate that need not end with a triumphant victor and a silenced loser. She alienates uncommitted readers by denigrating the field of consulting as a "craze" or "a cottage industry" in a "white-hot field," consultants as opportunists who "clamor" and "shriek," managers of human resources as "hysterical," and much of the public as "worrywarts." Readers who come to the article with little prior knowledge are offered a polarized view in which the author concedes only that her opponents' concerns are "understandably paranoid." Most fair-minded readers will recognize that few issues are quite so clear-cut.

You may not agree with this critique. Although the writer attempts to weigh the strengths and weaknesses of "Workplace Worrywarts," she is influenced by what she considers an unfair presentation of opposing arguments and is alienated by Cottle's combative, Aristotelian approach to argument. Notice how the writer of the critique acknowledges these subjective responses (biases, perhaps) yet strives to be fair and logical, and how some of the writer's irritation, expressed in the informal analysis, is removed or modulated in the critique.

Any analysis of an argument should be rigorous and balanced, but in writing a critique, you should be clear about your own views. An issue worth debating has more than one side, and not everyone can be brought to the same position. Another reader might find Cottle's argument valid and therefore view the preceding critique as unduly harsh. A critique of an argument balances objective and subjective judgments. You may want to try your own critique of Cottle's essay.

Writing a Critique of an Argument

EXERCISES

1. How successful is this critique of Michelle Cottle's argument? Has the writer been fair in her judgments? Are her arguments reasonable? Did she miss something that you would have commented on? Which writer do you find more convincing, Cottle or the author of the critique? Is there a part of each writer's opinion that makes sense to you? How might each writer be more persuasive?

2. Now it is your turn. Use the procedures presented in this section to compose a polished written critique of the following editorial by *New York Times* columnist Paul Krugman, winner of the 2008 Nobel Prize in Economic Sciences. Use your own ideas to evaluate the author's arguments. Remember that a critique is not necessarily an attack on another person's claims; you may find yourself agreeing with someone whose writing you critique. Your critique should address whatever successes and flaws you find in the text you analyze.

Health Care Excuses

Paul Krugman

The United States spends far more on health care per person than any other nation. Yet we have lower life expectancy than most other rich countries. Furthermore, every other advanced country provides all its citizens with health insurance; only in America is a large fraction of the population uninsured or underinsured.

You might think that these facts would make the case for major reform of America's health-care system—reform that would involve, among other things, learning from other countries' experience—irrefutable. Instead, however, apologists for the status quo offer a barrage of excuses for our system's miserable performance.

So I thought it would be useful to offer a catalog of the most commonly heard apologies for American health care, and the reasons they won't wash.

Excuse Number 1: No insurance, no problem. "I mean, people have access to health care in America," said former President Bush [in 2007]. "After all, you just go to an emergency room." He was widely mocked for his cluelessness, yet many apologists for the health-care system in the United States seem almost equally clueless.

We're told, for example, that there really aren't that many uninsured American citizens, because some of the uninsured are illegal immigrants, while some of the rest are actually entitled to Medicaid. This misses the point that the 47 million people in this country without insurance are an ever-changing group, so that the experience of being without insurance extends to a much broader group—in fact, more than one in every three people in America under the age of sixty-five was uninsured at some point in 2006 or 2007.

Oh, and finding out that you're covered by Medicaid when you show up at an emergency room isn't at all the same thing as receiving regular medical care.

Beyond that, a large fraction of the population—about one in four nonelderly Americans, according to a *Consumer Reports* survey—is underinsured, with "coverage so meager they often postponed medical care because of costs."

So, yes, lack of insurance is a very big problem, a problem that reaches deep into the middle class.

Excuse Number 2: It's the cheeseburgers. Americans don't have a bad health system, say the apologists, they just have bad habits. Overeating and teenage sex, not the huge overhead of America's private health-insurance companies—the United States spends almost six times as much on health-care administration as other advanced countries—are the source of our problems.

There's a grain of truth to this claim: Bad habits may partially explain America's low life expectancy. But the big question isn't why we have lower life expectancy than Britain, Canada, or France; it's why we spend far more on health care without getting better results. And lifestyle isn't the explanation: the most definitive estimates, such as those of the McKinsey Global Institute, say that diseases that are associated with obesity and other lifestyle-related problems play, at most, a minor role in high U.S. health care costs.

Excuse Number 3: [The present] is better than 1950. This is an argument that baffles me, but you hear it all the time. When you point out that America spends far more on health care than other countries, but gets worse results, the apologists reply: "Sure, we spend a lot of money on health care, but medical care is a lot better than it was in 1950, so it's money well spent." Huh?

It's as if you went to a store to buy a DVD player, and the salesman told you not to worry about the fact that his prices are twice those of his competitors—after all, the machines on offer at his store are a lot better than they were five years ago. It is, in other words, an argument that makes no sense at all, yet respectable economists make it with a straight face.

Excuse Number 4: Socialized medicine! Socialized medicine! [Former New York mayor] Rudy Giuliani's fake numbers on prostate cancer—which, by the way, he still refuses to admit were wrong—were the latest entry in a long, dishonorable tradition of peddling scare stories about the evils of "government-run" health care.

The reality is that the best foreign health-care systems, especially those of France and Germany, do as well as or better than the U.S. system on every dimension, while costing far less money.

But the best way to counter scare talk about socialized medicine, aside from swatting down falsehoods—would journalists please stop saying that Rudy's claims, which are just wrong, are "in dispute"?—may be to point out that every American sixty-five and older is covered by a government health insurance program called Medicare. And Americans like that program very much, thank you.

So, now you know how to answer the false claims you'll hear about health care. And believe me, you're going to hear them again, and again, and again.

AN ARGUMENTATIVE RESEARCH ESSAY

In writing a critique, you respond to another writer's argument. You express agreement or disagreement—or some of each. In any case, you cannot avoid an argumentative approach. Still, you are responding to an argument rather than making one. This section will prepare you to write an argument of your own, perhaps one that others will want to critique. In particular, we will focus on writing an argumentative essay that is also a research paper—that is, one that uses sources to inform and support its argument, thereby demonstrating authority and credibility.

Dozens of books are devoted exclusively to the complexities of argumentative writing. The subject has a long scholarly tradition that goes all the way back to Aristotle's *Rhetoric,* a book-length study still used as a text for teaching theories and tactics for persuading audiences.

Arguments take so many forms—writers can find so many different ways to persuade readers—that there is no easy formula for argumentative writing. We can offer suggestions, however. Like other types of academic writing, an argumentative research paper can seem intimidating if you have had little experience in composing one before. With practice, however, you can learn to argue effectively and persuasively. As you did when you critiqued the arguments of others, you need to pay attention to the principal elements that constitute an argument. The following sections discuss important ideas to consider whenever you write an argument.

Purpose

The best advice is to have a sincere motive for persuading others and to keep that motive in mind as you write. Argue about a topic you care about and believe in. Argue because you feel it is important for others to learn the truth. Argue to make the world a better place. Without conviction, argument becomes an empty exercise, offering little prospect for success or satisfaction. But when you pursue an objective you care about, argument can be an exciting, fulfilling activity—and one at which you are likely to succeed.

Although commitment is important, it is also wise to keep an open mind, willing to be persuaded when better ideas and new information present themselves. The purpose of college writing, as we have suggested, is not to win a contest or wield power; rather, it is to test ideas as you seek truth. To that end, you must be honest and fair, while upholding your duty to present the views you believe in as effectively as possible.

Thesis

Although writers of arguments may feel at times that they can be more effective by disguising their actual objectives, college writers should always make their aims clear to readers. State your thesis in a sentence or two early in your paper.

Not every thesis is worth arguing. The thesis you write about should meet the following criteria:

- It should be ***controversial.*** You should argue a claim about which reasonable people can disagree. Instead of claiming that pollution is dangerous (a point that few people would dispute), you could argue for or against restricting the production of vehicles with internal-combustion engines.
- It should be ***arguable.*** Argue a thesis that is open to objective analysis. Instead of arguing that racquetball is more fun than tennis (a matter of personal taste), you could argue that racquetball promotes cardiovascular health more effectively than tennis does. Research can examine this claim, evidence can be collected, and readers can draw conclusions based on objective criteria.
- It should be ***clearly defined.*** Words and phrases like *freedom, law and order, murder,* and *obscenity* may seem perfectly clear to you, but friendships and even lives have been lost over differing interpretations of "obvious" terms. You can argue for removing pornography from television, but if you do, you must make very clear what you mean by pornography and propose some reasonable method of testing whether or not a show is pornographic.

Audience

Construct your argument with a particular audience in mind. Whom do you want to persuade? Who will be reading your argument? What do your readers expect from you, and you from them? Why might they ignore you, and what can you do to avoid that? The tone of your writing, the language you use, and the sophistication of your evidence must all be adjusted to the interests, values, and education of your readers. What appeals to first-year college students may fail miserably with students in junior high or graduate school. Arguments must be tailored to specific audiences.

It is not dishonest to write in different ways for different readers. Sometimes it is important to qualify or rephrase a belief that you know will offend or alienate readers. Mature people know not to utter every thought that comes to mind. If diplomats at the United Nations routinely said exactly what they thought of each other, there would be few civil discussions. You cannot get people even to listen to your argument if you bully or belittle them. If you are addressing readers who disagree with you, try to understand their point of view, to view reality from their perspective. Not only will this allow you to explore issues more thoroughly; it will also help you present your own argument more effectively.

Persona

When you write an argument, you should be acutely aware of how you sound to your audience. You want to project an image appropriate to the situation at hand. You may adopt the role of a concerned environmentalist, a crusading member of the student senate, or a frustrated commuter campaigning for additional parking places. Each of these personas can be adopted sincerely at various times by the same writer. Being yourself means being flexible as well as honest.

Regardless of how well-researched and carefully constructed your arguments are, you must sound trustworthy in order to appear credible. To establish trust, you must maintain a reasonable tone. Extreme statements and emotional rhetoric are fine at pep rallies or in sermons to the already converted, but they can repel the undecided as well as those who disagree with you. You should resist the temptation to insult your opponents or to engage in name-calling. Shocking an audience may make you feel better, but rarely does it help you appear balanced and fair. Readers need to feel rapport with a writer before they will reexamine or alter their opinions.

Evidence

In supporting your thesis, you can make emotional appeals, as advertising does, or you can present facts and logical inferences, as participants in scientific debates strive to do. Argumentative writing often presents both kinds of support. What you should avoid, however, is the kind of emotional appeal that only arouses the fears and insecurities of readers. On the other hand, you should avoid a persona so coldly impersonal that your essay may as well have been written by a computer.

Since the ideas you present in an argumentative essay reflect your thinking and personality, your own voice should come through. Conversely, it is important to win your readers' trust through the authority of your evidence. Research can help. Sources lend support to your thesis, provide evidence, and convince readers that you have studied your topic carefully enough to be trusted. Library research may be most appropriate when you are arguing about a controversy that has received public attention, such as gun control or drunk-driving laws. Observation, interviews, or questionnaires may be appropriate in researching a local issue or original proposal, such as a plan to improve food services on your campus.

Opposition

Remember that any point worth arguing will arouse opposing points of view. You must acknowledge this in your essay. And you must do so in a way that is fair to those with whom you disagree. People do not usually cooperate or alter their beliefs when they feel threatened; instead, they become defensive and rigid. You increase your credibility when you admit that those who differ with you are reasonable. You should also realize that since alert readers will think of counterarguments, it is wise to anticipate any objections and try to refute them. Experienced writers do this briefly, realizing that they don't need to devastate their opponents. Let readers see that you understand the complexity of an issue; then give a reasonable, brief response to opposing arguments. You will seem more trustworthy if you acknowledge other points of view as well as defending your own.

Organization

You can organize your essay in various ways, but you may find the following arrangement helpful, particularly in a first attempt at argumentative writing:

1. ***Introduction.*** Provide background information so that your readers are informed about the controversy. Then state your thesis.
2. ***Evidence.*** Support your thesis. (This will be the longest part of your essay.)
3. ***Opposition.*** Acknowledge and refute opposing points of view.
4. ***Conclusion.*** Draw conclusions from the evidence so as to reaffirm your thesis.

You are now ready to research and write an argumentative essay.

ASSIGNMENT Writing an Argumentative Research Paper

Write an argumentative essay in support of a thesis that you believe in. It can be about a national controversy, a local issue, or a proposal. Support your thesis with evidence from research as well as your own reasoning. You can invent a purpose and an audience for your essay if you choose. For example, you can write it in the form of a letter to your college board of trustees, petitioning for greater support of the women's intramural program. Acknowledge your sources with parenthetical notes and provide a list of works cited.

A SAMPLE ARGUMENTATIVE ESSAY

Following is an argumentative research essay written by a first-year college student named Justin Petersen. Justin writes about the controversy surrounding foods produced by cloned livestock and genetically modified crops. Notice how Justin avoids a simplistic view of argument—the premise that there are always "two sides" to every controversy and that everyone must subscribe to one or the other. Although you may not agree with Justin's conclusions, pay attention to how he has used research to explore ideas and bolster his opinions. The result is a paper with great credibility. As readers, we cannot dismiss Justin's opinions as uninformed; instead, we note the care he has used to research the topic, and we are obliged to treat his presentation with respect.

Student Writing

Petersen 1

Justin Petersen

English 201

Professor Christopher Gould

29 March 2012

A Cure for World Hunger or "Frankenfood"?:

The Controversy over Genetically Modified Foods

The birth of Dolly the sheep, the world's first cloned mammal, should not have come as a surprise in 1996. The technology had been within reach for years. Nevertheless, news of Dolly's arrival aroused so much alarm about the possibility of human cloning that few people fully understood or appreciated the work of the British research team that conducted the experiment. Lost in the media hype was the aim of developing a strain of livestock that could produce nutritionally enhanced milk and provide transplantable organs for human beings (Aldhous and Coghlan 8). Instead, public attention focused on the more sensational implications of the story, stigmatizing the researchers as modern-day Frankensteins. Today, a similarly exaggerated response has greeted scientific advances in the development of genetically modified (GM) plant species.

Petersen 2

For two decades, scientists have argued that GM crops offer the hope of alleviating starvation in underdeveloped countries around the world. By 1999, *Time* magazine reported that scientists had tested 4,500 GM plants, at least forty of which received governmental approval (Kluger 43).

Two years later, an article in the *Christian Science Monitor* cited some of the more promising breakthroughs:

> Cotton modified to kill insects has greatly diminished farmers' use of toxic insecticides, thereby reducing costs, increasing yields, and, presumably, reducing harm to nontarget species. Likewise, biotech soybeans facilitate no-till farming, which reduces soil erosion and water pollution. (Jaffe 9)

By 2011, eighty-one GM food species had been approved by the U.S. Department of Agriculture ("Genetically"), and 170 million acres of American farmland were producing more than ninety percent of the nation's sugar beets, soybeans, and cotton as GM crops (Weise 1B).

Impressive as this progress has been, the enormous potential of GM technology has yet to be fulfilled. Genetically engineered crops—hybrids that not only

Petersen 3

withstand droughts, diseases, and pests, but also produce larger harvests—are just beginning to alleviate hunger in Asia, Latin America, and Africa. To calculate the possible benefits, consider that in 2000, more than 800 million people throughout the world were starving or malnourished (Tangley 46). By 2008, the number had grown to 915 million (Park et al. 396). While no one would claim that GM technology is on the verge of eliminating starvation, significant advances are within reach. Golden rice, for example, produced by splicing daffodil genes to rice plants, could provide sufficient amounts of vitamin A to prevent blindness for more than a half million undernourished children every year (Gurian-Sherman and Jaffe 5).

Despite these potential benefits, GM technology faces opposition. Unfortunately, some of the most strident criticism has been the least deliberate and informed. Typical is a 2008 posting written in *Dietblog* in response to government approval of meat produced by cloned livestock:

> I don't think it's even necessary to bring up a specific reason as to why we're paranoid about cloned meat. Science may not even know the very things that are different in cloned meat. We may not know such factors even exist. We make all these changes in our food that come back to bite us later ("Ryan").

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Responding to a similar line of argument, Henry I. Miller and Gregory Conko, authors of *The Frankenfood Myth: How Protest and Politics Threaten the Biotech Revolution,* write:

> Human beings have been gripped by the fear of the unknown as long as they have invented new technologies. . . . Today, the Cassandras warn that because "the unknowns far outweigh the knowns," the use of gene-spliced organisms will run amok and lead to Andromeda Strains and Jurassic Parks. However, what matters is not how much is unknown but whether what we know enables sufficiently accurate predictions of risk. Prior experience, science, and common sense applied to risk analysis provide a rational process through which one can make useful predictions about potential hazards. (27)

Superstitions, stereotypes, and slogans are difficult enough to combat. However, some radical opponents of GM technology have pursued more menacing tactics. In 1999, vandals destroyed GM crops at thirteen different farms throughout the United States; in Europe, they sabotaged nearly half of 150 to 200 sites where plants were being tested (Fumento 44). Although the number of such incidents has since declined, the

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Chronicle of Higher Education reported in December 2003 that ten British research institutes had sustained twenty-eight separate acts of vandalism over the previous four years (Galbraith A27). Organizations that sponsor these acts are, at times, defiantly self-righteous. Arrested for vandalizing crops in 1999, Peter Melchett, then Executive Director of Greenpeace, insisted that destroying crops "is not lawlessness [because] we act within strong moral boundaries" (qtd. in Fumento 47).

This is not to say that all skeptics are irresponsible extremists. One area of legitimate concern about GM crops is the possibility that they could introduce new food allergies. In a 2006 report, "The Development of Safety Assessment for Genetically Modified Foods," three prominent food scientists caution that since GM crops usually introduce new proteins into the environment, "the possibility of [their] being toxic should not be ignored" (Taylor, Goodman, and Hefle 615). The same report, however, goes on to conclude that tests of allergenicity "have been improved, leading to greater confidence in their reliability" (Taylor, Goodman, and Hefle 616).

Not everyone, however, accepts this optimistic assessment. In a recent issue of *Today's Health,* freelance author Carol Milano notes that the Food and Drug Administration (FDA) does not require testing of GM foods, relying instead on producers to conduct voluntary assessments of safety. Even proponents of GM research like Doug Gurian-Sherman and Gregory Jaffee, co-directors of the Biotechnology Project at the Center for Science in the Public Interest, have expressed similar concerns. Pointing to the case of an allergen transmitted from Brazil nuts to genetically modified soybeans, Gurian-Sherman and Jaffee conclude that although the problem was detected before the soybeans could be marketed, this “just underscores why it’s so important that the government require companies to test genetically engineered foods for new allergens” (3). Asked how effective such testing currently is, the two scientists concede: “It could be better. Unless we’re dealing with known allergens, like the one in the Brazil nut, there’s no way to be absolutely sure if a protein will or won’t trigger an allergic reaction until a lot of people eat it” (3). David Pelletier, Cornell University Professor of Nutrition Policy, expresses even graver doubts about the FDA’s reliability, citing the agency’s initial approval of GM foods in 1992:

> The FDA responded to political pressure for a permissive regulatory approach by exploiting

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> gaps in scientific knowledge, creatively interpreting existing food law, and limiting public involvement in the policy's development. Common statements by the government and other proponents concerning sound science, rigorous testing, no evidence of harm, and "as safe as conventional foods" are found to be misleading unless the scientific, legal, and political basis for the U.S. policy is taken into account. (570)

Pelletier acknowledges, however, that while "the safety of GM foods has been exaggerated by government agencies and other parties, nothing . . . suggests that GM foods currently on the market are harmful to human health." Nevertheless, he concludes that "the situation is one of great uncertainty. Repeated recommendations that this issue be the topic of a major public research effort have yet to be acted upon" (570).

Professor Pelletier's words echo the frustrations of many GM proponents about the way government agencies and corporations often respond to skeptics. Four years ago, for example, when Stephen Sundlof, director of the Center for Veterinary Medicine at the FDA, announced agency approval of meat and milk from cloned livestock, he declared: "It is beyond our imagination to even have a theory for why [this] food is unsafe" (qtd. in Martin and Pollack A14). Responding to this announcement, *New York Times* editorialist James McWilliams decried the "hubris" of Sundlof's remark, describing it as "the equivalent of an uppercut to the anti-biotech camp, offering an open invitation to fight back." Such arrogance, said McWilliams, only encourages "anti-biotech forces to promote their own distortions" (A6).

Recent research has alleviated at least some concerns about the safety of GM crops. For example, a 2012 review of twenty-four long-term or multigenerational studies of livestock found no indication of health hazards for animals that had been fed GM maize, potatoes, soybeans, rice, or triticale (Snell et al.). There are, however, questions about the reliability of such research. In a 2011 study of ninety-four scholarly articles relating to the nutritional value or health risks associated with GM foods, a team of five scientists found "that the existence of either financial or professional conflict of interest was associated [with] study outcomes that cast genetically modified products in a favorable light" (Diels et al. 197).

The potential of GM technology to relieve starvation should not be held hostage to the arrogance

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of government agencies and the profit margins of large corporations, on the one hand, or to the irrational extremism of Luddite vandalism, on the other. It is only reasonable to hold corporations accountable for investigating the safety of the foods they market and to expect the government to establish and enforce rigorous protocols for those investigations. An editorial writer for *New Science* magazine concludes:

> There is too little coordination between government and academic scientists, regulators and biotech companies. . . . Part of the problem is companies' desire to keep their work confidential, but governments share the blame for a failure of joined-up thinking: too often regulators and research funding agencies plough their own furrows. ("Testing" 3)

It is hard to imagine that the malnourished families who stand to benefit from the advances of GM technology would demand more than careful research and reasonable regulation, and it is equally hard to imagine why Americans and Europeans would settle for anything less than that.

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Critiquing an Argumentative Essay

EXERCISES

Using the procedure outlined on page 488, critique Justin Petersen's essay, "A Cure for World Hunger or 'Frankenfood'?: The Controversy over Genetically Modified Food." In particular, consider the following:

- Justin resists extreme positions on each side of the controversy. Are his arguments sufficient to make others consider his position?
- If you did not begin the essay in agreement with Justin, were your views altered as you read his arguments?
- What kinds of arguments and evidence does he use to make his case?
- Does he give a fair presentation of opposing arguments?
- Does he seem interested in fair play?
- Does he use his research effectively?
- What kind of persona does he project?
- Does his style contribute to the effectiveness of his argument?

PART

II

Research Paper Reference Handbook

A

List of Works Cited (MLA Format)

A ***list of works cited,*** placed at the end of a research paper, identifies all the sources you have quoted, paraphrased, or referred to. A ***working bibliography*** is a list of possible sources drawn up at the beginning of your search, then revised and updated throughout your project. Your list of works cited identifies sources in order to acknowledge the contributions that other authors have made to your work and to enable readers to locate those sources should they wish to do so. Consequently, it is important to cite sources accurately.

BIBLIOGRAPHIC FORMATS

Every list of works cited must conform to one of several ***bibliographic formats,*** prescribed methods of listing information about sources. Every academic field, such as English, sociology, or mathematics, has a preferred format that dictates not only what information should be in the list of works cited but also how it should be arranged and punctuated.

Unfortunately, each format has its own quirks and peculiarities. Which one you use depends on the academic discipline in which you are working. If you are writing a paper for a psychology course, for example, you may be required to use a format different from the one you would use in writing a paper for a chemistry course. The sample research papers in Part I of this book follow the ***Modern Language Association (MLA) format,*** which is widely used in the humanities (academic areas that include literature, history, philosophy, theology, languages, and the arts), and it is frequently adopted in other areas as well. Two other formats widely used in the social and applied sciences—those of the ***American Psychological Association (APA)*** and the ***numbered references*** system—are presented in Chapters D and E. Fortunately, you do not need to memorize the details of each of these various formats. However, it is important to know they exist, to understand how to use them, and to adhere to whatever format you use with care and consistency. These chapters can serve as a reference guide to the various bibliographic formats you may encounter throughout your college career.

GENERAL GUIDELINES—MLA FORMAT

The following general guidelines apply to nearly all MLA-style citations. Notice how Bob Tennant has adhered to these guidelines in his working bibliography on pages 357–358 and in his list of works cited on pages 279–281.

1. What to include? In his working bibliography, Bob listed the sources he had located during the preliminary stages of his project. He had not yet examined all of them, and there were some he would not end up using in his paper. Later, in his final list of works cited, he would include only the sources he quoted, paraphrased, summarized, or referred to in his final draft. He would not, however, list any works that he had consulted but not cited in that final draft.

2. In what order? Sources are presented in alphabetical order, *not* in the order in which they are cited in the paper. Entries are neither numbered nor bulleted.

3. What word first? Each entry begins with the author's last name. When a work is anonymous—that is, when no author's name is given—the title is listed first. If the first word of a title is *a, an,* or *the,* that word comes first, although the next word in the title determines its placement in alphabetical order.

4. What format for titles? Titles of longer works, such as books and magazines, are *italicized*. Titles of shorter works, such as articles and book chapters (which are published as subparts of longer works), are placed within quotation marks (" "). Thus in Figure A.1, we observe that the article "Why It Makes Sense to Get the HPV Vaccine" was published in the online publication *Inside Bay Area.*

5. What format for publishers? Publishers' names are shortened in MLA style. If a publishing firm is named after several persons, only the first is used (e.g., *Houghton* instead of *Houghton Mifflin Co.*). First names are also omitted (e.g., *Knopf* instead of *Alfred A. Knopf, Inc.*), as are such words as *Books, Press,* and *Publishers*. The abbreviation *UP* represents the words *University Press* (e.g., *Indiana UP, U of Michigan P,* and *UP of Virginia*). When questions arise, use your judgment about identifying a publisher accurately. For example, you would cite the complete name of *Banner Books* to distinguish that publisher from *Banner Press*.

6. What margins? The first line of each entry begins at the left margin (one inch from the edge of the page). The second and all following lines are indented one-half inch. In other words, each entry is "*out*dented" (also called a *hanging indent*), the reverse of the way paragraphs are *in*dented. This makes it easy for readers to find the first word of each entry and thus locate individual items in a long list.

7. What spacing? Double-space throughout, both within and between entries. Do not skip extra lines between entries.

8. What punctuation? Conventions of punctuation, however arbitrary or inexplicable they may seem, must be observed with care. Follow the models in this book whenever you create a list of works cited, paying close attention to the placement of periods, commas, parentheses, underlining, quotation marks, and

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Works Cited

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Chandler, Kala. "Why It Makes Sense to Get the HPV Vaccine." *Inside Bay Area* 4 Apr. 2008. Web. 5 May 2006.

Figure A.1 Sample works cited page.

spaces. In MLA style, most entries have three principal components, each followed by a period: author, title, and publication information. The most common oversight is to omit the period at the end of each entry.

9. What heading? A formal list of works cited usually begins on a separate page at the end of your paper. For shorter papers, however, you may place the list on the last page of text if it fits there in its entirety. Center the heading

Works Cited

and double-space (skip one line within and between entries). Do not skip an extra line between the heading and the first entry.

Citing Electronic Sources

Until recently, students who wrote research papers found almost all of their sources in print format. Today, sources are more likely to be located and read electronically. These might include a newspaper article retrieved from an online database, an entry from an encyclopedia on a CD, a web page on the Internet, or even a play by Shakespeare stored on some distant computer.

One problem with electronic sources, particularly online texts, is that many of them are subject to frequent revision, migration to some other electronic address, or even disappearance. Consequently, someone who tries to locate an electronic source a week from now may not find it in the same place or in the same form as someone else who consulted it last week—or may not find it at all. On the other hand, the content of a printed work remains unaltered. Although thousands of copies may be printed, all of them have the same words on the same pages. A book may be updated (the book you are now reading, for example, has been revised eight times since its initial publication), but each update is identified with a new edition number. (This is the ninth edition of *Writing, Reading, and Research.*)

Some electronic sources are easily accessed and identified with ***portable electronic sources*** such as software programs on CD, which, like books, carry edition or version numbers. ***Online sources*** such as web pages and some databases, however, are subject to frequent updating and revision. In such cases, it may not be possible to provide a citation that allows others to consult the source in exactly the same form in which you found it. When citing such a source, you should give information that is as accurate and specific as possible, specifying the date when you located it online. The models that follow show how to cite both portable and online electronic sources.

MODEL ENTRIES—MLA FORMAT

You are likely to encounter many different kinds of sources in your research. When you compile a list of works cited using MLA style, you should find the appropriate model for each source from the samples that follow and replicate that format with care. If you still have questions about a source you wish to list, consult the latest edition of the *MLA Handbook for Writers of Research Papers,* which can be found in the reference section of most college libraries, or ask your instructor for assistance.

Examine the following model entries and read the explanatory notes. For quick reference, you can also consult the model citations printed on the inside front and back covers of this book.

Sources in Books

Citations for books have three main divisions:

Author's name. *The title of the book*. Publication
    information.

For the ***author's name,*** list last name first, followed by a comma, followed by the author's other names and initials. Abbreviations such as *PhD* and titles such as *Reverend* are omitted. The ***book title*** and subtitle, if any, are italicized. When there is a subtitle, place a colon immediately following the main title and then cite the subtitle, capitalizing its first word. Capitalize all other words in both the title and subtitle except articles (*a, an, the*), coordinating conjunctions (*and, but, nor, or*), and prepositions.

Publication information is cited in this format:

City of publication: publisher, year of publication. Medium of publication.

You can find this information on the book's title page and its copyright page (usually the page following the title page). Use a shortened version of the ***publisher's name.*** If the ***year of publication*** does not appear on the title page, use the most recent year on the copyright page. If more than one ***city of publication*** is listed, cite the first one. For a printed book, the medium of publication is "Print."

Books

Following are sample entries for books accessed in print form. For online books, see "Internet and Electronic Sources" on pages 540–541.

A Book with One Author

Gordon, Linda. *Dorothea Lange: A Life beyond Limits.* London: Norton, 2007. Print.

Ilson, Bernie. *Sundays with Sullivan: How the Ed Sullivan Show Brought Elvis, the Beatles, and Culture to America*. Lanham: Taylor, 2009. Print.

In each example, a colon is placed between the book's title and its *subtitle*. Publishers' names are abbreviated: *Taylor* is short for Taylor Trade Publishing; *Norton* is an abbreviation of W.W. Norton and Company. However, you may cite the publisher's name in a more complete form if there is any ambiguity (e.g., *Hill and Wang* rather than *Hill,* to avoid confusion with Ernest Hill Publishing or Lawrence Hill Books). In the first example, the book's title page cites two cities, but London appears first.

A Book with Two or Three Authors

Conlan, Timothy J., Margaret T. Wrightson, and David R. Bram. *Taxing Choices: The Politics of Tax Reform.* Washington: Congressional Quarterly, 1990. Print.

Pennington, Karrie Lynn, and Thomas V. Cech. *Introduction to Water Resources and Environmental Issues*. New York: Cambridge UP, 2010. Print.

The second entry cites a book written by Karrie Lynn Pennington and Thomas V. Cech. Note that only Pennington's name is inverted (last name first), since the first author's last name determines where the entry will be placed alphabetically in the list of works cited. In both entries, the authors' names are not listed alphabetically but rather in the order in which they appear on the title page. *UP* is the standard abbreviation for *University Press*.

A Book with More Than Three Authors

Courtois, Stéphane, et al. *The Black Book of Communism: Crimes, Terror, Repression*. Cambridge: Harvard UP, 1999. Print.

Courtois's name appears first among those of the book's six authors. The term *et al.* is a Latin abbreviation meaning "and others." It is not italicized in lists of works cited.

Two or More Works by the Same Author

Waxman, Barbara. "Food Memoirs: What They Are, Why They Are Popular, and Why They Belong in the Literature Classroom." *College English* 70.4 (2008): 359-79. Print.

---. *From the Hearth to the Open Road: A Feminist Study of Aging in Contemporary Literature*. New York: Greenwood, 1990. Print.

Waxman, Barbara, and Janet Ellerby. "Collaboration + Feminism = New Voices, New Truths, New Discourse." *Women's Studies* 26.2 (1997): 203-22. Print.

The first two works (a journal article and a book) were written by the same author, Barbara Waxman. The third work is an article by Waxman and another author. When you have used more than one work by the same author, your works-cited list should arrange those works alphabetically by title. (In the example above, *Food* comes before *From*.) Replace the author's name for the second work, as well as any subsequent single-authored works by the same person, with three hyphens followed by a period. The reader can then see at a glance that the author is represented more than once and is alerted not to confuse one work with another. Use hyphens only when two or more works have identical authors; notice that Waxman's name is not replaced with hyphens in the third entry, since the authors of the work (Waxman and Ellerby) are not identical with the author of the first two works (Waxman alone).

A Book with No Author Listed

Cengage Author's Guide. Boston: Cengage, 2008. Print.

List the book alphabetically in the works-cited page(s) according to the first word of the title (the articles *a, an,* and *the* excepted).

A Book with a Corporate or Group Author

Sotheby's. *Nineteenth-Century European Paintings, Drawings, and Watercolours.* London: Sotheby's, 1995. Print.

U of North Carolina Wilmington. *2008-2009 Code of Student Life.* [Wilmington]: n.p., 2008. Print.

Cite the group as author, even if it is also the publisher. Publication information that can be inferred but is not printed in the publication is placed in brackets (not parentheses). If publication information is not known, use *n.p.* for "no place" or "no publisher," and use *n.d.* for "no date." Note that these abbreviations do not require italics or underlining.

A Book by a Government Agency

United States. Cong. Senate. Committee on Homeland Security and Governmental Affairs. The New FEMA: Is the Agency Better Prepared for a Catastrophe Now Than It Was in 2005? 111th Cong., 2nd sess. Washington: GPO, 2010. Print.

For a work written by a government agency, first cite the name of the government (e.g., *United States, North Carolina, Mecklenburg County*), followed by the agency (and subagency, if any) that authored the work. *Cong.* is the standard abbreviation for Congress, and *sess.* for session. *GPO* stands for Government Printing Office. If the document cites the name of an individual author or editor, the name may follow the title, preceded by the word *by* or the abbreviation *ed.*

A Book with a Translator

Ramos, Julio. *Divergent Modernities: Culture and Politics in Nineteenth-Century Latin America.* Trans. John D. Blanco. Durham: Duke UP, 1999. Print.

Ramos's book was translated into English by Blanco. Note that *translator* is capitalized and abbreviated as *Trans.*

A Book with an Author and an Editor

Cummings, E. E. *Fairy Tales*. Ed. George James Firmage. New York: Liveright, 2004. Print.

Cummings is the author of poems compiled and published in a book edited by Firmage. Note that *edited by* is capitalized and abbreviated as *Ed.*

An Edited Collection

Bender, Karen E., and Nina deGramont, eds. *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single-Parenthood, and Abortion.* San Francisco: McAdam, 2007. Print.

Bradbury, Malcolm, ed. *The Atlas of Literature.* New York: Stewart, 1996. Print.

Bender and deGramont edited the first book, an ***anthology*** of essays by various writers. Note that in this entry *editors* is lowercased and abbreviated as *eds*. Malcolm Bradbury edited the second book, a collection of short articles that do not cite the names of individual authors. In this entry *editor* is lowercased and abbreviated as *ed*. It should be noted that you will rarely cite an edited collection *as a whole*. More frequently, you will use a particular article or entry from the collection and therefore cite only that item rather than the collection as a whole. (See "An Essay Published in an Anthology" on pages 550–51.)

A Book in a Later Edition

Skinner, Ellen. *Women and the National Experience.* 2nd ed. New York: Longman, 2003. Print.

Skinner's book is in its second edition. Use *3rd, 4th,* and so on to refer to subsequent editions. Abbreviate *edition* as *ed.*

A Book in a Series

Haerens, Margaret, ed. *International Adoptions.* Farmington Hills: Greenhaven, 2011. Print. Opposing Viewpoints Ser.

Matthee, Rudolph P. *The Politics of Trade in Safavid Iran: Silk for Silver, 1600-1730.* New York: Cambridge UP, 2000. Print. Cambridge Studies in Islamic Civilization.

Neruda, Pablo. *Canto General.* Trans. Jack Schmitt. Berkeley: U of California P, 1991. Print. Latin Amer. Lit. and Culture 7.

Matthee's book is one of several books published by Cambridge University Press in an unnumbered series titled Cambridge Studies in Islamic Civilization. Neruda's book is number 7 in the Latin American Literature and Culture series, published by the University of California Press. Haerens's book is part of the Opposing Viewpoints series, edited collections of opinion pieces on controversial issues. Cited above is the complete print version of one volume in this series. Individual essays are also available through various online databases. As in the case of other edited collections, you are more likely to cite specific essays from the books in this series as opposed to an entire volume in itself. (See "An Essay Published in an Anthology" on pages 530–531.) Note that in each of the entries above the series title comes last, following the medium of publication, and is neither italicized nor placed within quotation marks. Standard abbreviations used in these entries include *ser.* for series, *Amer.* for American, and *lit.* for literature.

A Multivolume Book

When an author gives different titles to individual volumes of a work, list a specific volume this way:

Brinton, Crane, John B. Christopher, and Robert Lee Wolff. *Prehistory to 1715.* 6th ed. Englewood Cliffs: Prentice, 1984. Print. Vol. 1 of *A History of Civilization.* 2 vols.

When individual volumes do not have separate titles, cite the multivolume work this way:

Messenger, Charles. *For Love of Regiment: A History of British Infantry, 1660-1993.* 2 vols. Philadelphia: Trans-Atlantic, 1995. Print.

If you use only one volume of such a work, cite it this way:

Messenger, Charles. *For Love of Regiment: A History of British Infantry, 1660-1993.* Vol. 1. Philadelphia: Trans-Atlantic, 1995. Print.

Note that when you cite a specific volume, the word *volume* is capitalized and abbreviated as *Vol.* On the other hand, when you cite the total number of volumes, the word *volumes* is lowercased and abbreviated as *vols.*

A Book Published before 1900

Nightingale, Florence. *Notes on Nursing: What It Is, and What It Is Not.* New York, 1860. Print.

The publisher's name may be omitted for works published before 1900. Note that a comma, not a colon, follows the place of publication.

A Paperback or Other Republished Book

Parini, Jay. *Promised Land: Thirteen Books That Changed America.* 2008. New York: Anchor, 2010. Print.

The book was originally published (in hardcover, by a different publisher) in 2008. Note that the original year of publication follows immediately after the book title and is punctuated with a period.

Essays, Entries, Prefaces, and Other Parts of Books

An Essay Published in an Anthology

Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA* 99.5 (1984): 990-95. Rept. in *Myth and Metaphor: Selected Essays, 1974-88.* Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27. Print.

Hitchens, Christopher. "Benjamin Franklin: Free and Easy." *Arguably: Essays.* New York: Twelve, 2011. 21-27. Print. Rpt. of "Free and Easy." *Atlantic Monthly* Nov. 2005: 163. Print.

Waxman, Barbara. "Retiring Into Intensity, Experiencing 'Deep Play.'" *Women Confronting Retirement: A Non-Traditional Guide*. Ed. Nan Bauer-Maglin and Alice Radosh. New Brunswick: Rutgers UP, 2003. 79-88. Print.

Waxman's essay appears on pages 79–88 of a multi-authored collection of works edited by Bauer-Maglin and Radosh. (See the "Page Numbers" box on page 554 for information on how to cite pagination.) The Hitchens book is a collection of essays by the same author; it does not have an editor. Often, essays collected in anthologies were originally published elsewhere. The Frye essay, for example, originally appeared under the same title in the academic journal *PMLA*; the entry therefore begins by citing the original place of publication, followed by the abbreviation *Rpt. in* (reprinted in) and information about the book in which the essay has been reprinted. The Hitchens article originally appeared under a slightly different title in the magazine *Atlantic Monthly;* the entry therefore begins by citing the title and location of the reprinted essay, followed by the abbreviation *Rept. of* (reprint of) and the essay's original title and place of publication.

Several Essays from the Same Anthology

If you are citing several essays from the same collection, you can save space by using ***cross-references.*** First, include the entire collection as one of the items in your list of works cited:

Bender, Karen E. and Nina deGramont, eds. *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single-Parenthood, and Abortion.* San Francisco: McAdam, 2007. Print.

Then you are free to list each article you refer to in your paper, followed by an abbreviated reference to the collection—just the last name(s) of the editor(s) and the pages on which the articles appear, as follows:

Ellerby, Janet Mason. "Bearing Sorrow: A Birthmother's Reflection on Choice." Bender and deGramont 37-51. Print.

Hemingway, Kimi Faxon. "Personal Belongings." Bender and deGramont 63-79. Print.

Michard, Jacqueline. "The Ballad of Bobbie Jo." Bender and deGramont 25-36. Print.

An Entry in an Encyclopedia or Other Reference Work

"Atlas/Gazetteer." *When Is a Pig a Hog? A Guide to Confoundingly Related English Words.* Ed. Bernice Randall. New York: Galahad, 1997. 108. Print.

Harmon, Mamie. "Folk Arts." *The New Encyclopaedia Britannica: Macropaedia.* 15th ed. 2007. Print.

"Morrison, Toni." *Who's Who in America.* 63rd ed. 2009. Print.

The second item is an entry from a printed encyclopedia in which subjects are arranged alphabetically. Since individual entries are, therefore, easily located, page numbers are not specified. The inclusion of a page number in the first item indicates that entries in *When Is a Pig a Hog?* do not appear in alphabetical order. In many reference works, such as *Who's Who in America,* authors of individual entries are unnamed. Since *Encyclopaedia Britannica* is a well-known reference book, the name of the publisher and city of publication are not listed. The opposite is true of *lesser-known reference works, like the one referenced in the first item above.*

For citation information on a reference work that you have accessed on the Internet, see "An Online Encyclopedia Article," page 543.

A Preface, Introduction, Foreword, or Afterword

Parini, Jay. Foreword. *Gore Vidal: A Comprehensive Bibliography.* By S. T. Joshi. Lanham: Scarecrow, 2007. iii-xi. Print.

The entry begins with the author of the preface, introduction, foreword, or afterword. The book's author follows the title (preceded by the word *By*). Page numbers are cited in the same manner as they appear in the source (Roman numerals in the example above).

Articles and Other Items in Periodicals and Newspapers

The following entries illustrate correct citation of items from periodicals and newspapers *when accessed in print form*. For articles accessed online, see "Internet and Electronic Sources" on pages 540–544.

An Article in a Magazine

Begley, Sharon. "The One Word That Can Save Your Life." *Newsweek* 22-29 Aug. 2011: 30-35. Print.

Cabot, Tyler. "The Prisoner of Guantanamo." *Esquire* Sept. 2011: 115+. Print.

Singer, Peter. "Ethics in a World without Secrets." *Harper's Magazine* Aug. 2011: 31-36. Print.

This format is used for weekly, biweekly, monthly, or bimonthly periodicals, other than scholarly journals. The Singer article appears on pages 31–36 of the August 2011 issue of *Harper's Magazine*. In the first entry, both day and month are cited, since *Newsweek* is a weekly magazine. (Begley's article happens to be in a double issue, covering two weeks.) The Cabot article is not printed on continuous pages; it begins on page 115 and is continued further back in the September 2011 issue of *Esquire*. For such articles, only the first page is listed, immediately followed by a plus sign. Although some magazines may show a volume or issue number on the cover, these numbers are not cited. Months, except for May, June, and July, are abbreviated. Note that there is no punctuation between the periodical's name and the date of publication. For a magazine article accessed on the Internet, see various entries under "Internet and Electronic Sources" on pages 540–544.

An Article in a Journal

Charon, Nadim, et al. "Water Use Efficiency in the Hotel Sector of Barbados." *Journal of Sustainable Tourism* 19.2 (2011): 231-45. Print.

Seagrove, Marie, and Sanja Milivojevic. "Sex Trafficking—A New Agenda." *Social Alternatives* 24.2 (2005): 11-16. Print.

Journals are scholarly publications that are typically published four times a year. Each year begins a new volume, and individual issues are numbered 1, 2, 3, and so on. The number 24.2 tells you that the article by Seagrove and Milivojevic appears in volume 24, issue 2, of *Social Alternatives*. Charon's article appears in issue 2 of volume 19 of the *Journal of Sustainable Tourism*. A few journals use an issue number only. In such cases, cite the issue number with no period in front of it. For a journal article accessed through the Internet, see various entries under "Internet and Electronic Sources" on pages 540–544.

It can be difficult to distinguish between articles in scholarly journals and those in magazines or newspapers, especially when accessed through online databases. For example, the *Chronicle of Higher Education* may sound like a scholarly journal, but it is a newspaper that targets academic readers. Likewise, articles in *Science* magazine may appear too specialized for an audience of laypersons. There are, however, ways of distinguishing between journals and magazines. Scholarly journals are usually published quarterly, though there are exceptions. Articles in scholarly journals usually have lists of references or works cited, but again there are exceptions. Advertisements in scholarly journals are usually restricted to academic books, but the only way to discover this is to examine a print copy of the periodical in question. When you are unsure about a particular periodical, try to locate a recent issue in the library or consult your instructor.

Page Numbers

- **Book.** Do not give page numbers when citing a complete book in a works-cited list.
- **An article, essay, entry, preface, or any other item from a book, periodical, or newspaper.** Give the page numbers on which the article, essay, entry, or preface, appears within the larger work. List the pages for the *entire* source, not just those cited in your paper. If a source is unpaginated (as is often the case with magazine and newspaper articles accessed through online databases), use the abbreviation *n. pag.*
- **Page number style.** In listing page numbers, omit all but the last two digits of the final page number, unless they are different from those of the first page. Examples:
  - **5–7**
  - **377–79** (not –9 or –379)
  - **195–208**
  - **1006–07** (not –7 or –1007)
  - **986–1011**
- **Noncontinuous pages.** For articles that are continued on pages further back in the publication, list only the first page and a plus sign. For example, for an article that appears on pages 45–47 and continues on pages 123–30, cite the following:
  - **45+**

An Article in a Newspaper

Bruni, Frank. "The Bleaker Sex." *New York Times* 1 Apr. 2012, natl. ed., Sunday Review sec.: 3. Print.

Haughney, Christine. "Women Unafraid of Condo Commitment." *New York Times* 10 Dec. 2006, late ed., sec. 11:1+. Print.

Spanbauer, Jay. "Local Café Epitomizes 'Green' Values." *Advance-Titan* [Oshkosh] 15 Apr. 2010: B1. Print.

Taversise, Sabrina. "Survey Finds Rising Strain between Rich and the Poor." *New York Times* 12 Jan. 2012, natl. ed.: A11+. Print.

Weisman, Jonathan. "Romney Defends State's Health Plan." *Wall Street Journal* 13 May 2011: A4. Print.

The article *the* is omitted from titles of newspapers such as the *New York Times*. When a newspaper's name does not include a city of publication, as in the third entry above, indicate the name of the city in brackets. Do not, however, cite a city of publication for a national newspaper like the *Wall Street Journal* or *USA Today*. A few large-circulation newspapers (notably the *New York Times*) publish separate editions that do not always contain the same articles in the same locations. In these cases, you must specify the edition used (as in the first, second, and forth entries). When page numbers indicate the section of the newspaper on which an article appears, cite them accordingly. For example, pagination of the fourth entry (A11+) indicates that Taversise's article begins on page 11 of section A; pagination of the third entry indicates that Spanbauer's article appears on page 1 of section B. When both the section and pages are designated by number, as in the second entry, follow the date or name of the edition with a comma rather than a colon, and cite as follows: sec. 11: 1+. When the section is designated by name only, as in the first entry, cite the name of the section: Sunday Review sec.: 3. For a newspaper article accessed through the Internet, see various entries under "Internet and Electronic Sources" on pages 540–544.

A Newspaper Editorial

"Haiti's Slow Recovery." Editorial. *New York Times* 9 Jan. 2012, natl. ed.: A16. Print.

The source cited above is an anonymous staff editorial. In contrast, a syndicated editorial, which carries the author's name, is cited in the same way as other newspaper articles.

A Letter to the Editor

Sokolow, Montano. Letter. *New York Times Magazine* 25 Dec. 2011: 6. Print.

A Review

Dargis, Manohla. "Who's the Most Self-Absorbed of Them All?" Rev. of *Mirror, Mirror,* dir. Tarsen Singh. *New York Times* 30 Mar. 2012, natl. ed.: C4. Print.

Greenwood, Paul. "A Tale as Big as the Sea." Rev. of *The Sounding of the Whale*: *Science and Cetaceans in the Twentieth Century,* by D. Graham Burnett. *New York Times Book Review* 8 Jan. 2012: 14-15. Print.

Isherwood, Charles. "In Kansas, a Clash of Science and Gobbledygook." Rev. of *How the World Began,* by Catherine Trieschmann. *New York Times* 9 June 2012, natl. ed.: C3. Print.

McDonough, John. Rev. of *David Murray Plays Nat King Cole: In Español*. *Downbeat* Jan. 2012: 85. Print.

Rev. of *Going to the Territory,* by Ralph Ellison. *Atlantic Monthly* Aug. 1986: 91. Print.

The second, third, and fifth entries are book reviews; the first entry is a film review; and the fourth entry is a review of a musical recording. Information is listed in this order: reviewer's name; title of the review; work reviewed; author, creator, or director of the work under review; performer(s), if applicable; and information about where the review was published. Notice that each of the first three entries cites both the author and title of the review; the fourth entry cites an untitled review; and the fifth entry cites a review that is both untitled and anonymous.

Other Sources

An Audio Recording

Holliday, Billie. *Greatest Hits.* New York: Columbia Legacy, 1998. CD.

Mahler, Gustav. Symphony No. 7. Michael Tilson Thomas, cond. London Symphony Orch. RCA Victor, 1999. CD.

Shuster, George N. Jacket notes. *The Poetry of Gerard Manley Hopkins*. Caedmon, n.d. LP.

Since audio recordings vary greatly in content and format, you may have to exercise judgment about what information is important enough to cite. In general, label each recording by medium (CD, audiocassette, LP, etc.). For a musical recording, list first the name of the composer, performer, or conductor, depending on what aspect of the recording you are emphasizing. Citing details of publication is more complicated, since recordings are produced and marketed by print-media publishers as well as traditional record companies, with the line separating them increasingly blurred. List either the manufacturer and year (as in the second example) or the city, publisher, and year (as in the first example). Cite jacket or liner notes as in the third example. When a date is unavailable, as in the third example, use *n.d.* for "no date." For a multidisc publication, follow the medium with either the total number of discs included or the specific disc number being cited.

A Film, DVD, or Video Recording

Downfall. Dir. Oliver Hirschbiegel. Screenplay by Bernd Eichinger. Newmarket Films, 2005. Film.

The Education of Charlie Banks. Perf. Jesse Eisenberg. Dir. Fred Durst. Strongheart Pictures, 2009. Film.

For a film, cite title, director, distributor, and year of release. You may include any other information that you consider pertinent, such as the screenwriter or principal performers. For a film viewed on videocassette, DVD, or videodisc, provide the same information, followed by the name of the distributor, the release date, and the medium:

All about Eve. Dir. Joseph L. Mankiewicz. Perf. Bette Davis, Anne Baxter, and George Sanders. Fox, 1950. Studio Classics, 2003. DVD.

Cite a nontheatrical video as follows:

Charles Dickens: A Tale of Ambition and Genius. Prod. Greystone Communications. New York: A&E Home Video, 1996. Videocassette.

A Government Document

See "A Book by a Government Agency" on page 527.

A Lecture

Gould, Kathleen. English 290: Pulitzer Prize Drama. U of North Carolina Wilmington. 22 Aug. 2011. Class lecture.

Rampersand, Arnold. "Ralph Ellison and the Writing of a Life." Katherine Buckner Lecture Series. U of North Carolina Wilmington. 2 Nov. 2011. Public lecture.

A Pamphlet

Golden Retriever Club of America. *Prevention of Heartworm.* N.p.: GRCA, 2009. Print.

Who Are the Amish? Aylmer, Ont.: Pathway, n.d. Print.

Pamphlets are treated like books. Use abbreviations for unknown information: *n.p.* for both "no place" and "no publisher," *n.d.* for "no date," and *n. pag.* for "no pagination" (for a source that lacks page numbers). Because pamphlets vary widely, you should exercise judgment to make your listing clear.

An Interview

Huntley, Harry. Personal interview. 5 Jan. 2012.

Powell, Sharon Rose. Oral History Interview L-0041. Southern Oral History Program Collection. 20 June 1989. Wilson Library, U of North Carolina at Chapel Hill, 2008. Elec. ed.

Trump, Donald. "Trump Speaks." Interview by Aravind Adiga. *Money* Feb. 2003: 28. Print.

Vander Ven, Thomas. Interview by Neal Conan. *Talk of the Nation.* Natl. Public Radio. WHQR, Wilmington, NC. 17 Aug. 2011. Radio.

Citations of question-and-answer interviews begin with the name of the person interviewed, not the interviewer. Any interview that you yourself have conducted should be labeled *Personal interview.* Broadcast and print interviews are labeled *Interview by* when the name of the interviewer is known.

A Television or Radio Program

The Crossing. Dir. Robert Harmon. Screenplay by Sherry Jones and Peter Jennings. History Channel. 1 Jan. 2000. Television.

"Cardboard Prom Dress Is Just the Right Fit for This Young Woman." Narr. Melissa Block. *All Things Considered.* Natl. Public Radio. WAMU, Washington, 24 Apr. 2012. Radio.

"The Last Christian Village in the Holy Land." *Sixty Minutes.* Narr. Bob Simon. Prod. Harry Radliffe. CBS. WCBS, New York, 22 Apr. 2012. Television.

The entry begins with the title of the episode or segment, if appropriate (as in the second and third examples above), in quotation marks. This is followed by the name of the program or series, italicized; the name(s) of performer(s), producer, director, or narrator; the name of the network, if any; the call letters and city of the local station, if any; the broadcast date; and the medium (radio or television).

An Unpublished Essay

Godla, Brian. "A Recyclable Controversy." Essay written for Ms. Joann Gilstrap's English 103 class. Fall term 2011. TS.

Use the abbreviation *TS* (for "typescript") for an unpublished essay that has been reproduced with a computer printer. Use *MS* (for "manuscript") for a handwritten essay.

An Unpublished Letter

Britt, Michelle. Letter to author. 3 Dec. 2011. MS.

See also "E-mail" on page 544.

An Unpublished Questionnaire

Questionnaire conducted by Prof. Barbara Waxman's English 103 class. Feb. 2009. TS.

A citation for a class project need not be any more formal than the example above. A citation for a more widely circulated document, however, should include the title of the course and the name of the college. Common sense is your best guide in such matters.

Internet and Electronic Sources

Online sources include those available only on the web as well as those that also appear in print. A basic principle for citing a print source found online is to provide the same information you would cite for the print version, followed by information about where you located the source online. Unlike entries for books, which have only three major divisions, citations of electronic sources may have up to six:

Author's name. "Title of document." Information about print publication. Information about electronic publication. Medium (Web). Date of access.

It is not necessary to include the source's URL, since most online sources can easily be found using a search engine such as Google. If you do provide the URL, place it last, after the date of access. Include the entire URL, and place it within angle brackets:

<http://www.newsweek.com/id/167557>.

For a source that can be found only online, your citation should generally follow this model:

Author's name. "Title of document." Name of website (if available and different from the title). Date of publication (if available). Medium (Web). Date of access.

Following are examples of both print and nonprint sources found online.

An Online Book

Beach, Bruce. *You Will Survive Doomsday.* N.p., n.d. Web. 12 Feb. 2009.

Wollstonecraft, Mary. *Vindication of the Rights of Women.* London, 1792. *Bartleby.com.* Web. 18 Oct. 2008.

Beach's book has never appeared in print and is available only on a personal web page. The abbreviation *n.p.* indicates that there is no publisher or sponsor of the website on which the book appears; *n.d.* means that no publication date is provided. For online books that first appeared in print, such as the one cited in the second entry, provide the same information you would use in citing the original print version, if it were available to you. Then indicate the name of the online "publisher" in italics. Finally, give the medium (Web) and the date you consulted the online book. Because electronic sources vary widely, you may need to exercise judgment about how best to identify a particular source.

A Part of an Online Book

Speed, Harold. "The Visual Memory." *The Practice and Science of Drawing.* London, 1913. *Project Gutenberg.* Web. 1 Jan. 2009.

An Article in a Print Periodical (Newspaper, Magazine, or Journal) Accessed on the Publication's Website

The following articles appeared in print but were accessed on the websites of the periodicals in which they were published. See also "A Work Accessed through an Online Database" on page 542.

Alcinder, Habiba. "Controversy Dogs Tavis Smiley and Cornel West's Poverty Tour—but Media Attention Does, Too." *The Nation* 17 Aug. 2011: n. pag. Web. 17 Aug. 2011.

Fair, Perry, et al. "Can Madison Avenue Make Us Love Our Government?" *Harper's Magazine* Feb. 2011: n. pag. Web. 9 Jan. 2012.

Philpott, Tom. "Why the Green Revolution Was Not So Green After All." Rev. of *The Hungry World* by Nick Cullather. *Mother Jones* 5 Aug. 2011: n. pag. Web. 17 Aug. 2011.

Start the entry with the same information you would use in citing the print version of the article, including the name of the periodical, date of print publication, and page numbers, if available. Usually, periodical websites do not cite page numbers, in which case you should place the abbreviation *n. pag.* (meaning "no pagination") in the space where print pages would otherwise appear. Complete the entry by citing medium of publication (Web) and the date you consulted the online work.

An Article in a Nonprint Periodical Accessed on the Publication's Website

Reich, Robert. "Austerity Is Bringing on a Global Recession." *Salon* 17 Aug. 2011. Web. 28 Aug. 2011.

The essay was published in the exclusively online magazine *Salon.*

A Work Accessed through an Online Database

Use the following format when you access a work through an online database such as Gale, EBSCOhost, InfoTrac, LexisNexis, ProQuest, or WilsonWeb.

Botsman, Daniel V. "Freedom without Slavery? 'Coolies,' Prostitutes, and Outcasts in Meiji Japan's Emancipation Moment." *The American Historical Review* 116.5 (2011): 1323-47. *JSTOR.* Web. 9 Jan. 2012.

Chen, Mei-Fang, and Pei-Ju Tung. "The Moderating Effect of Perceived Lack of Facilities on Consumers' Recycling Intentions." *Environment and Behavior* 46.6 (2010): 824-44. *Sage.* Web. 9 Feb. 2012.

Janmaat, Johannus. "Water Markets, Licenses, and Conservation: Some Implications." *Land Economics* 87.1 (2011): 145-60. *Business Source Complete.* Web. 12 Mar. 2012.

Kemmick, Ed. "AmeriCorps Workers, Veterans Plant Community Garden." *Billings Gazette* 25 July 2011: n. pag. *Newspaper Source Plus.* Web. 14 Oct. 2011.

Provide the standard publication information, including the pages of the original publication, if available. Include the name of the database and italicize it.

An Online Encyclopedia Entry

"Organic Farming." *Encyclopaedia Britannica Online.* Web. 7 Sept. 2011.

An Online Review

Schwartz, Benjamin. "Play's the Thing." Rev. of *The Evolution of Children,* by Melvin Konner. *Atlantic Monthly* May 2010: n. pag. Web. 10 Jan. 2012.

Serwer, Adam. "*Pariah* and the Untold Stories of Black Cinema." Rev. of *Pariah,* dir. Dee Rees. *Mother Jones* 28 Dec. 2011: n. pag. Web. 10 Jan. 2012.

An Organization's Website

Burdette, Kemp. "Message from Our Riverkeeper." *Cape Fear River Watch.* 17 Aug. 2011. Web. 20 Aug. 2011.

Note that the name of the site is italicized. If available, the name of the editor of the site (preceded by *Ed.*) immediately follows.

A Course Web Page

Reilly, Colleen. English 314: Writing and Technology. Course home page. U of North Carolina Wilmington. Fall 2007. Web. 22 July 2008 <http://people.uncw.edu/reillyc/314/>.

The course title is not underlined or placed within quotation marks. You can provide the URL if the site is not easily found using a search engine such as Google.

An Academic Department Page

Dept. of English home page. U of North Carolina Wilmington. Web. 10 Mar. 2009.

A Personal Web Page

Hemming, Sally. Home page. Web. 22 July 2008.
    <http://www.sallyhemming.com>.

If the page has a title, it is *italicized* and placed before the words *Home page,* as in the following example:

Khan, Genghis. *Latest Conquests.* Home page. . . .

Weblog (Blog) or Online Posting

Weiss, Alyson. "Equal Marriage: All I'm Asking Is for a
    Little Respect." *Say It, Sister: NOW's Blog for*
    Equality. Natl. Org. for Women. Web. 17. Aug. 2011.

E-mail

Leslie, Margaret. Message to author. 19 Dec. 2011. E-mail.

Computer Software

ChemSketch. Software. Vers. 11.0. 2008. Web.

Twain's World. Parsippany: Bureau Development, 1993. CD-ROM.

The first entry cites software downloaded from the Internet; the second entry cites software published on a CD-ROM. The boundary between pure software and a book or other work published in an electronic medium is not always distinct.

EXERCISES

A List of Works Cited

This exercise offers practice in many types of bibliographic entries. Imagine that you have written a paper called "The Shoelace in History" in which you have used the following sources. Compile your list of works cited, paying close attention to proper MLA format.

As a first step, circle the word in each of the following items that would begin the listing. Second, order the entries alphabetically. Third, put each listing in proper MLA format. (*Warning:* Some listings contain irrelevant information that you will not use in your works-cited list.) Finally, prepare the finished list.

1. The book *Sandals in Greece and Rome* was written by Sally Parish and published in 2006 by Wapiti Press in Omaha, Nebraska.
2. You found Walter Kelly's article "Shoelaces" on page 36 of volume 12 of the 2003 edition of *Encyclopedia of Haberdashery,* published in New York by the Buster Green Company.
3. During World War II, Fiona Quinn wrote *Knit Your Own Shoelaces* as part of the Self-Reliance Series printed in Modesto, California, in 1942 by Victory Press.
4. On page 36 of its July 23, 1980, issue, *Time* magazine published "Earth Shoes Unearthed in Inca Ruins." No author is given.
5. Two days ago, using Google Book Search, you consulted an online book by Imelda Markoz, *Never Too Many Shoes.* Two years ago, it first appeared in print, published by Converse Press in Wichita.
6. Constance Jowett translated a book by Max Philador and Elisaveta Krutsch, *Shoelaces in Africa and the Far East 1800–1914.* It was published in 2008 by Vanitas Publishers, Inc. Cities listed on the title page for Vanitas are Fort Worth, Texas; Chicago; Amsterdam; and Sydney, Australia.
7. On January 5 of this year Louise K. Frobisher wrote you an e-mail about her father's shoelace research.
8. You found volume 3 of Fiona Quinn's six-volume work of 1950: *The Shoe in the English-Speaking World,* published by S. T. Bruin and Sons of Boston.
9. On pages 711 and 712 of volume 17, issue 4, of the *Indiana Journal of Podiatry* (November 1974) appears an essay, "Solving the Loose-Shoe Problem" by Earl Q. Butz.
10. Leon Frobisher, Werner Festschrift, Ella Fitsky, and Ian McCrimmer published the twelfth edition of *Shoemaking with a Purpose* in 2012. The publisher, Hooton-Muffin of Boston, has published editions of the book since 1939.
11. The Society of Legwear Manufacturers wrote a book titled *Laces, Gaiters, and Spats* in 1901. Provolone-Liederkranz Publishers, Ltd., of Toronto reprinted it in 1955.
12. Mr. O. Fecteau and Ms. Mary Facenda edited a 1999 anthology, *An Ethnography of Footwear,* published in New Orleans by Big Muddy Publications. You found an article on pages 70–81, "Footloose and Sandal-Free," by J. R. R. Frodobaggins.
13. Norman Zimmer thoroughly explores "The Shoelace Motif in Finno-Latvian Sonnet Sequences" in the Fall 2002 edition (volume 43, third number), pages 202–295, of a scholarly journal called *PMLA.*
14. Theodore and Louisa Mae Quinn edited a book written by their mother, Fiona Quinn, shortly before her death. The book, *Old Laces and Arsenic,* was published by Capra Press of Los Angeles. Copyright dates given are 1947, 1952, and 1953.
15. In the February 4, 1968, issue of the *Hibbing Herald* newspaper, the article "Lace, Lady, Lace" appeared under Robert Dylan's byline. A week ago today,

you printed out a copy of the article online by using the General OneFile search engine. No page number is cited.

16. You draw on information from a television exposé, "The Shoelace Cover-up," which appeared last Sunday on the CBS show *60 Minutes.* Leslie Stahl is the narrator. You viewed the program on station WILM in Wilmington, North Carolina.

17. *Dog's Life* is a monthly magazine published in Atlanta. In volume 16, number 3, of that publication (whose date is August 2010), Walter Kelly's article "Little Laces for Little People" appeared. It began on pages 32–37 and continued on pages 188–189. You found it using the ProQuest reference service.

18. You used the web to read an article titled "Tasteless Laces," by M. R. Blackwell. It appeared this year in the January issue of *Cyberlace,* which calls itself "the e-zine for the well shod."

Congratulations. Having completed this exercise, you are now prepared for almost any situation that you may face as you prepare lists of sources in the future.

Remember, for quick reference, consult the summary of MLA bibliographic models on the inside front covers of this book.

B

Parenthetical Notes (MLA Format)

Research papers rely on two principal means of providing relevant information about sources: a concluding list of works cited and internal annotations. The former is a *general,* alphabetized list of all the sources quoted, paraphrased, summarized, or referred to in a research paper. A ***note,*** in contrast, specifies the *precise location* (usually a page number) of a particular *quotation, paraphrase, summary,* or other use of borrowed ideas or information. For example, if you quoted this very sentence in a paper you were writing, you would include the ninth edition of *Writing, Reading, and Research* in your list of works cited. A note, however, would also be needed alongside the quotation to show your readers that it came from page 547 of this book.

TYPES OF NOTES

There are three principal types of notes: parenthetical notes, footnotes, and endnotes. Parenthetical notes are by far the simplest to use. Although footnotes and endnotes are sometimes used in such fields as history, theology, and the fine arts, coverage in this chapter is confined to parenthetical notes, which have become the norm in most kinds of research-based academic writing.

Suppose that you have included the following source in a list of works cited:

> Sternberg, Robert J., and Todd I. Lubart. *Defying the Crowd: Cultivating Creativity in a Culture of Conformity.* New York: Free, 1995. Print.

A works-cited listing

The following passage about the invention of Post-it® Notes appears on page 4 of that source:

> Consider, for example, the Post-its on which many people jot reminders of things they need to get done. These "stick-ums" were created when an engineer at the 3M Company ended up doing the opposite of what he was supposed to. He created a weak adhesive, rather than the strong one that was the goal of his working division. But instead of throwing out the weak adhesive, he redefined the problem he was trying to solve: namely, to find the best use for a very weak adhesive. . . . Some of the greatest discoveries and inventions happen when people do just the opposite of what they have been told to do!

A passage from that source

Assume you have paraphrased material from this passage in your paper as follows:

Your paraphrase of the source

> Creativity consists in seeing possibilities where others see only dead ends. For example, the discovery of a weak adhesive by an engineer who was actually looking for a strong adhesive led to the invention of Post-it® Notes.

You are obligated both to identify the source of this paraphrased information and to specify the page(s) on which that information appears. Here is how you would do this with a ***parenthetical note:***

A parenthetical note

> Creativity consists in seeing possibilities where others see only dead ends. For example, the discovery of a weak adhesive by an engineer who was actually looking for a strong adhesive led to the invention of Post-it® Notes (Sternberg and Lubart 4).

The parenthetical note tells readers that you found this information on page 4 of a work by Sternberg and Lubart, a complete citation of which can be found in your list of works cited.

PARENTHETICAL NOTES

The rationale for parenthetical notes is that each note should give the least amount of information needed to identify a source—and give it within the text of the paper itself; readers who desire further information about the source can find it in the list of works cited. Different academic fields use slightly different formats for parenthetical notes. This chapter introduces one particular format (MLA style), but you should be aware that research assignments in other courses may call for a different format. Always ask your instructor about the preferred format for documentation if you are in doubt.

According to MLA style, a parenthetical note usually consists of two bits of information, presented in this format: (author pages). That is, the author's last name and the pages on which the ideas or information appears are placed in parentheses. Here is an example of a parenthetical note used with a quotation:

A parenthetical note identifying the source of a quotation

> One textbook defines false arrest as "an intentional, unlawful, and unprivileged restraint of a person's liberty, either in prison or elsewhere, whereby harm is caused to the person so confined" (Wells 237).

Observe that the note follows the quotation and that the period is placed *after* the parentheses, not at the end of the quotation. In other words, the note is treated as a part of the sentence. Even when a quotation ends with a question mark or exclamation point, a period is placed after the note:

> Schwitzer taped a quotation from Thoreau to the wall above his desk: "I have never yet met a man who was quite awake. How could I have looked him in the face?" (Johnson 65).

Period follows the note

If your introduction of a quotation identifies its author, the parenthetical note cites only the page number(s):

> Wells writes that "a false arrest or false imprisonment is an intentional, unlawful, and unprivileged restraint of a person's liberty, either in prison or elsewhere, whereby harm is caused to the person so confined" (237).

When the author has been previously identified, the parenthetical note cites page number only

For a longer, indented quotation, the note can be placed immediately following the acknowledgment phrase:

> Historians of the last century firmly believed in human progress, according to British historian Edward Hallett Carr (324):
>
> > The liberal nineteenth-century view of history had a close affinity with the economic doctrine of *laissez-faire*—also the product of a serene and self-confident outlook on the world. Let everyone get on with his particular job, and the hidden hand would take care of the universal harmony.

Parenthetical note preceding an indented quotation

Alternatively, the note can also be placed at the end of the quotation:

> Although the earth is a small planet in a remote corner of a minor galaxy, there are reasons for asserting its importance:
>
> > One should not be impressed too much by mere quantity; great dimensions and heavy mass have no merit by themselves; they cannot compare in value with

Period precedes a parenthetical note at the end of an indented quotation

> immaterial things, such as thoughts, emotions, and other expressions of the soul. To us the earth is the most important of all celestial bodies, because it has become the cradle and seat of our spiritual values. (Öpik 9)

Notice one oddity of MLA style: when a note is placed after an indented quotation, it follows the final period. (In the other cases we have seen, the period follows the parenthetical note.)

Parenthetical notes are used not only in citing quotations but also in acknowledging paraphrased or summarized ideas and information as well:

Note for paraphrased material

> John Huston's first movie, *The Maltese Falcon*, is a faithful adaptation of Dashiell Hammett's novel (Fell 242).

Fell's book is the source of the information, but the sentence is not a direct quotation. *Remember to use a parenthetical note each time you borrow ideas or information, whether you quote, paraphrase, or summarize the source.* Since research papers usually paraphrase and summarize more often than they quote, most parenthetical notes will acknowledge ideas and information written in your own words.

The beauty of parenthetical notes is their simplicity. They provide the *least* amount of information needed to identify a source included in the list of works cited, and the same form is used regardless of whether that source is a book, article, or electronic text. Only a few special cases call for any variation from the standard format.

Some Special Cases

Parenthetical notes should be as unobtrusive as possible; therefore, they contain the least information needed to identify a source—usually the last name of the author. Following are a few special cases that call for additional information.

An Anonymous Work (Unidentified Author)

For a work by an anonymous author, cite the title (the item that introduces the entry for that work in the list of works cited) and page number. For example, consider the following anonymous article:

> "An Infant's Cries May Signal Physiological Defects." *Psychology Today* June 1974: 21-24. Print.

A parenthetical note following a quotation or paraphrased information from page 22 of this article would look like this:

> ("An Infant's" 22)

Notice that only the first two words of the title appear in the note, without any ellipsis dots. Also notice another difference: the entry from the list of works cited provides pagination for the complete text of the article, pages 21 through 24, whereas the note cites only page 22. The reason is that a list of works cited gives *all the pages* on which an article appears, whereas a parenthetical note refers to the *specific page* or *pages* from which a quotation, paraphrase, summary, or piece of information is taken.

Works with Two or More Authors

Parenthetical notes for works with multiple authors list their names just as they appear in your list of works cited. (You can find the works-cited entries for these two sources on pages 525–526.)

(Conlan, Wrightson, and Bram 52-54)

(Courtois et al. 112)

Two or More Works by the Same Author

When two or more works by the same author appear in your list of works cited, add the first word or two from the title to parenthetical notes to distinguish one work from another. For example, if your paper uses both a book by Isaac Asimov, *Adding a Dimension,* and a magazine article by him, "Happy Accidents," notes for those two sources might look like this:

(Asimov, *Adding* 240-43)

(Asimov, "Happy" 68)

Two Authors with the Same Last Name

When two authors with the same last name are cited in a paper, include their first names so as to distinguish between them. For example:

(George Eliot 459)

(T. S. Eliot 44)

A Multivolume Work

If you are citing a passage from a book published in more than one volume, you do not need to list the volume number in the parenthetical note if your list of works cited specifies which particular volume you have consulted.

Take, for example, the following entry:

Agus, Jacob Bernard. *The Meaning of Jewish History.* 2 vols.
London: Abelard, 1963. Vol. 2. Print.

Since your list of works cited shows that only this one volume is used in your paper, a parenthetical note need not cite volume number:

```
(Agus 59)
```

If, on the other hand, your paper used more than one volume of the same work, each note would have to specify both volume and page number(s):

```
(Agus 1: 120)
(Agus 2: 59-60)
```

A Reference to an Entire Work

When you refer to one or more works as a whole, rather than to a specific passage, no page numbers are cited, as in the following examples:

```
One recent study has discredited the claim that schools that
inflict corporal punishment face fewer disciplinary problems
(Colodny et al.).
```

```
At least three full-length biographies of Philbin have been
written since his death (Brickle; Baskin; Tillinghast).
```

More often, however, when a work as a whole is referred to, the author's name is mentioned in the paper itself, and therefore no note is needed:

```
Fermin's book on wine-making is sold only by mail order.
```

A Reference to Discontinuous Pages

When you have taken source material from discontinuous pages of a work, list the pages, separated by commas:

```
(Witanowski 47, 103)
```

An Interview or Other Source without Pages

Many sources, such as recordings, television programs, and interviews, are not paginated. For example, suppose you have included an interview in your list of works cited:

```
Philcox, Arthur C. Personal interview. 17 Oct. 2011.
```

Information from the interview can be cited simply with the interviewee's name:

> During World War II, children in Hadleyville played at being civil-defense spotters on the levee, searching the skies for German aircraft (Philcox).

If the interviewee's name appears in the passage, no note at all is needed, as shown here:

> Retired teacher Arthur Philcox says that ballpoint pens did not replace fountain pens in Hadleyville's grade schools until the mid-1950s.

References with Other Forms of Page Numbering

Page references in parenthetical notes should use the same numbering system as the cited text. For example, a reference to pages with Roman numbering would look like this:

> (Bullock iv-viii)

Reference to a newspaper article reflects the system employed by that newspaper:

> (Carlton B17-18)

An Electronic Source

Some electronic texts are viewed in PDF format, which presents a photocopy of the original publication, complete with page numbers. An example is the following article, accessed in PDF format through the General OneFile database:

> Saunders, Fenella. "Addicts Bet on the Present." *American Scientist* July/Aug. 2008: 289-90. *General OneFile.* Web. 23 July 2008.

Because page numbers are visible on screen, you would cite a reference to this article just as you would if you were using the print version:

> (Saunders 290)

Many electronic sources, however, display no page numbers on screen, such as Kenneth Robinson's online book *Beyond the Wilderness*. Consequently, a parenthetical note referring to that work as a whole or to any part of the work would simply be:

(Robinson)

The same applies to many periodical and newspaper articles that have been located through an online database rather than in their original print format. For example, the following citation refers to a newspaper article located online through the Newspaper Source database, where it was reproduced without page numbers:

Yue, Lorene. "Economists Expect Federal Reserve to Leave Rates Unchanged." *Detroit Free Press* 20 Dec. 1999: n. pag. *Newspaper Source.* Web. 14 Jan. 2009.

Since it was consulted online in a format without page references, a parenthetical note would be simply:

(Yue)

Likewise, some articles located through online databases appear only in HTML format. In these cases, you may know the pagination of the complete article but still be unable to cite the page(s) from which you have drawn a quotation or paraphrase.

One Source Cited in Another

Sometimes you wish to quote a source that you have found quoted in *another* source. In such a case, your parenthetical note should cite the actual source from which you take the quoted passage. Suppose, for example, that in reading a book by an author named Robinson, you encounter a quotation from an article by another author named Amoros. Robinson provides a note, (*Amoros 16*), to locate the quotation in Amoros's article. However, unless you actually go to Amoros's article to look up the quotation in its original context, you would list Robinson as your source, preceded by *qtd. in* (an abbreviation for "quoted in"):

Quoting a print source found in another source

Amoros writes that "successful politicians, like successful actors and teachers, always stay in character" (qtd. in Robinson 199).

Also use *qtd. in* for a parenthetical note when you are quoting an interviewee. For example, if Robinson had interviewed and then quoted someone named Reese, you would give Robinson as your source for the Reese quotation:

Quoting an interviewee

Reese said, "The secret to life is learning how to write off your losses" (qtd. in Robinson 208).

However, if you paraphrased Reese, you would omit *qtd. in:*

Reese believes that people should not dwell on past setbacks (Robinson 208).

Paraphrasing one source found in another source

Once you have practiced citing sources in your own research writing, you will quickly become familiar with the techniques involved. Observe how parenthetical notes are used in scholarly texts that you read, such as Bob Tennant's and Tracy LaFon's papers on pages 265–297. In writing your own research papers, refer to the Quick Reference Guide on the inside back covers of this book as needed, and use this chapter for fuller explanations. When unusual situations arise and you are uncertain how to cite a source, the wisest course may be to improvise, guided by common sense. Always keep in mind that the purpose of parenthetical notes is to acknowledge your sources in a clear, brief, consistent, and unobtrusive way.

Using Parenthetical Notes

EXERCISES

Assume that the following passages are all taken from the same research paper. Parenthetical notes have been omitted, but information about their sources is given in brackets following each passage. First, write the list of works cited that would appear at the end of the paper (assuming that these are the paper's only sources). Second, insert parenthetical notes in the passages.

1. The world's most advanced bicycle was invented in 2000 by Swiss inventor Ugo Zwingli.

   [You found this information on page 33 of Vilma Mayer's book, *101 Offbeat Ideas,* published by the Phantom Company of Chicago in 2007.]

2. When he first encountered Zwingli's invention, cyclist Freddie Mercxx exclaimed: "This will either revolutionize road racing or set it back a hundred years!"

   [Mercxx wrote this on page 44 of his column, "New Products," which appeared on pages 44–45 of the November 2001 issue of *Cyclist's World.*]

3. According to Rupert Brindel, president of the International Bicycle Federation, "The cycling world was in a tizzy about the Zwingli frame. Supporters called it 'the bike of the future,' while detractors said it removed the sport from the sport of cycling."

[You found this on page 202 of Melba Zweiback's book, *Two Wheels.* She is quoting from Brindel's article "The Zwingli Fiasco," which appeared on page 22 of the April 13, 2006, edition of *Sporting Times* newspaper. *Two Wheels* was published in Montreal by Singleday in 2008.]

4. Zwingli had discovered a revolutionary way to reinforce tissue paper. The result was a frame so lightweight that it would actually gain speed while coasting uphill.

[This too was taken from Mayer's book, page 36.]

5. In his book *Memoirs*, Zwingli wrote, "I was overjoyed by how strong the tissue-paper frame was. The first prototype held up well under every test—until the first rainstorm."

[Zwingli wrote *Memoirs* in 2006; the quotation appears at the bottom of page 63 and the top of page 64. Zigurat Press of Zurich published the book.]

6. His bicycle was a mere curiosity until the following year, when Zwingli made his second brilliant discovery: waterproof tissue paper.

[This is a paraphrase of information found in an anonymous article, "And Now: Non-Absorbent T.P.," on page 416 of the July 2001 issue of *Applied Chemistry Bulletin* (volume 28, number 3), a journal with continuous pagination.]

7. The twin brother of Freddie Mercxx, also a world-class cyclist, wrote:

> "With all other bicycles, the strongest and fittest cyclist wins the race. With the Zwingli bike, the lightest racer wins. I'm tired of being wiped off the track by skinny guys on tissue paper."

[Otto Mercxx wrote this in a handwritten letter to his brother, dated 28 January 2003.]

8. The fate of the Zwingli bicycle was sealed in 2004, when it was outlawed from competition by a 70 to 3 vote of the International Bicycle Federation.

[You found this information on page 54 of Melba Zweiback's article, "IBF Disposes of Tissue Paper Ten-Speed," published on pages 54–56 of the August 2004 *Newsmonth* magazine.]

9. Although the following week's Tour de Finland race was marred by protests from newly unemployed lightweight riders, the cycling world soon returned to normal.

[This information appeared in the August 22, 2003, issue of the *New York News-Post* in an article by Greg LeMoon published under the headline "Featherweight Furor in Finland." You read the article last Tuesday in the AllSports-News online database, which does not indicate pagination.]

When Are Notes Needed?

It is your privilege as a scholar to make use of the scholarship of other people in your writing. It is your obligation as a scholar to show clearly which words and ideas have been borrowed from which sources. A general rule is this: *Provide parenthetical notes for all quotations as well as for all paraphrased or summarized information and ideas that are not commonly available knowledge.* The examples that follow illustrate this rule.

Inexperienced scholars sometimes make the mistake of providing parenthetical notes only for quotations. Remember that you need to acknowledge all sources-from which you have quoted words, borrowed ideas, or found information that is not common knowledge. You should therefore acknowledge every source that you have used, even if you have phrased its ideas or information in words that are entirely your own. For example, assume you are writing an article on the Black Death, the plague that devastated medieval Europe, and one of your sources is Barbara Tuchman's book *A Distant Mirror,* in which the following passage appears on page 94:

> . . . Although the mortality rate was erratic, ranging from one fifth in some places to nine tenths or almost total elimination in others, the overall estimate of modern demographers has settled—for the area extending from India to Iceland—around the same figure expressed in Froissart's casual words: "a third of the world died." His estimate, the common one at the time, was not an inspired guess but a borrowing of St. John's figure for mortality from plague in Revelation, the favorite guide to human affairs in the Middle Ages.
>
> A third of Europe would have meant about twenty million deaths. No one knows how many died. Contemporary reports were an awed impression, not an accurate count.

If you wrote any of the following sentences based on this passage, you would need to give credit to Tuchman in a note.

It is widely accepted that about one-third of Europe's population died from the Black Death (Tuchman 94).

Although the estimate that twenty million Europeans died from the Black Death is usually assumed to be reliable, there are no precise figures to confirm this estimate (Tuchman 94).

> Even if the usual mortality estimate of one-third of Europe (Tuchman 94) is not accepted, the Black Death still exacted a horrendous toll on the population.

None of these passages is a direct quotation, but since they are based on information from Tuchman's book, they require notes. In the first two examples, by placing the note at the end of the sentence, you signal that all the information is from Tuchman's book. In the third example, by placing the note in the middle of the sentence, you indicate that only the material preceding the note comes from that source.

You do not need to annotate information from a source if that information is widely available. For example, you might have learned from an encyclopedia or almanac that Oklahoma became a state in 1907. Although you may not have known this before you consulted a source, it is such widely available information that it is, in effect, public property; therefore you do not need to acknowledge the particular source that you consulted. The facts relating to the Black Death, on the other hand, are the findings of Barbara Tuchman's research, and, if you were to use that information, you would need to include her book in a list of works cited and use a parenthetical note to acknowledge Tuchman as your source and to specify one or more page numbers. The distinction drawn here may not always be quite so obvious. As is often the case with research writing, your best practice is to adhere to common sense. You can usually tell when information is public property and when a source deserves credit. When you are in doubt, however, the safest course is to provide a parenthetical note.

How Many Notes Are Enough?

In writing a research paper, you are creating something new, even if almost all the ideas and information come from your sources. At the very least, your contribution is a synthesis of ideas and information presented in a fresh way. For this reason, most research papers are based on a variety of sources. A long paper based on only one or two sources serves little purpose because it presents nothing new. Consequently, research papers usually include a substantial number of parenthetical notes, acknowledging the contributions of various sources.

Sometimes you will have to use many notes to acknowledge a complex passage that is developed, quite legitimately, from several different sources. For example:

> Asian folk remedies imported to the West have not been consistently efficacious. An East African tea seems to be effective against cholera ("Nature's" 6), while moxibustion, a Chinese remedy for diarrhea, is still largely untested ("Burning" 25). A Chinese arthritis medicine called

```
"Chuifong Toukuwan," on the other hand, is a positive danger
to health (Hunter 8).
```

The second sentence requires two notes because it is based on two separate sources.

On the other hand, it is possible to overload a research paper with parenthetical notes. With notes—as with quotations, brackets, and ellipsis dots—there can be too much of a good thing. Avoid passages like this in your writing:

```
In 1948, Isaac Stork ran for president (McCall 80) on the
Anti-Vice ticket (Sullivan 42). His platform included a
prohibition on all sweetened or alcoholic beverages (McCall
80), fines for wearing brightly colored outfits (Stokes
124), and a mandate that cats, dogs, and horses must be
clothed (McCall 81).
```

Bad (too many notes)

The notes here are annoying, not only because they interrupt the passage but also because they are unnecessary. It is evident that the writer has done research and wants to show off by deliberately juggling three sources, all of which contain the same information. The first sentence offers commonly available information that does not require acknowledgment. Information in the second sentence might also be considered common knowledge, although, to be completely safe, the writer could provide a single note after the final sentence:

```
. . . cats, dogs, and horses must be clothed (McCall 80-81;
Stokes 124).
```

Judging When Notes Are Needed

EXERCISES

Suppose that you are writing a brief research report using the following six passages. The finished report begins on page 560. What remains to be done is to supply parenthetical notes for the report.

1. Horseradish (*Armoracia lapathifolia*), a plant in the mustard family, is known for its pungent, white, fleshy root. [*Source:* Elizabeth Silverman's book, *Common Plants of North America,* page 208.]

2. I first met Mr. Finnahey when I stopped by his farm to pick up some forms that he had filled out to receive his medical benefits. When I asked him his age, he said, "I forget the exact year I was born, but I know it was the same year the Brooklyn Bridge was built." Naturally I didn't believe him since he didn't look a day over forty, and his wife, Becky, was twenty-six. Imagine my surprise when he brought out his birth certificate. [*Source:* social worker Marlys Davenport, quoted on page 35 of a newspaper article written by Lester Grady.]

3. The Brooklyn Bridge was built in 1883. [*Source:* an anonymous article in *Encyclopedia Galactica,* volume 4, page 73.]

4. When I arrived to examine Julius Finnahey, he was eating a lunch of peanut butter and horseradish sandwiches. "Best thing for you," he said. "I eat 'em every day—always have." This was my first clue to the cause of his longevity. My research into his diet led to a discovery that may allow humans of the future to live as long as two centuries. [*Source:* Chester Vinneman writing on page 19 of his article, "Radish-Legume Combination Slows the Aging Process," in the *New England Medical Report.*]

5. Chester Vinneman discovered that the combination of the trace element *vinnemanium,* which occurs in the common horseradish root, with amino acids in the common peanut retards the decay of cell wall linings in human tissue. To Vinneman, the increased longevity that his discovery may enable is a mixed blessing: "I find the prospect both thrilling and frightening. The questions and problems that it raises stagger the mind." [*Source:* an unsigned article, "Life Everlasting Now a Reality?" in *Timely* magazine, page 80.]

6. Chester Vinneman won the Nobel Prize for medicine for his discovery of the miracle age retardant. He is a professor of biochemistry at the University of Manitoba. [*Source: Who's Who,* page 993.]

Here is a section of your report, which is based on the preceding list of sources. Supply the appropriate parenthetical notes.

Important discoveries are often the result of chance occurrences. If it had not been for a routine inquiry by social worker Marlys Davenport, Chester Vinneman might never have won the Nobel Prize for medicine. It was Davenport who confirmed Julius Finnahey's amazing statement that he was born in 1883, "the year the Brooklyn Bridge was built."

Professor Vinneman made the connection between Finnahey's extraordinary vitality and his diet of peanut butter and horseradish sandwiches. Horseradish (*Armoracia lapathifolia*) was not previously thought to provide any benefit beyond the flavor of its pungent root. Through extensive tests, however, Vinneman discovered a previously unreported trace element in horseradish, which he named vinnemanium. This element, when combined with amino acids such as those found in peanuts, prevents human cell walls from decaying.

Vinneman predicts that as the result of his discovery, life expectancy may extend to as long as two centuries. He finds the prospect of such longevity "both thrilling and frightening. The questions and problems that it raises stagger the mind." It remains to be seen how wisely humankind will cope with greatly extended lives.

Finally, explain why you placed notes where you did and why you provided notes for some statements and not others.

How Much Material Can One Note Cover?

A parenthetical note comes after borrowed material, but it is not always clear *how much* of the preceding material a single note refers to. The following passage illustrates the problem:

Haagendazs was considered one of Denmark's premier eccentrics. He continually wore the same heavy woolen sweater, regardless of the occasion or season. Former colleagues attest that he worked in near darkness, and he reportedly kept exotic spiders and beetles as pets (Noland 18).

The extent of the reference is not clear. Is Noland the source for all three bits of information about Haagendazs's eccentricities or just the latter two (or just the last one)? The ambiguity could be avoided, perhaps, by placing a note after each paraphrased sentence. But the passage would then be overloaded with notes, and readers would find it annoying to meet with the same note sentence after sentence.

A somewhat clearer way to annotate the passage is to begin with an acknowledgment phrase:

Noland reports that Haagendazs was considered one of Denmark's premier eccentrics. He continually wore the same heavy woolen sweater, regardless of the occasion or season. Former colleagues attest that he worked in near darkness and that he reportedly kept exotic spiders and beetles as pets (18).

The acknowledgment phrase marks the beginning and the parenthetical note marks the end of the borrowed passage.

This revision makes it clear that the entire passage is based on information from page 18 of a work by Noland. However, acknowledgment phrases are not commonly used with factual information, and an excess of acknowledgment phrases can be as distracting to readers as an excess of parenthetical notes. Alas, some ambiguity in the scope of references is at times unavoidable. Rely on your judgment about whether a borrowed passage is adequately marked, but whenever you are in doubt, supply an acknowledgment phrase. You may also ask your instructor for advice.

EXERCISES

Judging When Borrowed Material Is Adequately Marked

Examine the parenthetical notes in the research papers by Robert and Tracy on pages 265–297. Does each parenthetical note make clear how much material is borrowed from the cited source? If not, can you suggest a way to make it clearer?

INFORMATIONAL FOOTNOTES

Even when you use parenthetical notes to acknowledge sources, you can still use footnotes to supply information that might seem digressive in the text of your paper. To mark an *informational footnote*, place a raised asterisk (*) at the point where you invite the reader to consult the note:

```
. . . domesticated animals such as dogs, cats,* and. . .
```

At the bottom of the same page, type underline bars and present your footnote on the next line, beginning with a raised asterisk:

```
____________

     * Witherspoon does not classify the common house cat as
a “domesticated” animal but as a “wild” animal that merely
“coexists” with humans (16).
```

Typing footnotes can be cumbersome. Fortunately, however, most word-processing programs can place footnotes automatically at the bottom of the proper page.

If you use a second informational footnote on the same page, mark it with a double asterisk (**) or dagger (†). You should, however, use informational footnotes sparingly. When you have something to tell your readers, it is almost always better to say it within the paper itself. This is in line with the general rule that anything that interrupts the reader or makes reading more difficult should be avoided.

C

Research Paper Format (MLA Style)

FORMAT FOR YOUR POLISHED DRAFT

The polished draft of your paper should be neatly printed (using word-processing software on a computer). When you are communicating with others, neatness counts, although a paper's appearance does not alter its content. It does, however, affect the way your writing is perceived. Instructors try to be objective in evaluating student work, but, like everyone else, they are still influenced by appearances. Computer-printed papers give the impression of more serious, careful work, and they are certainly more inviting and easier to read. In the professional world, reports and correspondence are always computer-printed; anything less would be unthinkable. There is no reason to treat your college writing with any less respect.

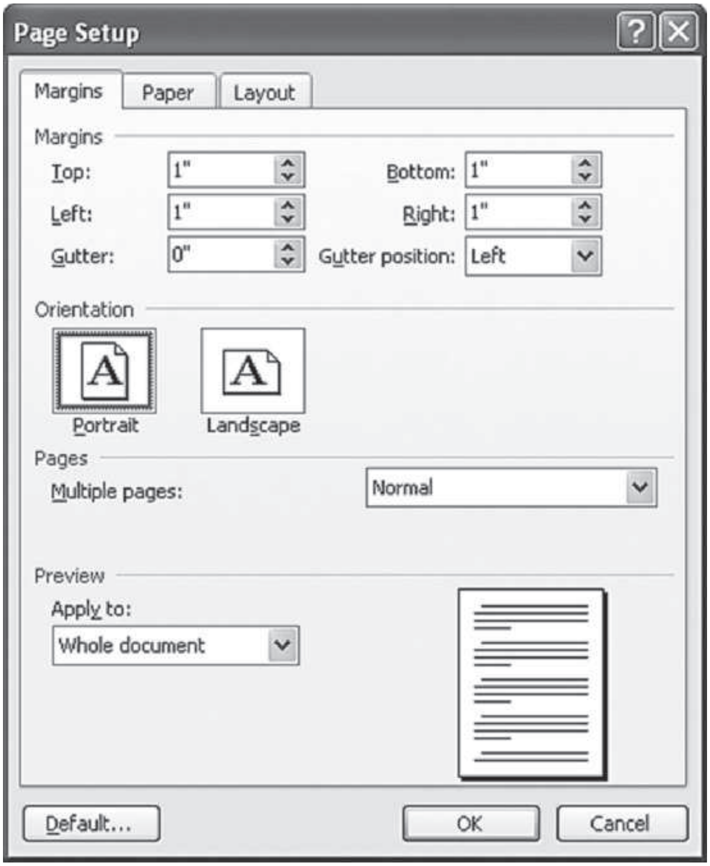
Computer word processing offers the greatest benefits for composing, revising, copyediting, and printing your paper. With a word processor, you can make additions, deletions, corrections, and rearrangements of passages easily and at any time. The spell-check feature can identify errors that you might otherwise miss. And, of course, the finished product has a polished, professional appearance.

When you compose your paper, adhere to the format exemplified in one of the sample essays in Chapter 9. The following guidelines illustrate a standard format for research papers. Individual instructors may add a few modifications according to their preference. Check with your instructor if you have questions about format.

Margins and Alignment

Set ***page margins*** at one inch from the top, bottom, right, and left of your paper. For a Word document, select "Page Setup" from the "File" menu, and set up your margins as in Figure C.1.

For the ***alignment*** of your paper, choose "Align left" on the "Formatting" toolbar; do not select "Justify." Research papers should have a "ragged" right margin, unlike books such as this one, which set their type with a justified right margin. Do not have the computer use hyphens to divide words to achieve a straighter right margin.



Microsoft product screen shot(s) reprinted with permission from Microsoft Corporation.

Figure C.1 Margin settings in a Word document.

Your computer may allow you to avoid a ***widow line*** or an ***orphan line***—typesetting terms for single lines at the top or bottom of a page. An orphan is the first line of a new paragraph printed as the last line of a page; a widow is the final line of a paragraph printed as the first line of a page. In Word, choose "Paragraph" from the "Format" menu and click on the "Line and Page Breaks" tab. Select "Widow/Orphan control," as in Figure C.2.

Spacing

Double-space throughout your paper. This includes indented quotations and the list of works cited. Do not skip additional lines between paragraphs, although it is acceptable to skip extra lines before a new section heading. In Word, you can either set the line spacing at "2" on the Formatting toolbar, or you can set line spacing as "Double" in the "Paragraph" menu, as in Figure C.3.

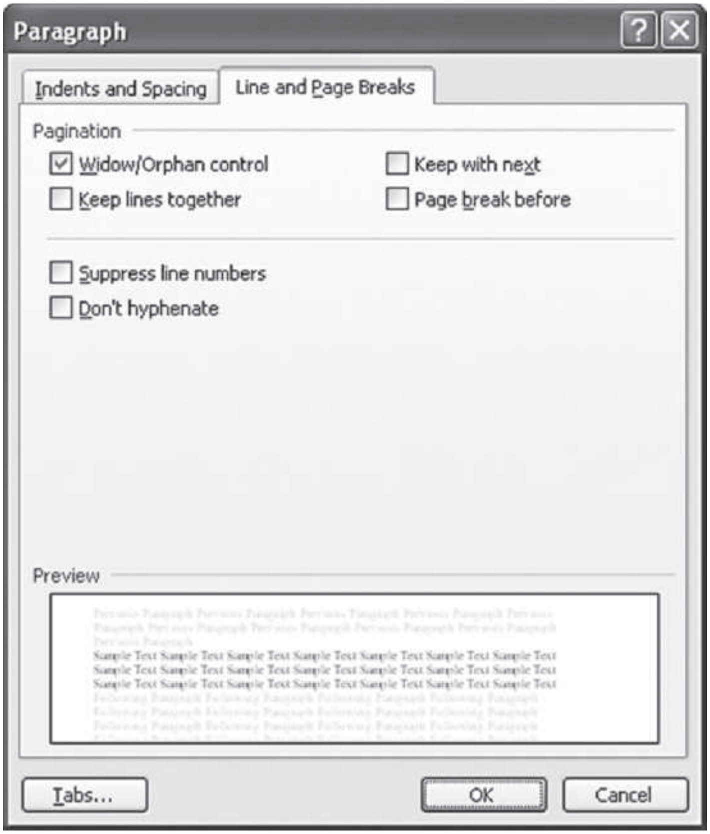


Figure C.2 Setting widow/orphan protection.

Indenting

Indent the first line of each ***new paragraph*** one-half inch from the left margin. You can have Word do this automatically by setting the indentation from the "Paragraph" menu, and set indentations as in Figure C.3.

For ***long quotations,*** indent one inch from the left margin. In Word, with your cursor in the quotation, select "Paragraph" from the "Format" menu, and set indentations as in Figure C.4.

Figure C.5 shows an excerpt from a research paper demonstrating the standard format for margins, alignment, spacing, and indentation.

Type Font

If your software allows a choice of ***fonts,*** choose Times Roman, a proportional space font, or a monospaced font such as Letter Gothic or Courier. You can also use a sans-serif font such as Arial if your instructor approves. Never use a fancy font such as a script. Set the ***font size*** at 12.

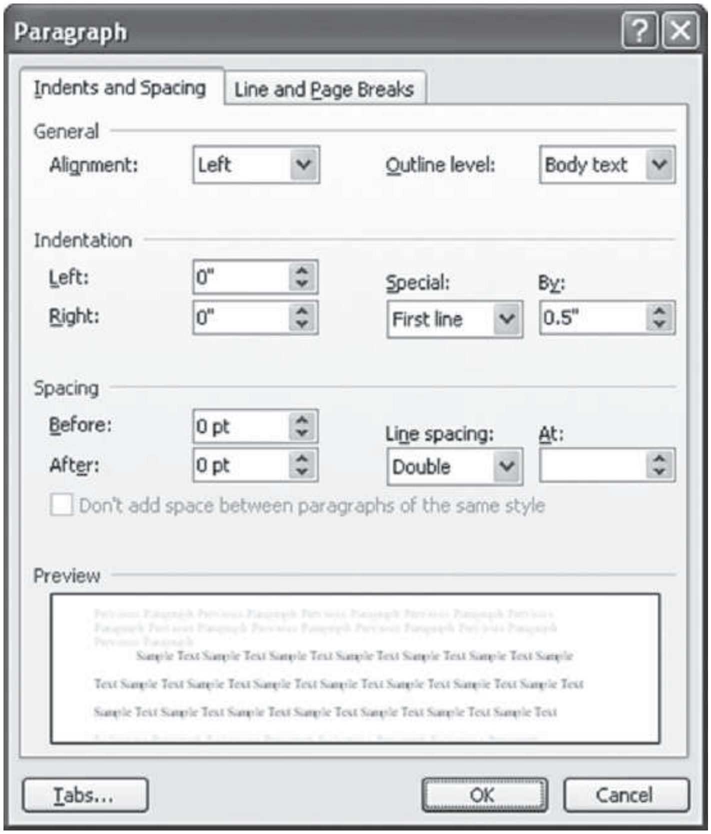


Figure C.3 Setting line spacing and paragraph indentation.

Book titles are italicized (*Moby Dick*). Do not use boldface (***bold***) for titles or section headings or for emphasis.

Standard Fonts for Research Papers

Times Roman (a proportional font)

Letter Gothic (a monospaced font)

Arial (a sans-serif font)

Nonstandard and Usually Unacceptable Fonts

Any script font

Any other fancy font

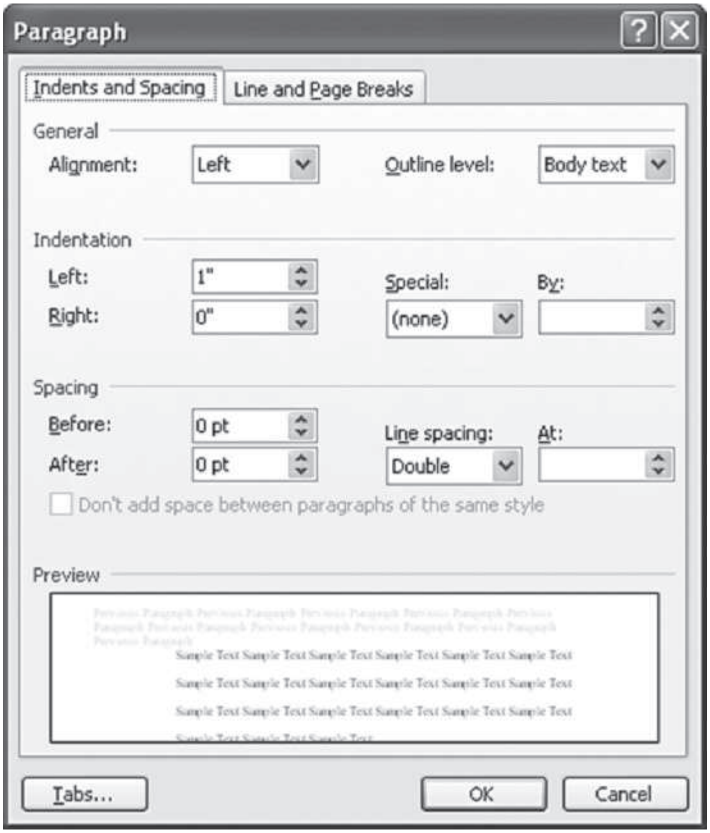
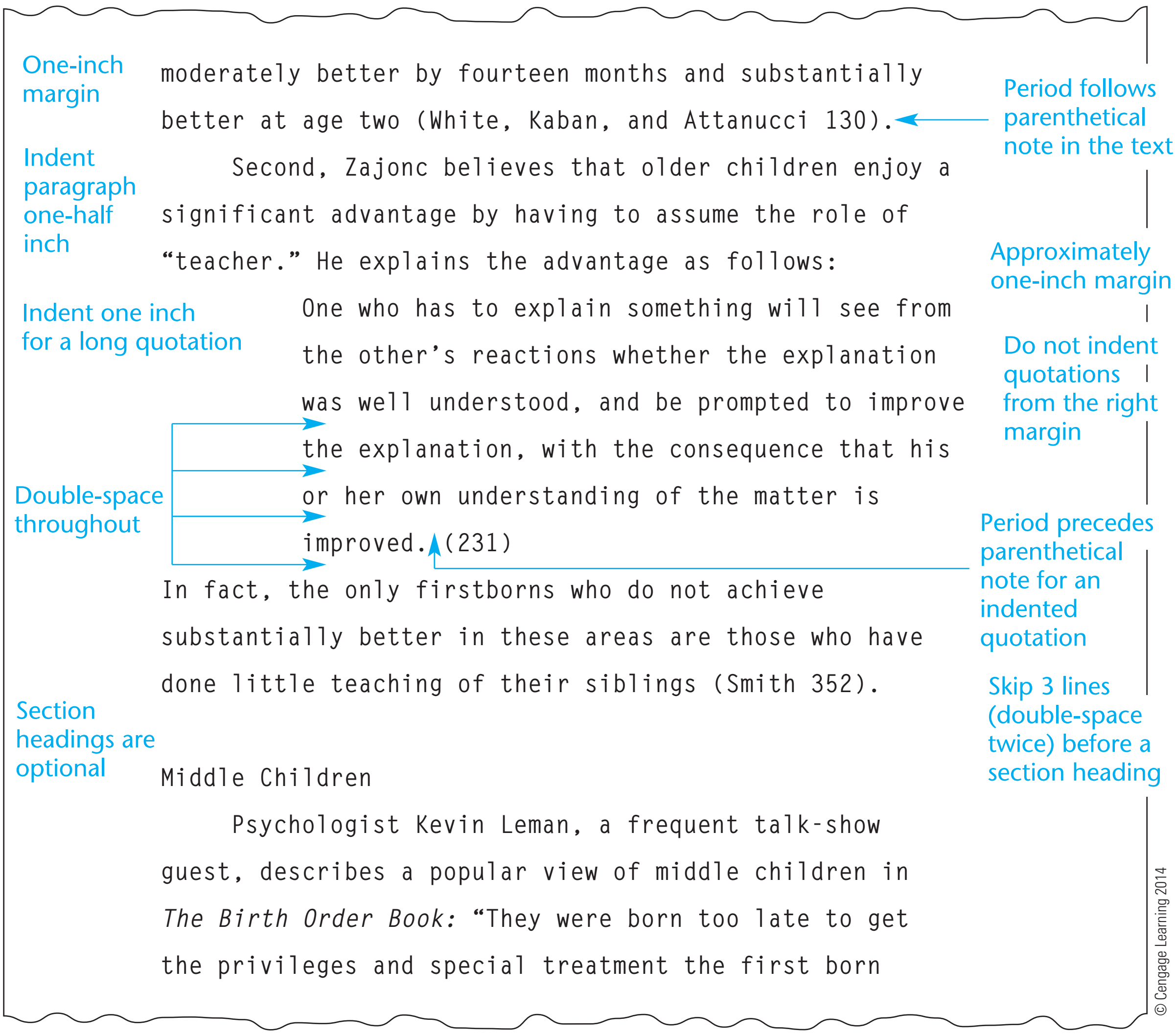


Figure C.4 Setting the indentation for a long quotation.

The First Page

The format of your first page should resemble that of Tracy's paper in Figure C.6.

- **Page header.** Your last name and the page number go at the top right of the first page and each subsequent page. In a Word document, to set up a header that will automatically run at the top of every page, select "Header and Footer" from the "Insert" menu. A header box will appear on the page, as in Figure C.7. Type your last name in the box, then click on "Align Right" on the Formatting toolbar. Skip a space after your name and click on the "Insert Page Number" icon in the popup "Header and Footer" box. Finally, click on "Close."
- **Author information.** Type your full name, course information, and the date in the upper-left corner of the first page, about one inch from the top of the page. If you use an automatic header, the author information goes on the first line of the paper itself, immediately below the header. A separate title page is needed only for lengthy reports (see page 575).
- **Title.** The title follows immediately under the author information. Writers have the option of skipping additional lines before and after the title. Only the first letter of each important word in the title should be capitalized; do not


moderately better by fourteen months and substantially better at age two (White, Kaban, and Attanucci 130).

Second, Zajonc believes that older children enjoy a significant advantage by having to assume the role of "teacher." He explains the advantage as follows:

> One who has to explain something will see from the other's reactions whether the explanation was well understood, and be prompted to improve the explanation, with the consequence that his or her own understanding of the matter is improved. (231)

In fact, the only firstborns who do not achieve substantially better in these areas are those who have done little teaching of their siblings (Smith 352).

Middle Children

Psychologist Kevin Leman, a frequent talk-show guest, describes a popular view of middle children in *The Birth Order Book:* "They were born too late to get the privileges and special treatment the first born

Figure C.5 Format for the spacing and margins in a research paper.

capitalize a word such as *the* (article), *and* (conjunction), or *of* (preposition) unless it is the first word of the title or the first word following a colon. Do not use underlining, italics, or boldface for the title, and do not enclose it in quotation marks. Of course, you should use the conventions of standard punctuation for titles of works that you include within your own title. For example:

The Depiction of Old Age in *King Lear*
and in "The Love Song of J. Alfred Prufrock"

- **Body.** Indent the first line of each new paragraph and double-space throughout. Do not skip additional lines between paragraphs.

One inch

One-half inch

LaFon 1

One inch

Tracy LaFon

Double-space (skip one line)

English 102

Professor Richard Veit

25 May 2008

Human Papillomavirus (HPV):

The Most Prevalent Sexually

Transmitted Disease

Center the title. Do not use **bold** and do not place the title within quotation marks

I consider myself as well educated about sexual matters as most other college students, especially about those issues that directly affect me and my friends. Every health class I have taken since middle school has warned about the dangers of sexually transmitted diseases and the need to protect myself. So I listened with stunned surprise when my best friend Stephanie Stevens* told me she had contracted an STD. If Stephanie, a nice college girl with a steady boyfriend, had a sexual disease, anyone could have one. My own physical exam was scheduled for the following week, and now I was afraid of what my results might be.

Approx. one-inch margin

Double-space

Stephanie had tested positive for human papillomavirus (HPV), and her treatment was to begin

Do not break words with hyphens at the end of lines

---

* At her request, I have changed her name to insure privacy.

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Figure C.6 Format for the first page.

Figure C.7 Setting an automatic page header in Word.

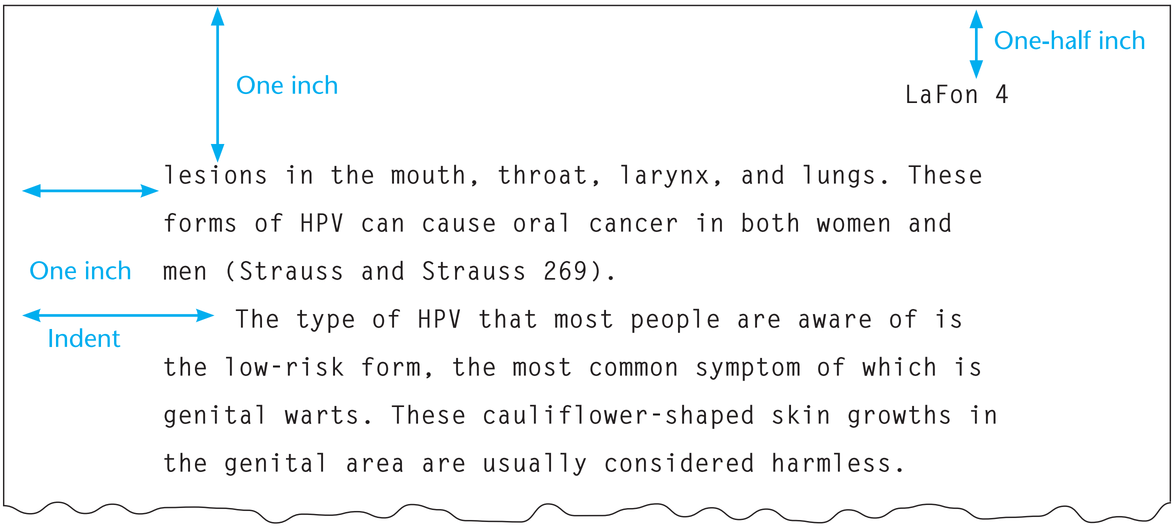


Figure C.8 Format for subsequent pages.

Subsequent Pages

The format of subsequent pages is shown in Figure C.8. If you use an automatic header, have the computer place your last name and page number at the top right of each page (see Figure C.7). If not, type this information at the top right, and then double-space twice; the first line of text should begin one inch from the top of the page.

Tables and Figures

You can include ***tables***—the presentation of data in columns—and ***figures***—drawings, graphs, photographs, or other inserts—in your paper. Tables and figures can be either originals or copies from a source (duly acknowledged). A sample page from a research paper that includes a table is illustrated in Figure C.9. Figure C.10 shows a figure that the writer photocopied from an acknowledged source.

Reagan 8

Other statistics show that although the number of medical students in their thirties and forties is increasing, one's chances of being admitted to medical school decrease with age, as Table 1 demonstrates:

The table is referred to within the paper

Each table or figure is given a number and a label

Quadruple-space before and after each table or figure

Table 1

Percentages of Men and Women Accepted by Medical Schools (1989)[a]

Raised lower-case letters are used for footnotes within tables and figures

Age	Men	Women
21–23	73	67
24–27	58	55
28–31	49	53
32–34	46	51
35–37	41	46
38 and over	27	34

Each line of a table begins at the left margin (it is not centered)

Double-space throughout the table

Source: Plantz, Lorenzo, and Cole 115

[a] The chart is based on data gathered by the American Medical Association.

The table ends with the source and footnotes (if any)

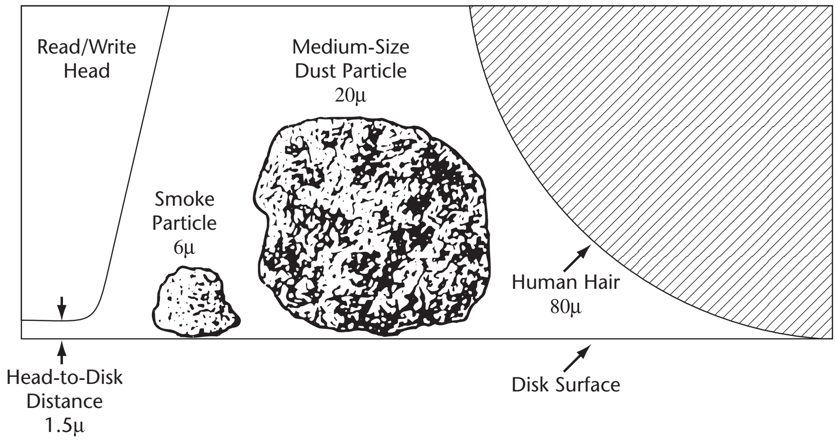
I have learned that there are many criteria other than age that medical schools consider when reviewing applications.

The paper resumes after the table

Figure C.9 Sample page with table.

Shriver 10

material off the diskette and avoids several potential hazards. The gap between the read/write head and the diskette is incredibly small, as can be seen in Figure 6. The figure also shows some of the "gremlins" that cause disk problems.



The figure is photocopied and pasted from the source

Fig. 6. Gap Size between Read/Write Head and Diskette (Smith-Richardson 62).

The figure's source is acknowledged

Figure C.10 Sample page with a figure.

Observe the following guidelines when you include tables and figures:

1. All tables and figures should be referred to within the page (e.g., "Table 1 shows the variation among . . . " or ". . . as can be seen in Figure 6"). Place the table or figure as close as possible following its mention in the text.
2. Tables and figures should be numbered consecutively (Table 1, Table 2, Table 3, . . . ; Figure 1, Figure 2, . . .). Each table should be given a clear explanatory label on the following line, and each figure should have an explanatory caption typed on the same line and placed below the figure. Each line begins at the left margin; it is not centered.
3. Double-space throughout, but double-space twice both before and after a table or figure.

4. Lines may be drawn across the page (see the example in Figure C.9) to set a table or figure apart from the rest of the paper.
5. A table or figure may be photocopied from a source and pasted onto your page (see Figure C.10). You may then wish to photocopy the entire page again.
6. If the table or figure is taken from a source, acknowledge the source on a line below the table or figure.
7. If you use footnotes (as in Figure C.9), assign them raised lowercase letters (a, b, c, . . .) and place the notes below the table or figure (and source citation, if given).

List of Works Cited

Begin the list of works cited on a new page. The exception is a very brief list,which you can begin by double-spacing twice to separate it from the the text of the paper.

- **Title.** Center the title *Works Cited* at the top of the page, with the same top margin of one inch used throughout the rest of the paper.
- **Spacing.** Double-space throughout. That is, double space between the title and the first entry and throughout the list. Do not skip additional lines between entries.
- **Indentation.** Follow the guidelines in Chapter A. Remember to use a “hanging indent” for each entry; that is, begin each entry at the left margin and indent the second and each subsequent line one-half inch. To set up automatic indentation for entries in a Word document, select “Paragraph” from the “Format” menu and choose settings as in Figure C.11.
- **Order of entries.** List items in alphabetical order. Do not number your entries. The list of works cited should include only works that you have quoted, paraphrased, summarized, or referred to in your paper, not any works that you have consulted but not used.

Refer to Figure C.12 for a sample works-cited page.

Title Page

Most research papers do not need a title page. A title page is standard only for a book-length report, a paper with multiple chapters, or a paper with preliminary material such as a formal outline or preface. If you use a title page, it should follow the format shown in Figure C.13. Title-page information is typed in the center of the page. In Word, create your title page in a separate file. Select “Page Setup” from the “File” menu. Click on the “Layout” tab and set the vertical alignment to “Center,” as in Figure C.14. To center each line horizontally, choose the “Center” alignment from the Formatting toolbar.

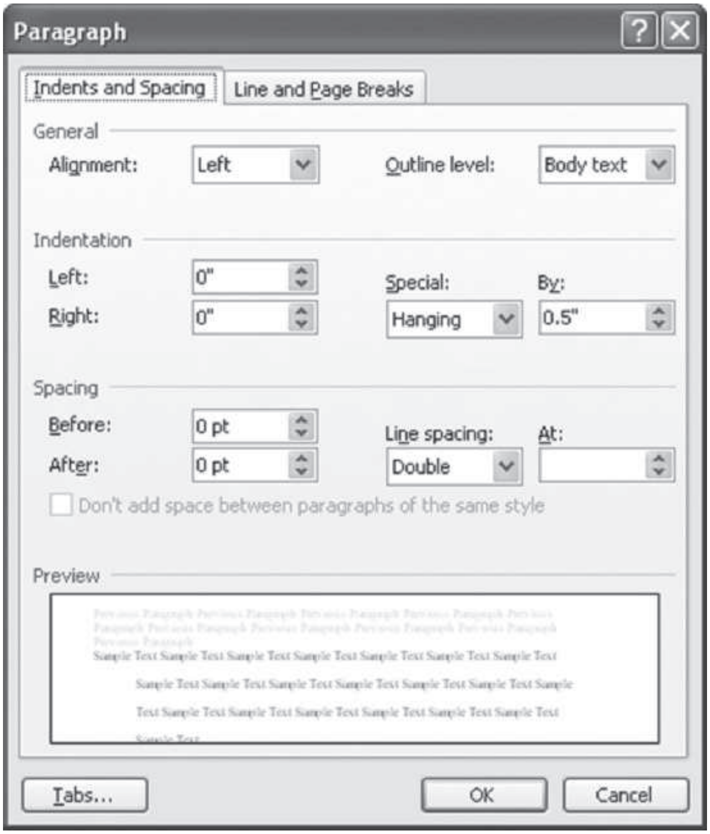


Figure C.11 Setting indentation for a works-cited list in a Word document.

LaFon 14

Works Cited

Double-space throughout

Burbank, David. Personal interview. 9 May 2008.

Centers for Disease Control and "Genital HPV Infection: Fact Sheet." *Sexually Transmitted Diseases (STDs)*. Web. 6 May 2008.

Indent the second and subsequent lines one-half inch

Figure C.12 Sample works-cited page.

Human Papillomavirus (HPV): The Most
Prevalent Sexually Transmitted Disease

By
Tracy LaFon

English 102
Professor Richard Veit
25 May 2008

Figure C.13 Sample title page.

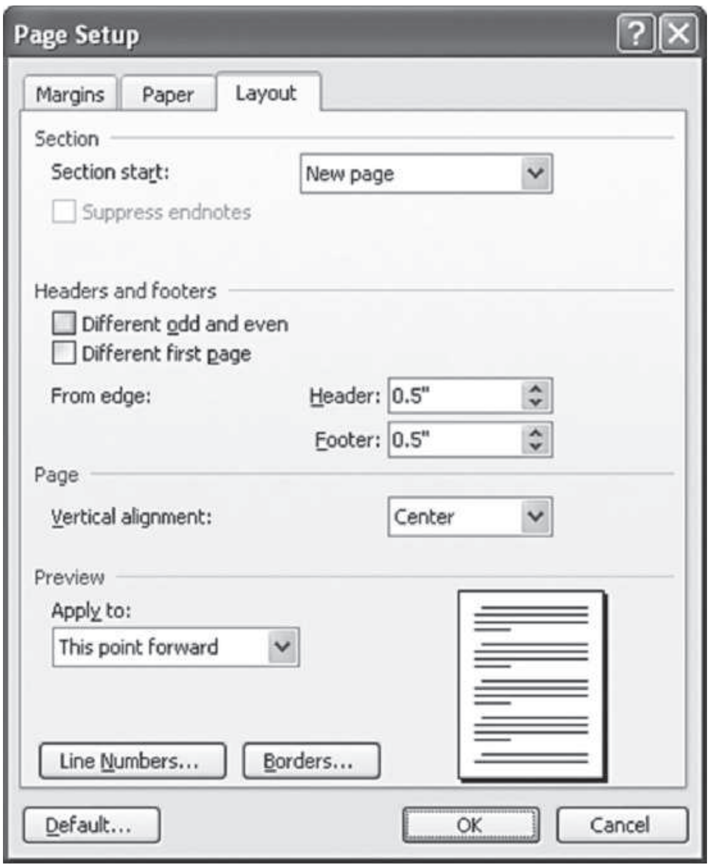


Figure C.14 Page setup for a title page.

Printing the Paper

- **Paper.** Use plain white, heavyweight, 8-1/2 X 11-inch paper. Print on one side of the paper only.
- **Ink.** Use only black ink. Replace the cartridge in your printer if it no longer produces a dark, legible copy.
- **Fastening.** Fasten your paper with a paper clip in the upper left-hand corner. Do not staple or rivet pages together or place your paper in a cover unless your instructor requests that you do so.

Errors

Use the spell-check feature of your word-processing program and proofread to make your paper as error-free as possible before you print your final draft. For errors discovered during proofreading, neatly cross out a minor error with a single line, and write the correction above it. Never erase, and do not use correction fluid for making handwritten changes. Any page with a major error or numerous minor errors should be corrected on the computer and reprinted.

A FORMAL OUTLINE

The general, ***informal outlines*** that Tracy and Bob used in writing their early drafts (see pages 367 and 417) helped them organize their research materials. The length and complexity of a research paper require writers to have a plan for arranging it—one that is general and flexible enough so that they can develop and alter it as they discover new ideas.

Informal outlines are valuable, but most writers—both beginners and professionals alike—find it difficult and limiting to create a detailed, formal outline *before* they write. As you have now read many times in this book, writing is a learning process. Writers rarely know exactly how a paper will turn out before they write it. Even the best-prepared writers are usually surprised by the final form their writing takes. This occurs because our minds are actively at work when we write, and writing stimulates new thoughts that can take our writing in unforeseen directions.

Although it is rarely helpful to construct a ***formal outline*** before you begin writing, it *can* be a useful stage in the process of revision *after* you have completed a preliminary draft. As a scaled-down map of your paper, the formal outline allows you to see its organization with clarity. It can point out any flaws in your arrangement and suggest new possibilities. Some instructors require that a printed, formal outline be included as a part of the research paper to make sure that their students have considered organization carefully. The detailed formal outline that Tracy submitted with her paper is printed on the following page.

Human Papillomavirus (HPV):
The Most Prevalent Sexually Transmitted Disease

I. Introduction
   A. Scare for me: friend diagnosed with HPV
   B. Students dangerously ignorant about the disease
      1. Myths about protection from HPV
      2. Anecdote of teens: "HPV like strep"
   C. Need for students, including me, to learn the truth
II. HPV facts
   A. Prevalence of the disease
   B. Types of HPV
      1. Low-risk variety
         a. Symptoms
         b. Treatment
      2. High-risk variety
         a. Symptoms
         b. Causes
         c. Prevention: vaccine
   C. HPV and men
III. Effects on those who catch high-risk HPV
   A. Treatment options
   B. Preventing recurrence
   C. Emotional and psychological consequences
      1. Sense of guilt and stigma
      2. Stress
      3. Effect on future relationships
         a. Fear of repelling partners
         b. Need for honesty
IV. Controversy over vaccine policy: Texas case
   A. Mandate to vaccinate young girls
   B. Objections from public
   C. Abandonment of policy
V. Conclusions
   A. Need for good public policy and personal awareness
   B. My decision to get the vaccine

Figure C.15 Tracy's outline.

An outline can be as detailed—or as general—as you wish. Tracy's outline is reasonably complete, but she could have made it either shorter or longer if she had wished. Compare the outline above to this less detailed version:

I. Introduction: Many students dangerously ignorant about HPV
II. HPV facts
  A. Prevalence of the disease
  B. Types: low- and high-risk varieties
III. Effects on those who catch the disease
  A. Treatment options
  B. Preventing recurrence
  C. Emotional and psychological consequences
IV. Controversy over Texas vaccine policy
V. Conclusions
  A. Need for good public policy and personal awareness
  B. My decision to get the vaccine

On the other hand, Tracy could also create a far more detailed outline of her paper. For example, she could expand section II-B-2-c of her outline as follows:

II. HPV facts . . .
  B. Types of HPV . . .
    2. High-risk variety . . .
      c. Promising development: Gardasil vaccine
        (1) Advantage: effective in preventing disease
        (2) Disadvantages
          (i) Three costly doses required
          (ii) Not effective for those already exposed to HPV

When you are revising your paper, a detailed outline can help you see how each part fits into the whole. If you have difficulty in creating an outline, there may be a problem with the organization of your paper. Your attempts to create a logical outline can often suggest a workable arrangement of material within your paper. For example, in an early draft of her paper, Tracy wrote about all aspects of the high-risk variety of HPV before discussing the low-risk variety. As she created an outline, however, she decided that the paper would work better if she introduced both varieties before discussing one of them in depth.

On the other hand, a writer should not be a slave to a rigidly symmetrical outline. In the final analysis, the nature of your material, and not form-for-form's sake, should determine your outline.

Standard Numbering System

Formal outlines usually follow the format that Tracy used. Notice that each major part of Tracy's outline is divided into subparts. These subparts are indented and marked with numbers and letters, following a ***standard system.***

Paper Title

I. First major part of the paper
  A. First subpart of I
  B. Second subpart of I
    1. First subpart of B
    2. Second subpart of B
II. Second major part
  A. First subpart of II
    1. First subpart of A
    2. Second subpart of A
  B. Second subpart of II
    1. First subpart of B
    2. Second subpart of B
III. Third major part
  A. First subpart of III
    1. First subpart of A
    2. Second subpart of A
    3. Third subpart of A
  B. Second subpart of III
    1. First subpart of B
    2. Second subpart of B
      a. First subpart of 2
      b. Second subpart of 2
      c. Third subpart of 2
    3. Third subpart of B

Decimal System

The ***decimal system*** is also widely used for outlines, particularly for scientific papers.

1. First major part
2. Second major part
  2.1 First subpart of 2
  2.2 Second subpart of 2
    2.2.1. First subpart of 2.2
    2.2.2. Second subpart of 2.2
      2.2.2.1. . . .
      2.2.2.2. . . .
3. . . .
  3.1. . . .
  3.2. . . .
  3.3. . . .

Some instructors who assign formal outlines require that whenever a part is assigned subparts, there must be at least two of them; that is, they prefer that there not be a part 1 without at least a part 2, and so on. For example, they would find level IA(1) in the following to be faulty because it is the only entry on its level—there is no IA(2):

I. Introduction
   A. Scare for me
      1. Friend diagnosed with HPV
   B. Students dangerously ignorant about the disease

It should be stressed that not everyone objects to lone subparts. For those who do, the preceding can be adjusted easily by incorporating the subpart into the part above it:

I. Introduction
   A. Scare for me: friend diagnosed with HPV
   B. Students dangerously ignorant about the disease

EXERCISES

Formal Outlines

1. Following are the parts of an outline for an argumentative paper. They appear in the proper order, but they have not been numbered or indented. Number them according to the *standard system* for outlining.

The case against Saturday Morning Cartoons

Introduction
Background: description of current situation
Thesis: harm to children by Saturday morning cartoon shows
Counterarguments (those favoring these shows)
Positive-benefit arguments
Benefit to parents: babysitting
Benefits to children
Cartoon violence a harmless outlet for children's aggression
Children taught about life from cartoons
Free-market arguments
Programming determined by ratings, sponsors
Children's viewing up to parents, not networks
Censorship dangerous to our way of life
Refutation of counterarguments
Refutation of positive-benefit arguments
Damage to parents: deprived of interaction with their children
Damage to children
Shown only violent solutions to problems
Shown only the worst aspects of life
Refutation of free-market arguments
Morality, not only profits, a responsibility of networks
Parents unable to judge and screen all programming
Voluntary controls, not censorship, requested
Additional argument: danger to society of children's viewing

A nation of antisocial zombies
A nation of viewers, not doers
Conclusion: a call for reform

2. Renumber the preceding outline entries using the decimal system.

Topic and Sentence Outlines

The preceding formal outlines are examples of ***topic outlines,*** in which all the parts consist of phrases rather than complete sentences. In a ***sentence outline,*** the parts consist of complete sentences. For example:

III. The disease has many effects on those who catch it.
  A. They are presented with a variety of treatment options.
  B. A major task is to prevent recurrence.
  C. Beyond the physical, there are also emotional and psychological consequences.

You can use either the topic or sentence outline method, but whichever you choose, follow it consistently.

Like some of the other steps in research writing, the details of outlining may strike you as complicated—as undoubtedly they are. But they do serve a purpose. Use your informal and formal outlines to help you organize, write, and revise your paper. Remember, however, that an outline is a tool to help you produce a better paper and not an end in itself. It is important at all times to remember the central goal of your research writing: to communicate what you have discovered in an effective way. Like all parts of the research process, the outline will work best and be of most help to you if you approach it with common sense.

Sentence Outlines

EXERCISE

1. Continue revising Tracy LaFon's outline on page 577 to make it a sentence outline.

2. Rewrite the outline in the preceding exercise to make it a sentence outline. Each line of the outline should be a complete sentence.

D

APA Format

FORMATS OTHER THAN MLA

Although research papers written for humanities courses, including composition, usually require MLA format, there are several other styles of documentation that are used in other academic fields. Additionally, various publications adopt their own style manuals for internal use. Although no one can internalize the minute details of every format, you should at least be familiar with the existence of two of the most widely used: ***APA format*** (described in this chapter) and the numbered-reference system (described in Chapter E). You probably do not need to memorize the particulars of either of these formats, but if you are ever asked to adhere to one of them in a research paper, the models found in this and the following chapter should prove helpful. Note in particular how these models differ from MLA, and pay close attention to the information presented in each entry and parenthetical note, the order in which it is presented, and the punctuation used to denote and separate items.

APA STYLE

Next to MLA, the most common format for documenting sources is that of the American Psychological Association. This format (or some variation of it) is widely used in student papers and professional publications in psychology and other disciplines in the social and natural sciences. Although APA format differs from MLA in many particulars, the main difference is the prominence that each APA citation gives to year of publication. In fields where new theories and discoveries are constantly supplanting previous assumptions, readers need to know whether a writer's sources are up to date. Note how a year or date is featured in each of the sample APA entries that appear on pages 583–594.

The following parenthetical note offers an illustration of how APA format typically works:

```
. . . tendency of creative people to be organized (Sternberg &
    Lubart, 1995, p. 246).
```

The citation of this same source in the list of works cited also places the year of publication immediately after the authors' names:

Sternberg, R. J., & Lubart, T. I. (1995). *Defying the crowd: Cultivating creativity in a culture of conformity.* New York: Free Press.

The particulars of APA reference style are explained in the following sections.

APA Bibliographic Citations (Reference List)

At the end of a research paper, all sources are listed on one or more separate pages under the title *References* (not *Works Cited*). As in MLA format, works are listed alphabetically, according to the first word in each entry. See, for example, Figure D.1 on the following page.

In addition to the prominent placement of publication date, APA entries differ from MLA citations in three principal ways:

1. In APA format, authors' first and middle names are replaced with initials. Thus, an author cited as Sternberg, Robert J., in an MLA entry appears as Sternberg, R. J., in APA format.
2. Except for proper names, only the first word of a work's title and the first word of its subtitle, if it has one, are capitalized. Therefore, a book that would be cited in an MLA entry as *Defying the Crowd: Cultivating Creativity in a Culture of Conformity* appears in APA format as *Defying the crowd: Cultivating creativity in a culture of conformity.*
3. Titles of periodical articles (and other works shorter than book-length) are not enclosed in quotation marks, as they are in MLA format.

Other differences can be seen in the following sample entries.

Model Entries

Books

Following are sample APA entries for books accessed in print form. For online books, see "Internet and Electronic Sources" on page 593.

A Book with One Author

Obermeyer, B. (2009). *Delaware tribe in a Cherokee nation.* Lincoln, NE: University of Nebraska Press.

Fast Food 13

References

Authors' last names and initials are given.

Ayoub, N. C. (2001, May 25). Nota bene. [Review of the book *Youth at work: The unionized fast-food and grocery workplace*]. *Chronicle of Higher Education*, p. A20.

Titles of articles are not placed in quotation marks.

Broydo. L. (1999, January/February). Worked over. *Utne Reader, 16*, 20-21.

General information on the Fair Labor Standards Act (FLSA). (n.d.). U.S. Department of Labor Employment Standards Administration Wage and Hour Division. Retrieved from http://www.dol.gov/esa/regs/compliance/whd/mwposter.htm.

Give the URL for an online source without a DOI (digital object identifier).

Martin, C. K., O'Neil, P. M., Tollefson, G., Greenway, F. L., & White, M. A. (2008, September). The association between food cravings and consumption of specific foods in a laboratory taste test. *Appetite, 51*(2), 324-326. doi: 10.1016/j.appet.2008.03.002.

Do not give the URL used to retrieve an online source with a DOI.

Titles are capitalized according to the rules for sentence capitalization.

Figure D.1 Sample APA references page.

Zaleski, C. R. (2012). *Long Island modernism 1930-1980.* New York, NY: W.W. Norton & Co.

Both city and state (designated by two-letter postal abbreviation) are cited. The complete names of publishers are given. The words *University* and *Press* are not abbreviated.

A Book with Two Authors

Pennington, K. L., & Cech, T. V. (2010). *Introduction to water resources and environmental issues.* New York, NY: Cambridge University Press.

Both authors are listed last name first, followed by one or more initials. An ampersand (&) is used before the name of the second author.

A Book with Three to Five Authors

Rider, T. R., Glass, S., & McNaughton, J. (2011). *Understanding green building materials.* New York, NY: W.W. Norton & Co.

A Book with More than Five Authors

Perk, J., Mathes, P., Gohlke, H., Monpere, C., et al. (2007). *Cardiovascular prevention and rehabilitation.* London: Springer.

The names of the first four authors are cited, followed by the abbreviation *et al.* (meaning "and others").

Two or More Books by the Same Author, Published in Different Years

Irwin, E. (2010). *New . . .*

Irwin, E. (2012). *Lessons . . .*

When citing two or more books (or two or more works of any kind) by the same author(s), arrange the works chronologically, not alphabetically.

Two or More Books by the Same Author, Same Year

Bushman, D. E. (2011a). *Development . . .*

Bushman, D. E. (2011b). *Lessons . . .*

When citing two or more books (or two or more works of any kind) published by the same author(s) in the same year, arrange the works alphabetically by title and place lowercase letters (*a, b, c,* etc.) immediately after the year.

A Book with No Author Listed

Cengage author's guide. (2008). New York, NY: Cengage Learning.

A Book with a Corporate or Group Author

Sotheby's. (1995). *Nineteenth-century European paintings, drawings, and watercolours.* London: Author.

Since the corporate author is also the publisher, the word *Author* appears after city of publication.

A Book by a Government Agency

United States. Congress. Senate. Committee on Homeland Security and Governmental Affairs. (2010). The new FEMA: *Is the agency better prepared for a catastrophe now than it was in 2005?* Washington, DC: Government Printing Office.

A Book with a Translator

Ramos, J. (1999). *Divergent modernities: Culture and politics in nineteenth-century Latin America* (J. D. Blanco, Trans.). Durham, NC: Duke University Press.

A Book with an Editor or Editors

Karan, P. P., & Subbiah, S. P. (Eds.). (2011). *The Indian Ocean tsunami: The global response to a natural disaster.* Lexington, KY: University of Kentucky Press.

Weisser, S. O. (Ed.). (2001). *Women and romance: A reader.* New York, NY: New York University Press.

A Book in a Later Edition

Skinner, E. (2003). *Women and the national experience* (2nd ed.). New York, NY: Longman.

A Multivolume Book

Richardson, J. (2007). *A life of Picasso* (Vol. 3). New York, NY: Alfred A. Knopf.

List all volumes of the work that you cite: for example, (Vols. 2–3).

A Paperback or Other Reprinted Book

Horwitz, T. (1999). *Confederates in the attic: Dispatches from the unfinished Civil War.* New York, NY: Vintage Books. (Original work published 1998).

Parts of Books

A Selection from an Anthology

Hitchens, C. (2011). Benjamin Franklin: Free and easy. In *Arguably: Essays* (pp. 21-27). New York, NY: Twelve. (Reprinted from *Atlantic Monthly*, 296(4), November 2005: 163.)

Rushdie, S. (1992). A pen against the sword: In good faith. In Hirschberg, S. (Ed.), *One world, many cultures* (pp. 480-496). New York, NY: Macmillan Publishing Co. (Reprinted from *Newsweek, 115*(7), February 12, 1990: 52-57).

Waxman, B. (2003). Retiring into intensity, experiencing "deep play." In N. Bauer & A. Radosh (Eds.), *Confronting retirement: A non-traditional guide* (pp. 79-88). New Brunswick, NJ: Rutgers University Press.

Since the articles by Hitchens and Rushdie have been reprinted in the respective edited anthologies, the citation indicates the original place of publication.

An Entry in an Encyclopedia or Other Reference Book

Harmon, M. (2010). Folk arts. In *The new encyclopaedia Britannica: Macropaedia* (15th ed., Vol. 19, pp. 306-338). Chicago, IL: Encyclopaedia Britannica, Inc.

Nemes, R. (2000). Dualism. In. R. Frucht (Ed.), *Encyclopedia of Eastern Europe.* New York, NY: Garland Publishing.

For the Harmon entry, APA format, unlike MLA, cites volume, page number, city, and publisher, even though the article appears in a well-known, alphabetically arranged reference work.

A Preface, Introduction, Foreword, or Afterword

Parini, J. (2007). Foreword. In S. T. Joshi, *Gore Vidal: A Comprehensive bibliography* (pp. iii-xi). Lanham, MD: Scarecrow Press.

Articles and Other Items in Periodicals and Newspapers

Following are APA entries for periodicals and newspapers accessed in print. For articles accessed online, see "Internet and Electronic Sources" on pages 613–14.

An Article in a Magazine

Hendricks, S. (2012, March). Starving your way to vigor: The benefits of an empty stomach. *Harper's Magazine, 324*(1942), 27-32, 34-38.

Touryalai, H. (2012, April 9). Volker rule refugees. *Forbes, 189*(6), 85.

The date of a periodical is given (year first) immediately following the author's name. Months are not abbreviated. Neither quotation marks nor italics are used for article titles. All important words in a periodical's title are capitalized: *Harper's Magazine*. Volume number is italicized and follows the name of the periodical: *Forbes, 189*. Issue number, unitalicized, follows in parentheses. Page numbers for the entire article, even when they are not contiguous, come last: 27–32, 34–38 (not 27+). For magazine and journal articles (unlike newspaper articles), neither *p*. nor *pp*. is used. The Hendricks article appears in *Harper's Magazine,* volume 324, issue number 1942, on pages 27–32 and 34–38.

An Article in a Journal

Geller, N. J. (2011). Statistics: An all-encompassing discipline. *Journal of the American Statistical Association, 106*(496): 1225-1229.

McGee, L. M. & Dail, A. R. At-risk preschool children: Establishing developmental ranges that suggest at-promise. *Reading Horizons: A Journal of Literacy and Language Arts, 51*(3), 209-228.

Page numbers are not shortened, as they are in MLA style; pages in the Geller article are cited 1225–1229 (not 1225–29).

An Article in a Newspaper

Bruni, F. (2012, April 1). The bleaker sex. *The New York Times,* national edition, Sunday Review section, p. 3.

Klein, E. (2012, March 31). The case against economic pessimism. *The Washington Post,* p. A2.

Leonhardt, D. (2003, January 12). Defining the rich in the world's wealthiest nation. *The New York Times,* national edition, section 4, pp. 1, 8.

Page number(s) are preceded by the abbreviation *p*. or *pp*. The word *the* is retained in the titles of newspapers.

An Editorial

Editorial: Killing coal. (2012, April 5). [Editorial]. *The Wall Street Journal*, p. A14.

If the same editorial had an author, the first citation of the word *Editorial* would be replaced by the author's name: Doe, J. Killing Coal . . . .

A Letter to the Editor

Bartlett, B. (2012, April 9). [Letter to the editor]. *Newsweek, 159,* 2.

A Review

Gleiberman, O. (2012, April 13). [Review of the motion picture *American Reunion*, produced by Craig Perry et al. & directed by Jon Hurwitz & Hayden Schlossberg, 2012]. *Entertainment Weekly, 1202*, 64-65.

Hamill, P. (2012, April 2). Auld times. [Review of the book *City of Bohane*, by Kevin Barry]. *The New York Times Book Review*, pp. 1, 10.

[Review of the book *Fairness and freedom: A history of two open societies, New Zealand and the United States*, by David Hackett Fischer.] (2012, April). *Atlantic Monthly, 309*(3), 83-84.

The author of the third review is unknown.

Other Sources

A Motion Picture or Musical Recording

Cohen, L. (1984). Hallelujah [Recorded by k. d. lang]. On *Hymns of the 49th parallel* [CD]. New York, NY: Nonesuch Records. [2004].

Eichinger, B. (Producer) & Hirschbiegel, O. (Director). (2005). *Downfall* [Motion Picture]. Germany: Newmarket Films.

Entries for motion pictures provide the country of origin rather than city and state. Entries for musical recordings begin with the name of the songwriter, followed by year of copyright, name of song, name of performer (if different from the writer), album title, medium (CD, cassette, etc.), city of publication, label, and year of recording (if different from year of copyright).

A DVD or Video Recording

Perry, J. (Writer). (2003). The classical Hollywood style [Television series episode on videocassette]. In J. Perry (Producer & Filmmaker), *The American cinema.* Washington, DC: Annenberg/CPB.

Zanuck, D. F. (Director) Mankiewicz, J. L. (Scriptwriter & director). (1950). *All about Eve* [DVD]. Hollywood, CA: Studio Classics. (2003).

A Lecture

A source that cannot be retrieved by your readers, such as a classroom or public lecture unavailable in print or on recording, is not listed among your paper's references. Instead, it is cited in the paper in a parenthetical note: (*K. Gould, classroom lecture, August 22, 2011*).

A Personal Interview

A personal interview that you conduct cannot be retrieved by your readers, so it is not listed among your paper's references. Instead, it is cited in the paper in a parenthetical note: *(H. Huntley, personal interview, January 5, 2012.)*

A Broadcast or Published Interview

Adiga, A. (2003, February). *Trump speaks.* [Interview with Donald Trump]. *Money, 32*(2), 28.

Gross, T. (2005, August 9). [Interview with Bill Maher]. In *Fresh air.* National Public Radio. Wilmington, NC: WHQR.

The Trump interview has a title; the Mahr interview does not.

A Television or Radio Program

Garcia-Navarro, L. (Reporter). (2005, September 8). [Report on illegal immigration]. In *All things considered.* Washington, DC: National Public Radio.

Harmon, R. (Director). (2000, January 1). *The crossing* [Television program]. Stamford, CT: The History Channel.

An Unpublished Essay

Hallenbeck, S. (2012). *The bicycle and the evolution of gender equity in the United States.* Unpublished manuscript, Department of English, University of North Carolina Wilmington.

An Unpublished Letter or E-mail

Unpublished correspondence cannot be retrieved by your readers, so it is not listed among your paper's references. Instead, it is cited in the paper in a parenthetical note: (*M. Leslie, personal communication, December 19, 2011*).

An Unpublished Questionnaire

Doe, J. (2012). [Survey of student attitudes on dating]. Unpublished raw data.

Internet and Electronic Sources

An Online Book

Kornblum, W. (2002). *At sea in the city: New York from the water's edge*. Chapel Hill, NC: Algonquin Books. Retrieved from http://www.workman.com/algonquin/

Seton, E. T. (1911). *The Arctic prairies: A canoe journey of 2,000 miles in search of the caribou*. New York, NY: Charles Scribner's Sons. Retrieved from Project Gutenberg: http://www.gutenberg.org/etext/6818

Use the phrase "retrieved from" to indicate online location. The Kornblum book was accessed through a library database; the Seton book was accessed through a free website.

An Article in a Print Periodical with DOI Number

Shemmer, O., Brandt W. N., Netzger H., Maiolino R., & Kaspi, S. (2008). The hard X-ray spectrum as a probe for black hole growth in radio-quiet active galactic nuclei. *Astrophysical Journal 682*(1), 81-93. doi: 10.1086/588776

Many online journal articles have a DOI number (digital object identifier), which provides a direct link to the article. For those articles, list the DOI instead of a URL.

A Periodical Article Accessed Online without DOI Number

Gross, D., Skipp, C., Reno, J., Springen, K., Ehrenfeld, T., & Stone, D. (2008, June 16). Why it's worse than you think. *Newsweek, 151*(24), 20. Retrieved from http://www.newsweek.com/id/140553

Use the phrase "retrieved from" when the URL links directly to the article. You do not need to state the date when you visited the site.

A Work Accessed in an Online Database

Many works accessed in an online database such as Gale InfoTrac, LexisNexis, ProQuest, or WilsonWeb will list a DOI number for the work. Treat those exactly like the article by Shemmer et al., cited on the previous page. However, cite an article that does not have a DOI as follows:

Wolgemuth, L. (2008, July 21). Turning sunshine into dollars. *U.S. News & World Report, 145*(2), 107-110. Retrieved from Academic Search Premier database (Item 33169279)

Include an item number (accession number) for the article, if available.

Crowell, S. (2009). Existentialism. In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy.* Retrieved from http://plato.stanford.edu/entries/existentialism/

Praxis. (n.d.). In *Merriam-Webster's online dictionary.* Retrieved from http://www.merriam-webster.com/dictionary/praxis

The second entry cites a source without an author, editor, or date.

An Organization's or Individual's Website

The Coral Reef Alliance. (n.d.). *NOAA report on U.S. reefs*. Retrieved from http://www.coral.org/news/coral_news/noaa_2008_report

Use (*n.d.*) for "no date."

Weblog (Blog) or Online Posting

Gans, J. (2008, July 22). Worst episode becomes reality. [Weblog entry]. Core Economics. Retrieved from http://economics.com.au/

Treatment of other sources, as well as detailed information about APA format, can be found by consulting the latest edition of the *Publication Manual of the American Psychological Association*. You can find the book in the reference section of most college libraries.

Notes in APA Style

Parenthetical notes in APA format are handled resemble those in MLA format, but with three notable differences:

1. The year of publication is included in the note.
2. All items are separated by commas.
3. Page numbers are preceded by the abbreviation *p.* or *pp.*

When a work is referred to as a whole, no page numbers are cited:

```
In a study of reaction times (Sanders, 2006), . . .
```

Only the year is needed when the author's name appears in the sentence:

```
Sanders (2006) studied reaction times . . .
```

Include pages when the location of a source must be cited specifically:

```
". . . not necessary" (Galizio, 2005, p. 9).
```

Give the first word or two from the title when the author's name is unknown. In such cases, book titles are italicized and periodical titles (unlike reference-list citations) are enclosed in quotation marks; all important words are capitalized (also unlike reference-list citations):

. . . the book (*Culture,* 2005).

. . . the article ("U.S. Policy," 2001).

Only the year, not the complete date, is given in notes referring to periodical articles. For a work with two authors, include both last names in all citations:

```
(Pennington & Cech, 2010)
```

For a work with three to five authors, include all last names in the first citation:

```
(Rider, Glass, & McNaughton, 2011)
```

All subsequent citations include the last name of the first author, followed by *et al.*:

```
(Rider et al., 2011)
```

For a work with more than five authors, include the last name of the first author followed by *et al.* in all citations:

(Perk *et al.*, 2007)

When the reference list cites two or more works written by the same author(s) in the same year, use lowercase letters to differentiate them, as in reference-list citations:

```
(Bushman, 2011a)

(Bushman, 2011b)
```

These two notes cite different works by Bushman, both written in 2006.

When a note refers to more than one work, list the references alphabetically and separate them with a semicolon:

```
(Pennington & Cech, 2010; Zaleski, 2012)
```

Sample Pages in APA Style

A paper written in APA format begins with a cover page that is designated page 1. A shortened version of the title precedes the page number on each page, as in Figure D.2. The title is repeated on the opening page of the paper, designated page 2 (as in Figure D.3). The use of notes in APA format is shown in Figure D.4. You can compare Figures D.1, D.3, and D.4 with the papers in Chapter 9 that use MLA style.

Identical Twins 1

Running head: IDENTICAL TWINS

Identical Twins: Born to Be Alike?

Allen Strickland

University of North Carolina Wilmington

Professor Lisa Gorman

ENG 103

Section 23

July 25, 2012

Figure D.2 Sample APA cover page.

Identical Twins 2

Identical Twins: Born to Be Alike?

Jim Lewis and Jim Springer, twins who were adopted as infants by different families, did not meet again until they were 39 years old. Although their hair styles were different, they were otherwise strikingly similar. Both were six feet tall and weighed 180 pounds. They had the same features, including an unusual swirl in one eyebrow and a "lazy eye" on the same side. As they were soon to learn, looking alike was just the beginning of their similarities (Watson, 1981, pp. 9-11; Wright, 1997, pp. 43-47).

Figure D.3 Sample APA opening page.

Identical Twins 10

divorced, the other twin's chances of divorcing went up to 45% (Minnesota Twin Family Study, n.d.).

Citation of a source without date or pages

If studies of twins show that genetics is such a strong factor in shaping us, does that mean that humans have less freedom to make decisions than we suppose? In his book on twins, journalist Lawrence Wright (1997, p. 154) points out that the findings can sometimes be misleading. Even if 45% of identical twins get divorced if their twins do, that means that the majority do not. Despite genetic or environmental influences, we still remain free to make decisions. After studying the similarities between twins for many years, Thomas Bouchard (1998 p. 452) now says:

Citation of a source with a page reference

> There probably are genetic influences on almost all facets of human behavior, but the emphasis on

Citation of a source following author's name

Figure D.4 Sample APA notes.

E

Format Featuring Numbered References

Another common bibliographic format uses ***numbered references*** to identify sources. Variations of this format are used in fields such as mathematics, computer science, finance, and other areas in the applied sciences.

In this format, each source is assigned a number in the references page (list of works cited) and is referred to in the paper by that number rather than by the author's name. Items in the references page can be arranged either alphabetically or in the order in which they are cited within the paper. Figure E.1 shows how the references list at the end of Bob Tennant's paper might have looked if he had adopted this format. In this example, the references are numbered in the order of their initial citation within the paper.

Bob's first two parenthetical notes refer to sources with page numbers. They are assigned numbers 1 and 2:

> While Napster began as a way for a few friends to exchange music collections, it soon became clear that anyone around the world with access to the Internet could acquire music purchased by someone else and make it his or her own—completely free [1, p. 264].

> Questions about the ethics and legality of file-sharing immediately arose. . . . In 2012, Marc M. Janbon and Judith C. Smetana surveyed 188 college students, finding that their willingness to download music illegally depended less on how much it would otherwise cost than on whether they perceived the artist or the recording company as the greater beneficiary of sales revenue. The students generally believed that artists have a higher moral claim to the profits [2, p. 37].

Bob's third source does not require a parenthetical note in MLA format, since it is an interview of a person named in the sentence introducing the citation. In the numbered-references format, however, this source would be cited as number 3:

> Matt Keen, owner of a small independent record store, says that most artists and store owners are far from wealthy. Those who download, he says, should realize they "are hurting their local economy and my staff by not purchasing music. . . . If you steal a song/album online, that's the same thing as coming in my store and shoplifting" [3].

Bob's fourth parenthetical note, which refers to an unpaginated published article, would be cited similarly:

> This decline, according to the industry, was chiefly attributable to the "piracy" of music-sharing, especially through the use of Napster [4].

Bob's fifth parenthetical note refers to the same source as his first note, so it also is designated number 1:

> Napster settled the suit, but additional lawsuits by others resulted in adverse rulings that drove Napster into bankruptcy in 2002 [1, p. 279].

Apart from the numbering of references, there is no uniform style for citing sources in this format. Individual entries in the references page may adhere to MLA, APA, or even some other format. If you are expected to use numbered references in a research paper, be sure to check with your instructor about the preferred format for entries.

Another characteristic of the numbered-references format is that citation of page numbers is less common than in either MLA or APA style. Sources are more typically cited solely by reference number:

> Smith and Gurganus [6] have shown that . . .

Sometimes even the names of authors are omitted in the text of a paper:

> Other examples of this approach are [1, 4, 5]. In 1996, [3] analyzed . . .

Alternative formats that use numbered references place them within parentheses or as raised numbers rather than brackets:

```
Fort (7) disputes the findings of Byington (3) . . .
```

It has been demonstrated[1] that artifacts that occur . . .

The raised number *1* in the preceding example refers not to a footnote or endnote but to the first source in the list of references.

Tennant 15

References

1. Ku, Raymond Shih Ray. "The Creative Destruction of Copyright: Napster and the New Economics of Digital Technology." *University of Chicago Law Review* 69.1 (2002): 263-324. *Business Source Premier*. Web. 6 Mar. 2012.
2. Janbon, Marc M., and Judith G. Smetana. "College Students' Moral Evaluations of Illegal Music Downloading." *Journal of Applied Developmental Psychology* 33.1 (2012): 31-39. *Academic Search Complete*. Web. 9 Mar. 2012.
3. Keen, Matt. Personal interview. 10 Mar. 2012.
4. Sandoval, Greg. "Nielsen SoundScan: Album Sales Inching UP." *CNET News* 6 July 2011. Web. 6 Mar. 2012.

Figure E.1 Sample list with numbered references.

Credits

Text

Pages 4, 6 Bartholomae, David, "Against the Grain," in Writers on Writing, ed. Tom Waldrep (NY: Random House, 1985), p. 20, 27–28.
Page 9 Mencken, H. L. "The Declaration of Independence in American."
Page 10 Winter, Carolee (pseud.). "It's Not about Looking Cute."
Page 46 Adams, Lavonne. "The Holly Pageant"
Pages 52–54 McGhee II, Fred D. "Passage to Manhood."
Pages 54–56 LeBlanc, Adrian Nicole. "The Price of Parsimony: It's Hard to Tolerate Other People's Habits—Until You Understand Your Own."
Page 59 John Rockwell, All-American Music
Pages 60–61 "Serialism," Simple English Wikipedia
Pages 64–65 "Word for Word: Caffe Conflict." New York Times
Pages 65–66 Ulrich, Allan. "American Visionary: Harry Partch's Music Is Being Celebrated at the Yerba Buena Center."
Pages 67–70 Stone, Lawrence. "A Short History of Love." Passionate Attachments: Thinking about Love.
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Page 86 McCaulay, Thomas Babington. "To Thomas Flower Ellis, 30 March 1831." The Letters of Thomas Babington Macaulay. 6 vols. Ed. Thomas Pinney. London: Cambridge UP, 1974. 2:9–12.
Page 86 John D. Bransford and Marcia K. Johnson, "Cognitive Prerequisites for Understanding: Some Investigations of Comprehension and Recall." Journal of Verbal Learning and Verbal Behavior 11 (1972): 717–26.
Pages 86–87 John D. Bransford, Human Cognition: Learning, Understanding, and Remembering
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Pages 94–95 Dan Barber, "You Say Tomato, I Say Agricultural Disaster"
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Pages 100–101 From The New York Times, August 22, 2002 © 2002 The New York Times. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.
Pages 101–103 Stegner, Wallace. The Sound of Mountain Water.
Pages 104–107 John Ibbitson
Pages 108–109 Excerpts from ZEN AND THE ART OF MOTORCYCLE MAINTENANCE by Robert Pirsig. Copyright © 1974 by Robert M. Pirsig. Reprinted by permission of HarperCollins Publishers and Random House Ltd.
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Pages 119–125 "Pressure and Competition: Academic, Extracurriular, Parental, Racial, and Cultural," Richard Kadison and Theresa Foy DiGeronimo. Copyright © 2004. Reproduced by permissions of John Wiley & Sons Inc.
Page 129 Rose. Mike. "Blue-Collar Brilliance."
Pages 129–130 Nassir Ghaemi, A First-Rate Madness: Uncovering the Links between Leadership and Mental Illness (New York: Penguin, 2011), pp. 346–47.
Page 130 Wright, James. "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota."
Page 131 John McCrone, The Ape That Spoke
Page 131 Gould, Stephen Jay. The Flamingo's Smile: Reflections in Natural History
Pages 131–132 David McCullough, The Path between the Seas: The Creation of the Panama Canal, 1870–1914 (New York: Simon, 1977), p.614.
Page 132 Elaine Morgan, The Descent of Woman
Page 133 Samuel Eliot Morrison, Henry Steele Commager, and William E. Leuchtenburg, The Growth of the American Republic
Page 134 David Samuels, "Buried Suns: The Past and Possible Future of America's Nuclear-Testing Program." Harper's June 2005: 56–68.
Pages 134–135 Marshall Sella, "The Nicotini"
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Pages 138–139 Adrian Nicole LeBlanc, "The Price of Parsimony"
Pages 139–140 Debbie Schlussel, "Barack Hussein Obama: Once a Muslim, Always a Muslim"
Page 141 Christopher Finch, Highways to Heaven: The AUTO Biography of America
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Pages 148–149 Lakoff, Robin Tolmach. Talking Power:The Politics of Language
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Page 155 Brown, Frank A., Jr. “An Exogenous Reference-Clock for Persistent, Temperature-Independent, Labile, Biological Rhythms.” Biological Bulletin.
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Pages 156–157 The Best Christmas Pageant Ever.
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Page 160 Smoller, Jordan W. “The Etiology and Treatment of Childhood.”
Page 166 Anthony Grafton, “Our Universities: Why Are They Failing?”
Page 166 MaryAnn Baenninger, “For Women on Campuses, Access Doesn’t Equal Success”
Page 167 Beyond Beef: The Rise and Fall of the Cattle Culture, Jeremy Rifkin
Page 167 Richard Arum and Josipa Roksa, “Your So-Called Education”
Page 168 Music for Pleasure: Essays in the Sociology of Pop, Simon Frith
Pages 169–170 Source: A passage from page 255 of Makeover TV: Selfhood, Citizenship, and Celebrity, a recent book by Brenda R. Weber, Professor of English at Indiana University.
Page 170 Edward O. Wilson, The Diversity of Life (New York: Norton, 1992), p. 347.
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Page 176 Neil A. Stillings, Cognitive Science: An Introduction
Page 177 Pyke, Magnus. “The Influence of American Food Technology in Europe.” Superculture: American Popular Culture and Europe. Bowling Green, OH: Bowling Green U Popular P, 1975. pp. 89–90.
Page 178 Finding Darwin’s God: A Scientist’s Search for Common Ground between God and Evolution, Kenneth R. Miller, Professor of Biology at Brown University
Page 180 Rothwell, J. Dan. Telling It Like It Isn’t: Language Misuse and Malpractice, What We Can Do about It.
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PUNCTUATION

Treat the note as part of the preceding sentence.

Sentence Ending in a Period

Move the period to follow the note:

```
Van Druzel believes the universe to be fifteen billion years old (302).
Whisney said, “I cannot remember” (qtd. in Dinks 237).
```

Sentence Ending in a Question Mark or Exclamation Point

Add a period following the note:

```
What, wondered Schlotsky, causes sunspots? (65-66).
Calhoun asked, “Am I forgiven?” (qtd. in North 7).
They died shouting, “Liberty forever!” (Torkelson 111).
```

Indented Quotation

The note follows the final period; no period follows the note:

```
Mark Twain wrote:
          When I was a boy on the Mississippi River there was a
          proposition in a township to discontinue public schools because
          they were too expensive. An old farmer spoke up and said if they
          stopped the schools they would not save anything, because every
          time a school was closed a jail had to be built. (84)
```